

steve

The Metropolitan Museum of Art

Steve Project at the Met

Billy Chi-hing Kwan
Associate Museum Librarian/Systems
The Image Library
The Metropolitan Museum of Art

Visual Resources Association 26th Annual Conference
March 12, 2008

Steve.museum Project

- Steering Committee consists of representatives from the following institutions and organizations:



THE METROPOLITAN
MUSEUM OF ART

5,000 YEARS OF ART



- Subject Cataloging Working Group consists of members from various departments of the Museum:
 - Director's Office
 - The Image Library
 - Collections Management
 - Curatorial Departments
 - Information Systems and Technology
 - Thomas J. Watson Library
 - Web Group

Multi-institution Implementation
&
Single-institution Implementation
at the Met

A Museum-wide Presentation on Social Tagging



Object info from Museum's online documentation

Artist/Maker(s)

Maker: Joachim Friess
ca. 1579-1620, m. 1610

Title

Diana and the Stag

Object Name

AUTOMATON

Date

First quarter 17th century (about 1620)

Culture

German (Augsburg)

Made in

Country: Germany
City: Augsburg

Medium

Silver, partly gilt, jewels, enamel

Dimensions

14 3/4 x 9 1/2 in. (37.5 x 24.1 cm)

Credit Line

Gift of J. Pierpont Morgan, 1917

Markings

[1] A pine cone (Augsburg town mark in use between 1620 and 1625). See Helmut Seling, *Die Kunst der Augsburger Goldschmiede 1529-1868*, Munich, 1980, vol. III, p. 19, no. 44. [2] Roman capitals I F within a rectangle (cameo) (maker's mark of Joachim Friess or Friess, born in Lubeck about 1579 master goldsmith in Augsburg in 1610, died 1620). See Seling, Vol. III, p. 143, no. 1248. [3] A Roman capital B below a crown and within a shield (cameo), unidentified. [4] A Roman capital E below a crown, and within a shaped reserve (cameo) (French guarantee mark for Foreign silver in use between 1809 and 1819). See Tardy, *International Hallmarks on Silver*, Paris, 1981, p. 190. Location of marks: [1] On the neck and inside the neck, and on the base. [2] Twice on the neck, on top of the base, under the front feet of the deer. [3] Inside and on the outside of the neck. [4] Inside the neck.

Description

Diana seated on stag, with Cupid on croup, and three hounds below; stag's head removable, body a flask; spring-driven mechanism in base permits automaton to move. Stag with coronet, pierced collar, lion mask on breast and trappings of scrolling ornament and cherubs; set with three pink imitation tourmalines; on base three lizards, two of them with green enamel, one small lizard, two frogs and four beetles, one of them with green enamel; octagonal casket-like base, decorated with applied ornament in same style as trappings; in center of left side movable key-hole cover on spring.

Accession Number

17.190.746

Samples of tags not found in the cataloging record:

action
animal
antler
archery
arrow
baroque
bejeweled
bow
bridle
chain
clockwork
container
reindeer
dog/dogs
figurative
gilded
gold
horse
hunt/hunter/hunting/
huntress

intricate
jumping
leap/leaping
luxury
mechanical
movement
mythological/
mythology
nude
ornamental/
ornamentation/
ornamented
ornate
precious
rider/riding
saddle
woman

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RECENT ACQUISITIONS

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 Works of Art [Advanced Search](#)

- ◀◀ [Back to main page for Recent Acquisitions](#)
- ◀ [Back to Europe](#)

[ENLARGE](#)**Water Lilies, 1919**

Claude Monet (French, 1840–1926)
Oil on canvas; 39 3/4 x 78 3/4 in. (101 x 200 cm)
Signed and dated (lower left): Claude Monet 1919
The Walter H. and Leonore Annenberg Collection,
Partial Gift of Walter H. and Leonore Annenberg, 1998
(1998.325.2)

Description

"I have started on an entire series of landscapes," Monet wrote in August 1919 to the dealers Bernheim-Jeune, ". . . which, I believe, may be of some interest to you. I dare not say that I am pleased with the paintings, but I am working on them passionately; they provide some repose from my *Décorations*." This was the first news of the eleven canvases that Monet undertook as relief from his relentless effort on the *Grande Décorations*, ultimately installed at the Orangerie in Paris. Throughout the war, Monet had worked on his vast water lily pictures at Giverny, and during this time he refused to part with any in progress. Given his immense reputation and the prospect of economic renewal after the Armistice, the suggestion that he might sell something was intriguing.

This exceptional painting is one of four signed-and-dated canvases sold in fall 1919 to Bernheim-Jeune. Like all of Monet's work in this period, it shows the sky and adjacent landscape reflected on the surface of the artist's pond at Giverny. The critic Arsène Alexandre considered this canvas the culmination of an earlier picture in the series (private collection): "This painting overwhelms us with its life force, and could well be called 'Maturity.'"

(Entry written by Gary Tinterow)

[◀ PREVIOUS](#) [NEXT ▶](#)

≠

impressionism

A sample image request from user:

From: J. P. xxxxxx@xxxxxx.com
Date: Sat, 26 Aug 2006 11:24:43 -0700
To: timeline@metmuseum.org
Subject: Looking for a painting

Please help:

I have been looking on and off for years for this painting. The painting is of a very well dressed renaissance man standing in a room (a library) in front of him on a table is a large hour glass. The painting has very rich colors. I have talked to a lot of people and they have said they have seen this painting but can't remember its name or the name of the artist.

Could you please use your resources to find this painting?

TIMELINE OF ART HISTORY

The Metropolitan Museum of Art 

[WORLD MAPS](#) | [TIMELINES/REGIONS](#) | [THEMATIC ESSAYS](#) | [ACCESSION NUMBER](#) | [INDEX](#)

[World Map](#) • [Regional Map](#) • [Venice and Northern Italy, 1400–1600 A.D.](#)



Portrait of a Man, ca. 1520–25
 Moretto da Brescia (Alessandro Bonvicino) (Italian, Brescian, ca. 1498–1554)
 Oil on canvas; 34 1/4 x 32 in. (87 x 81.3 cm)
 Rogers Fund, 1928 (28.79)

The sitter is unknown, but he must have been a member of one of Brescia's notable families. A mature work by Moretto, the portrait was done at the time when he was most drawn to artistic currents in Venice, yet retains certain conventions of Milanese painting, such as the odd vantage point: everything is viewed from slightly below eye level. On the other hand, its format—the torso wide and parallel to the picture plane, the head turned over the shoulder, the hand wonderfully observed at the lower center of the composition, the curtain and landscape beyond—all come from Titian. Like Titian as well is the broadly painted, shimmering silk of the man's clothing. Moretto was also inspired by the remarkable portraits of the Venetian artist Lorenzo Lotto, whose sitters often have a rather inward-looking expression, as does this one, and who hold or are surrounded by objects that have special meaning to them. Here, an hourglass sits on a carpet-covered ledge, and the man grasps a scrolled sheet of paper, the blank side of which faces the viewer. The hourglass no doubt alludes to the passing of time, an allegorical device often employed in sixteenth-century portraiture, but its precise meaning remains elusive.

[Open full-size image](#)



Related Timeline(s)

- [Venice and Northern Italy, 1400–1600 A.D.](#)

Related Thematic Essay(s)

- [Sixteenth-Century Painting in Lombardy](#)

Related Index Terms

- ARTIST**
- [Moretto da Brescia \(Alessandro Bonvicino\)](#) (Italian, ca. 1498–1554)
 - [Titian \(Tiziano Vecellio\)](#) (Italian, Venetian, ca. 1488–1576)

MATERIAL AND TECHNIQUE

- [Painting, Oil on Canvas](#)
- [Painting, Oil on Canvas, Europe, Italian Peninsula](#)
- [Portrait, Painting](#)

SUBJECT MATTER/THEME

- [Portrait, Painting, Europe, Italian Peninsula](#)

Technical Glossary

- [Canvas](#)
- [Oil Paint](#)

What "J.P." knows:

painting

very well dressed

renaissance

man

standing

library

table

hourglass

very rich colors

Steve was born:

- In 2005 a group of museum professionals got together to explore the topic of social tagging and folksonomy on museum/cultural objects.
- Subsequently, the Steve project received partial funding from the US Institute of Museum and Library Services (IMLS)

Steve is ... a research project:

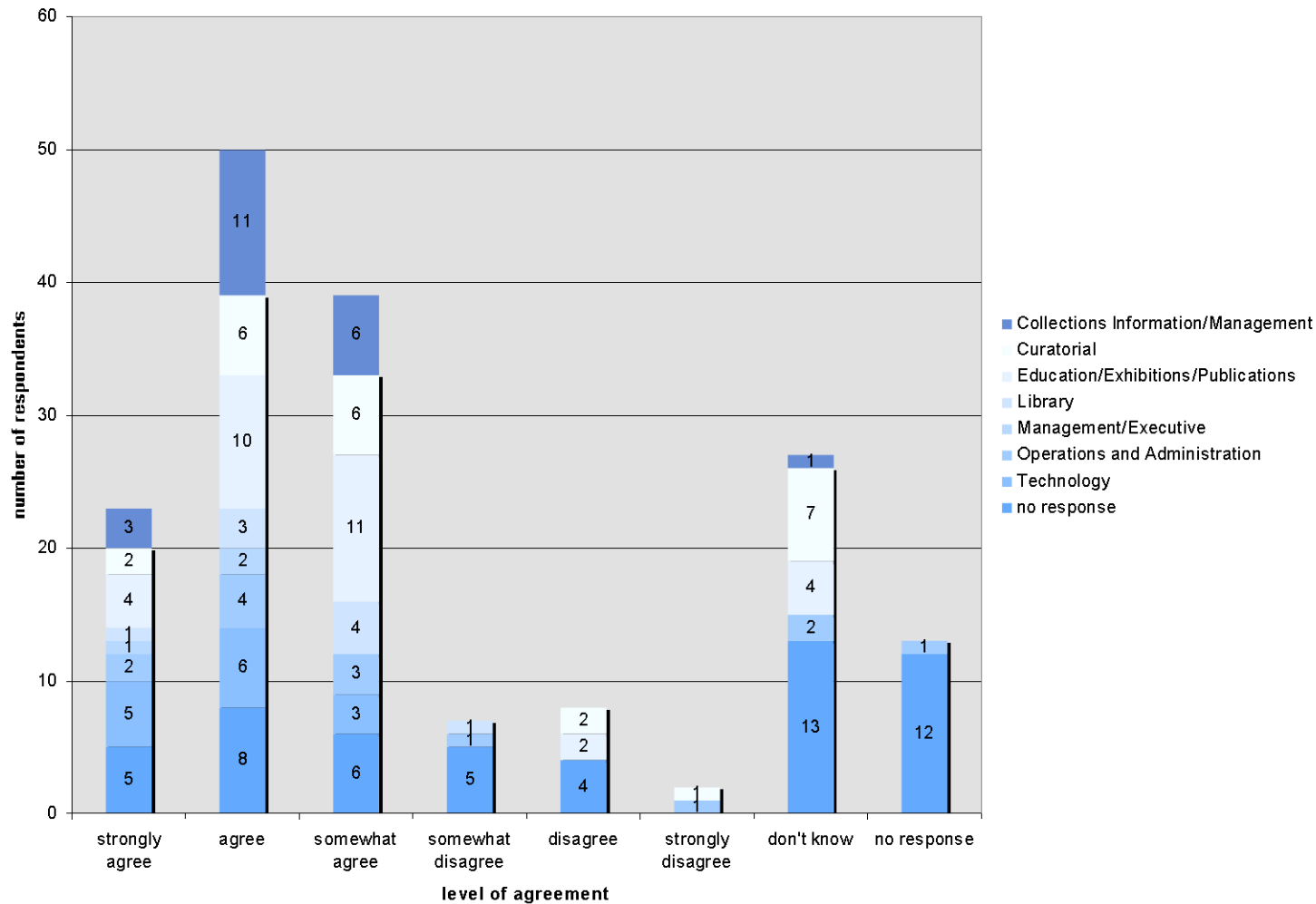
- to create open source tools for collecting tags related to images of museum objects.
- to investigate the usefulness of tagging in a museum context.
- to experiment with a collaborative effort between museum content technology professionals.

Steve's research agenda:

- What are the attitudes of museum professionals towards user contributed tags? Will these change over time?
- Will users of the tagger tool contribute useful tags?
- Will users with an affinity to a specific organization tag differently than users without that affinity (multi-institution vs. single-institution implementation of Steve)
- Are certain tagging environments better for collecting tags related to images of museum objects?

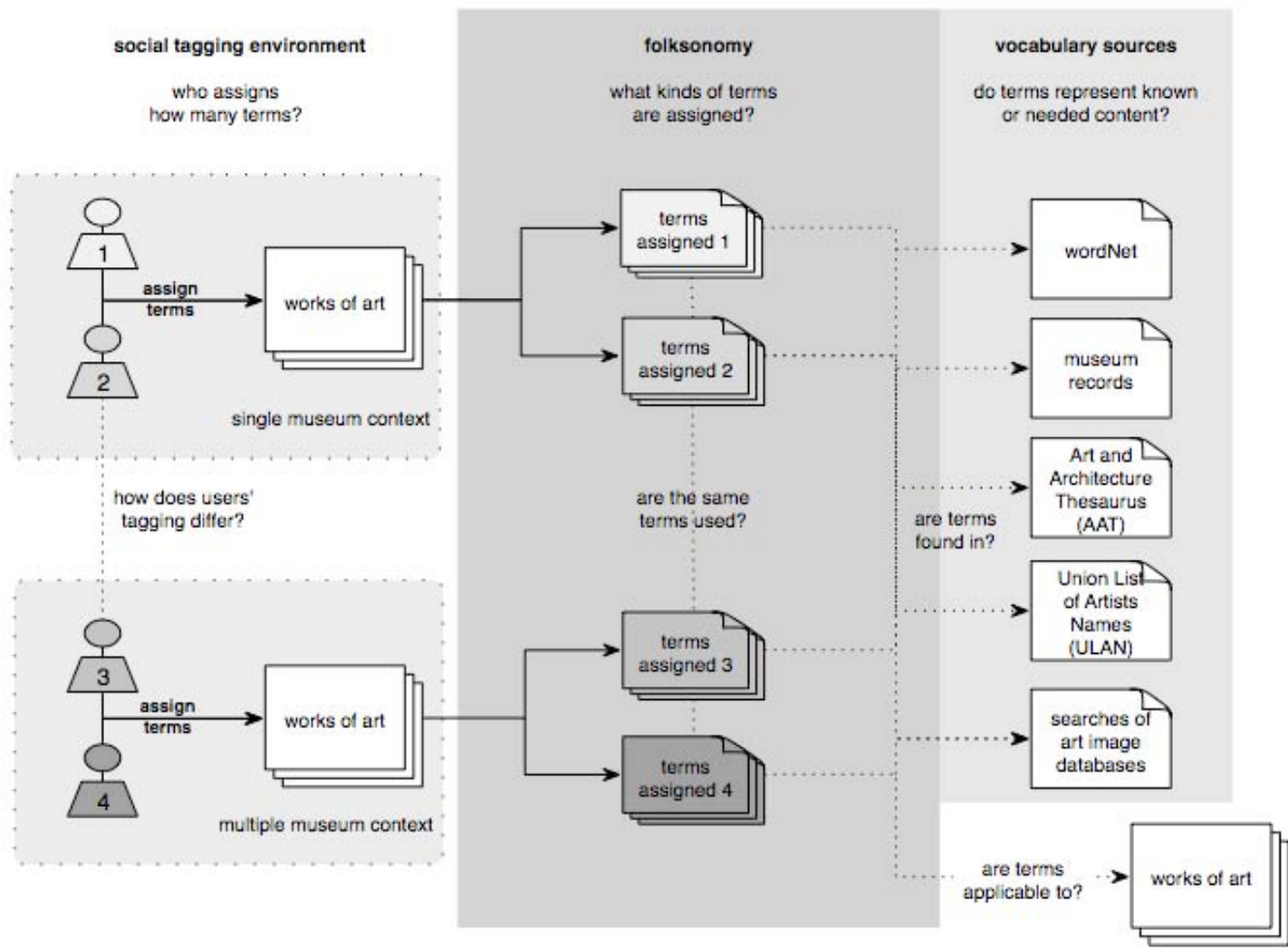
Institutional Attitudes

Museums could use social tagging : by role



Research Model

social tagging and folksonomy analysis



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THE ART MUSEUM SOCIAL TAGGING PROJECT

Why tag art?

See art you haven't seen before. Look in a new way. Describe works of art in your own words. Exchange your ideas with the community of art lovers. Lead others to artworks they wouldn't normally see. Create a personal relationship to works. Let museums know what you see. The more you tag, the richer the experience for all.

Log in, view [help](#), [register](#), or just [start tagging](#) images.

Login ID

Password

Login

[Forgotten your password?](#)
[Change your password](#)

This project is funded, in part, by a grant from the U.S. Institute of Museum and Library Services.

Multi-institution environment vs. Single-institution environment

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<http://www.steve.museum>

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THE ART MUSEUM SOCIAL TAGGING PROJECT

Tagging Environments: Sets vs. No Set

TAG ART

How does the tagging tool work?

Select one the sets below to begin cataloguing.

SET 4



SET 2



SET 3



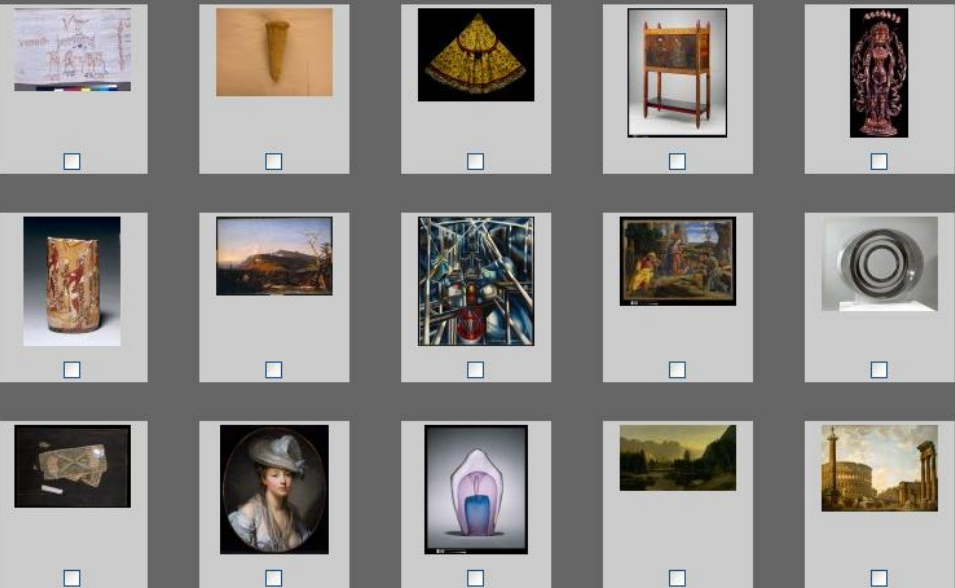
HELP
LOG OFF

THE ART MUSEUM SOCIAL TAGGING PROJECT

TAG ART

How does the tagging tool work?

Select more than one image and then click "start tagging"



Tagging
Environments:
select tags
already
applied to the
images

[HELP](#)[LOG OFF](#)

TAG ART


How does the tagging tool work?

Select more than one word and then click "start tagging"

- | | |
|---|--|
| <input type="checkbox"/> shimmer | <input type="checkbox"/> funerary pot |
| <input type="checkbox"/> clam shells | <input type="checkbox"/> evening |
| <input type="checkbox"/> Buddhist robe | <input type="checkbox"/> mesh |
| <input checked="" type="checkbox"/> buccolic | <input type="checkbox"/> lounging |
| <input type="checkbox"/> skirt made of Union Jack | <input type="checkbox"/> high fashion |
| <input type="checkbox"/> campo | <input type="checkbox"/> elbows |
| <input type="checkbox"/> latino | <input type="checkbox"/> melanchony |
| <input checked="" type="checkbox"/> lyrical | <input type="checkbox"/> JFK |
| <input checked="" type="checkbox"/> bed | <input type="checkbox"/> breeches |
| <input checked="" type="checkbox"/> kneeling | <input type="checkbox"/> crazy |
| <input type="checkbox"/> blue accents | <input type="checkbox"/> suede |
| <input type="checkbox"/> disembodied | <input type="checkbox"/> stupas |
| <input type="checkbox"/> blueprint | <input type="checkbox"/> <i>untagged</i> |

[START TAGGING](#)[GET NEW WORDS](#)

This project is funded, in part, by a grant from the
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Tagging Environments: With/Without Object Information

IMAGESET-1192625562.2491

8 REMAINING

Start Here

BACK TO SETS

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Bernard, Emile, 1868-1941
Yellow Christ, 1889
oil on canvas; 27 9/16 x 23 5/8 in.
Samuel Josefowitz Collection of the School of Pont-Aven, through the generosity of Lilly Endowment Inc., the Josefowitz Family, Mr. and Mrs. James M. Cornelius, Mr. and Mrs. Leonard J. Betley, Lori and Dan Efroymsen, and other Friends of the Museum, 1998.171
Indianapolis Museum of Art

SET 3

325 REMAINING

Start Here



ADD ↓



NEXT →

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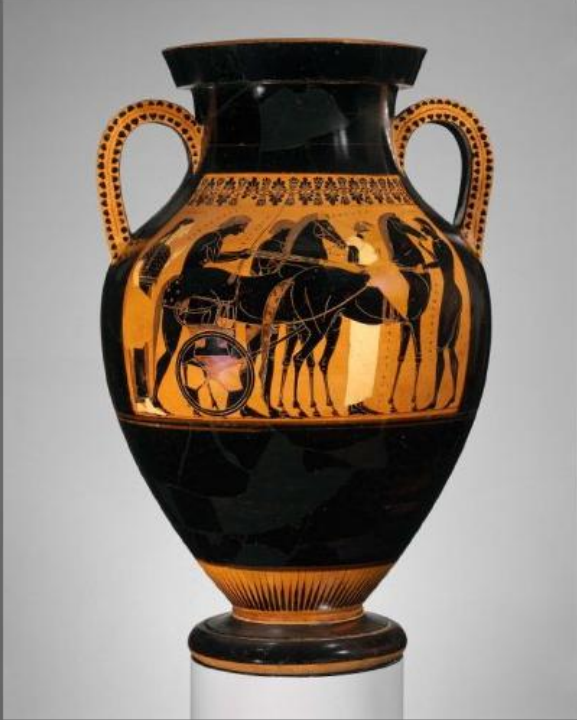
Tagging Environments: Multilingual Tagging

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THE ART MUSEUM SOCIAL TAGGING PROJECT

IMAGESET-1192626083.6405 1 REMAINING



Tags for this work:
Grieks, amfoor, amphora, ancient, black, chariot, charioter, handles, horses,
men, orange, paarden, vase, woman, zwart-figurig, 壶, 希臘,
強烈的色彩對比, 戰爭, 精緻

Start Here

ADD ↓

NEXT →

Analysis of Data/Tags Collected:

- Quantitative analysis:
 - Database reports
 - Statistical analysis
 - Comparison to other data sources (e.g., museum catalogue record, Art and Architectural Thesaurus, Union List of Artist Names, WordNet, search logs, etc.)
- Qualitative analysis

MMA Term Review

Logout termReview | Image index | Term index | Summary

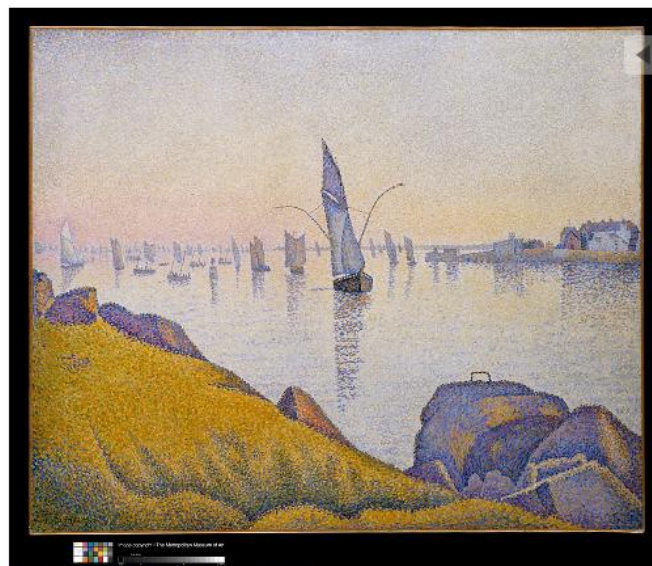
194 Terms

Displaying 1 - 50 of 194
 Prev | Next

pointillism						
boats						
seascape						
sailing						
sailboats						
pointilism						
dots						
pointalism						
calm						
Seurat						
rocks						
harbor						
Signac						
sea						
French						
painting						
water						
river						
boat						

Set all 50 to:

← PREV NEXT →



Paul Signac, Paris 1863–1935
 Evening Calm, Concarneau, Opus 220 (Allegro Maestoso)
 1891, Oil on canvas
 Paintings 25 1/2 x 32in. (64.8 x 81.3cm); Framed: 40 1/4 x 34 in. (102.2 x 86.4cm)
 Robert Lehman Collection, 1975 1975.1.209
 No label copy is available for this artwork.

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The Metropolitan Museum of Art

Initial Results

This project is funded, in part, by a grant from the
U.S. Institute of Museum and Library Services.

<http://www.steve.museum>

Top four images by number of valid tags:



Winslow Homer (1836–1910)
The Gulf Stream, 1899
Oil on canvas; 28 1/8 x 49 1/8 in.
(71.4 x 124.8 cm)
Catharine Lorillard Wolfe
Collection, Wolfe Fund, 1906
(06.1234)



John Singer Sargent
(1856–1925)
*Madame X (Madame Pierre
Gautreau)*, 1883–84
Oil on canvas; 82 1/8 x 43 1/4 in.
(208.6 x 109.9 cm)
Arthur Hoppock Hearn Fund,
1916 (16.53)



Emanuel Leutze (1816–1868)
*Washington Crossing the
Delaware*, 1851
Oil on canvas; 149 x 255 in.
(378.5 x 647.7 cm)
Gift of John Stewart Kennedy,
1897 (97.34)



Pieter Bruegel the Elder (Netherlandish,
active by 1551, died 1569)
The Harvesters, 1565
Oil on wood; Overall, including added
strips at top, bottom, and right, 46 7/8 x 63
3/4 in. (119 x 162 cm); original painted
surface 45 7/8 x 62 7/8 in. (116.5 x 159.5
cm)
Rogers Fund, 1919 (19.164)

Ranking: By Number of Terms	1	2	3	4
Position in Interface	1	2	4	5
Number of Terms Assigned	390	338	187	171
Invalid Terms (not words)	8	16	9	6
Valid Terms (words)	382	322	178	166
Unique Terms	117	132	76	84
Appropriate Terms	113	130	73	76
Inappropriate Terms	4	2	3	8
Number of Known Users	32	29	15	16
Average Number of Terms per Known User	4.75	4.14	5.13	4.50
Known Terms	40	54	36	42
Unique Known Terms	8	10	8	11
Percentage Known	6.8%	7.6%	10.5%	13.1%
New Terms	340	268	142	124

steve tagger: tags given to most tagged work

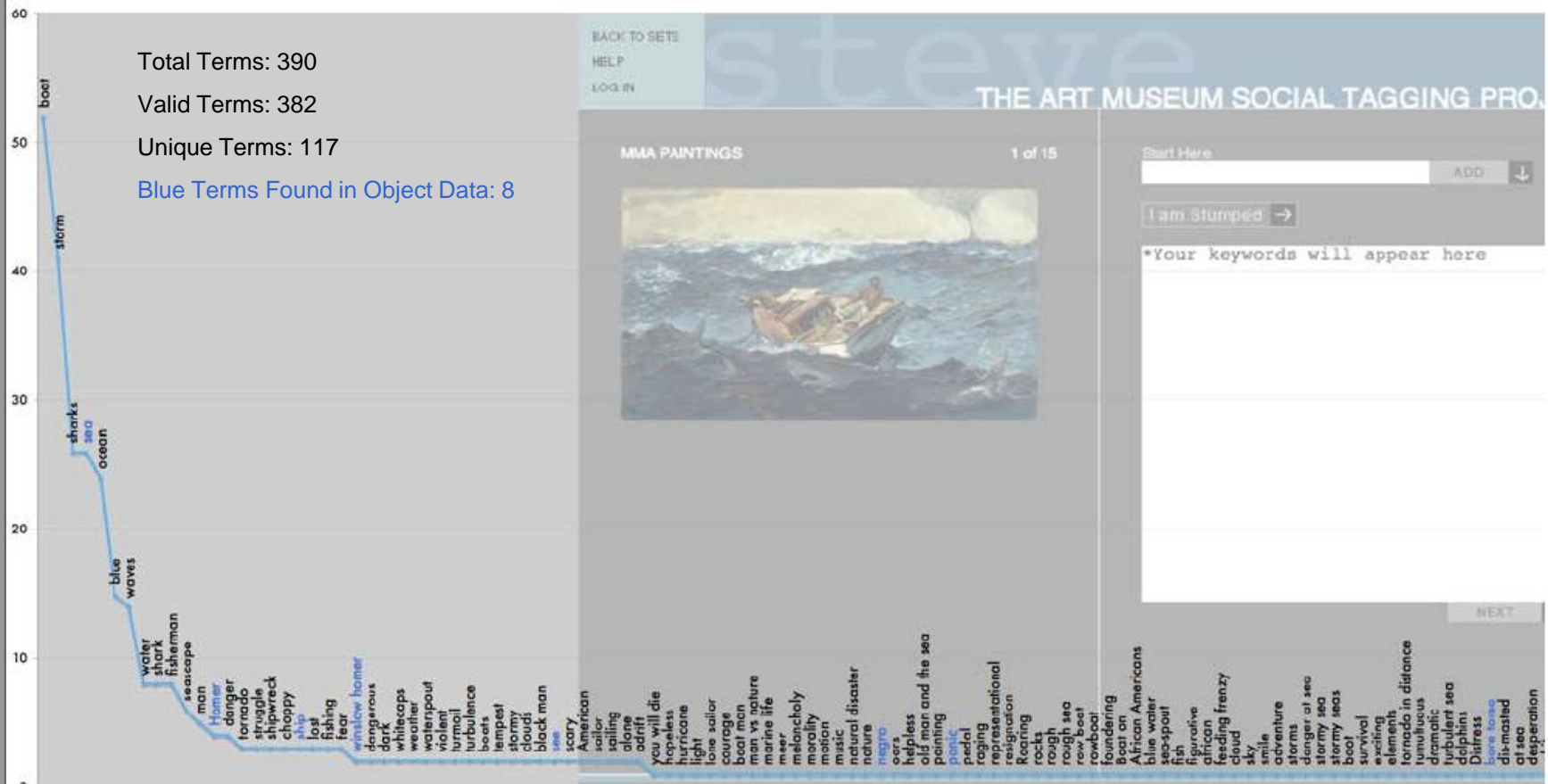


Chart 4: Terms Assigned to the most tagged work in the steve tagger: Winslow Homer (1836–1910), *The Gulf Stream*, 1899, Oil on canvas; 28 1/8 x 49 1/8 in. (71.4 x 124.8 cm), The Metropolitan Museum of Art, New York, Catharine Lorillard Wolfe Collection, Wolfe Fund, 1906 (06.1234).

steve tagger: tags given to 2nd most tagged work

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THE ART MUSEUM SOCIAL TAGGING P

MMA PAINTINGS

2 of 15



Start Here ADD

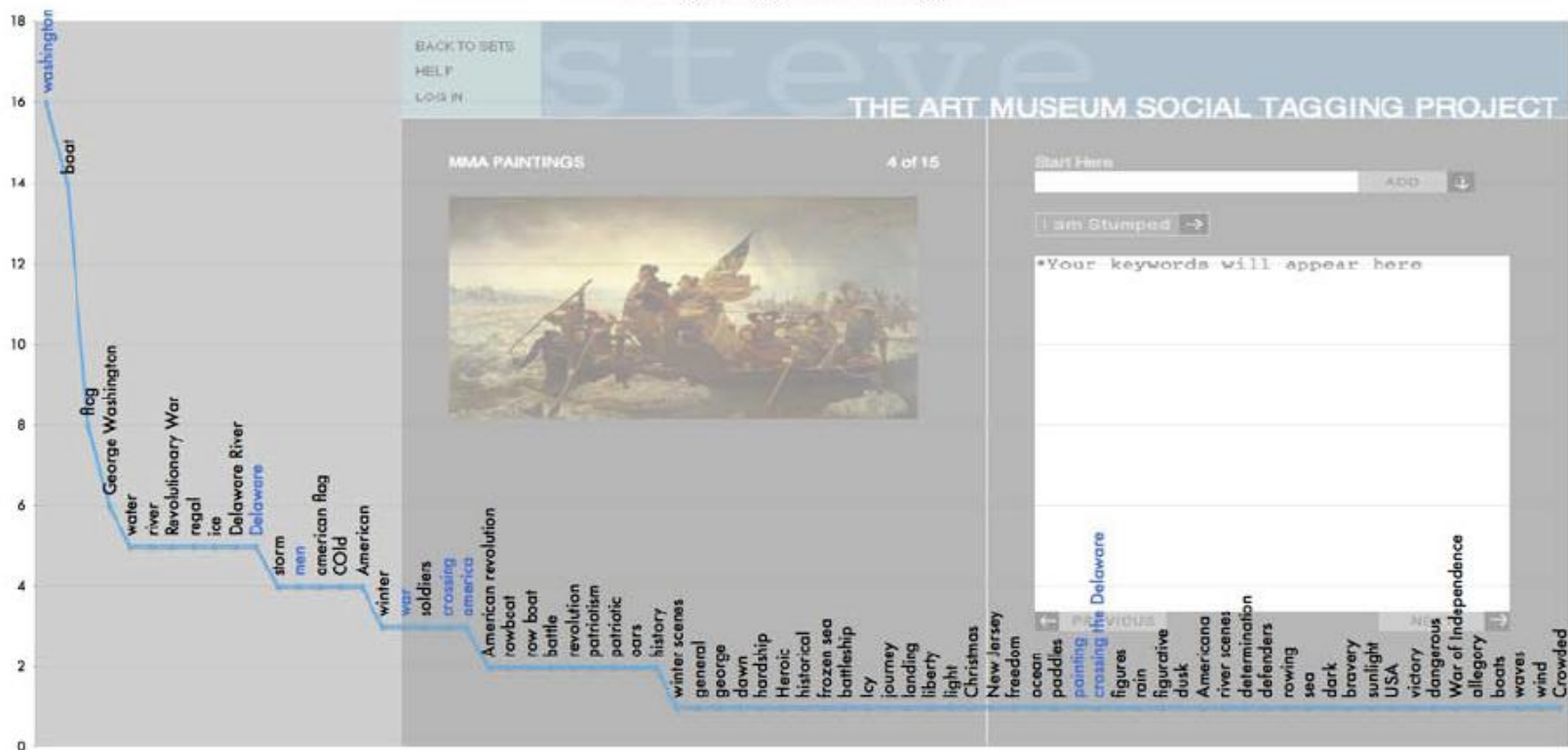
I am Stumped →

*Your keywords will appear here

PREVIOUS NEXT

Total Terms: 268 | Unique Terms: 132 | Appropriate Terms: 130
Blue Terms found in Object Data: Total Terms: 54 | Unique Terms: 10

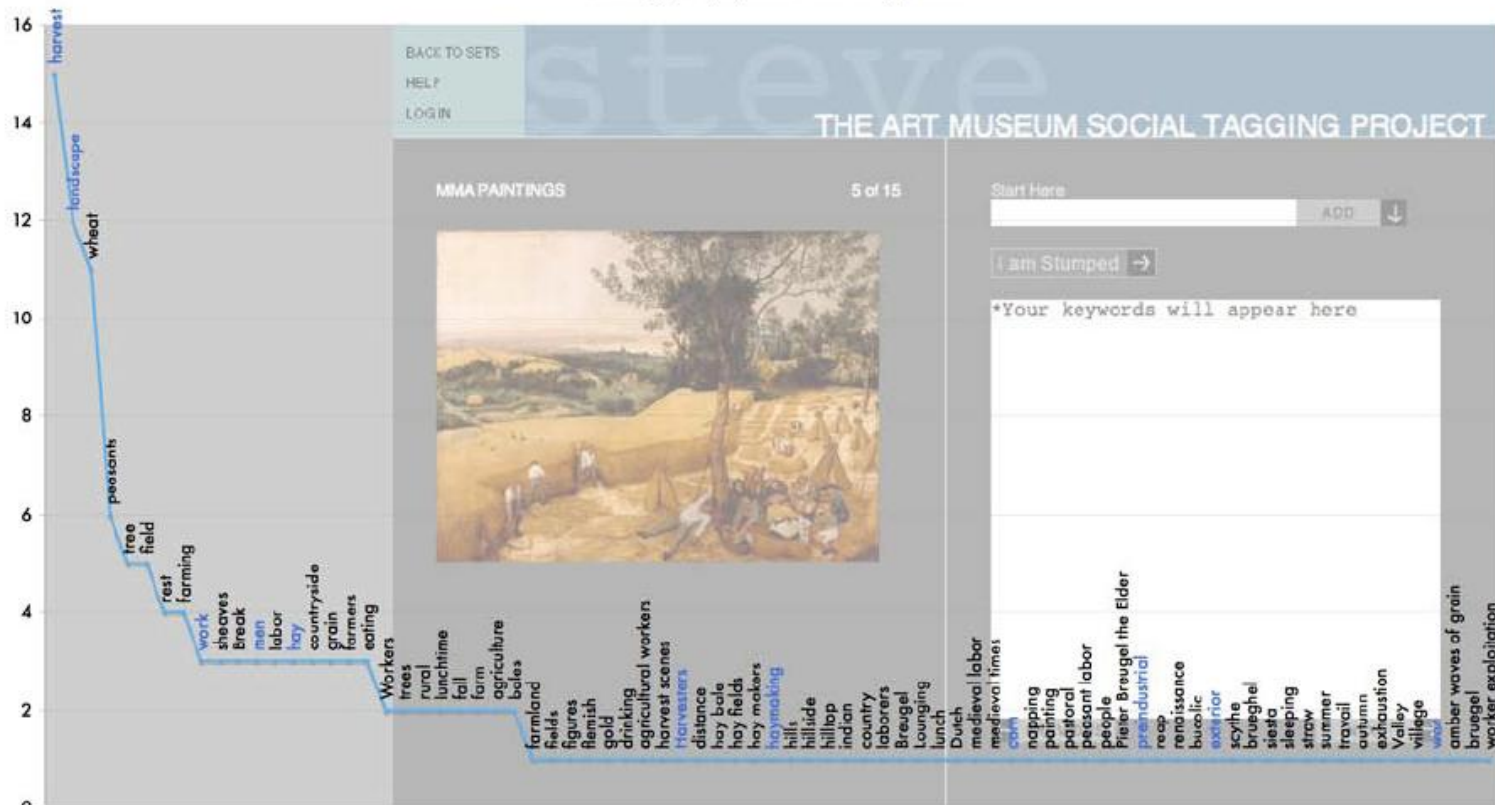
steve tagger: tags given to 3rd most tagged work



Total Terms: 187 | Unique Terms: 76 | Appropriate Terms: 73
Blue Terms found in Object Data: Total Terms: 36 | Unique Terms:

Chart 7: Terms assigned to the third most tagged object in the steve tagger prototype: Emanuel Leutze (1816–1868), Washington Crossing the Delaware, 1851, Oil on canvas; 149 x 255 in. (378.5 x 647.7 cm). The Metropolitan Museum of Art, New York, Gift of John Stewart Kennedy, 1897 (97.34)

steve tagger: tags given to 4th most tagged work



Total Terms: 166 | Unique Terms: 85 | Appropriate Terms: 79
 Blue Terms found in Object Data: Total Terms: 42 | Unique Terms: 11

Chart 8: Tags assigned to the fourth most tagged work in the steve tagger: Pieter Bruegel the Elder (Netherlandish, active by 1551, died 1569), The Harvesters, 1565, Oil on wood; Overall, including added strips at top, bottom, and right, 46 7/8 x 63 3/4 in. (119 x 162 cm); original painted surface 45 7/8 x 62 7/8 in. (116.5 x 159.5 cm), The Metropolitan Museum of Art, New York, Rogers Fund, 1919 (19.164)

Other Preliminary Findings:

- A significant portion of the terms assigned in the Steve tagger prototype were not found in museums' online documentation for these works: an average of 90.2% of the terms were new.
- Most terms are considered to be useful for access by museum professional staff.
- Nearly half of the contributed tags match terms in the AAT.

Latest Trends & Developments:

- Library of Congress' pilot project of making their photo images on Flickr for tagging and download
 - trend of making museums' images of cultural objects accessible to the online communities.
 - Increasing availability of copyrighted materials in the online environment.
- Steve interface on Facebook

A prototype of Steve interface on Facebook

The screenshot shows a Facebook profile for 'Steve art tagger'. The interface includes a search bar, a list of applications (Photos, Groups, Events, Marketplace, Steve art tagger), and an advertisement for 'Pimsleur Approach'. The main content area is divided into three sections: 'Tagged by you', 'Tagging invites', and 'Popular tagged'. Each section displays images with associated tags and tagging options.


facebook Profile edit Friends Networks Inbox (1) home account privacy logout


Home | Start tagging in Steve | Invite friends to Steve

Steve art tagger

Tagged by you

Displaying 2 of 2 images. View all images you have tagged


 **you tagged** woman, peasant, chair, van gogh, bright colors, red, green, floral pattern

 **you tagged** women, light, children, darkness

Tagging invites


Displaying 1 of 1 images. View all tagging invitations

Sent from Michael Jenkins


 **Michael tagged** orchard, trees, rake, green

You tagged nothing. Start tagging


Popular tagged

 **You tagged** peasant, bright colors, floral pattern, green, van gogh, red, chair, woman


Your friends tagged nothing.

 **You tagged** nothing. Start tagging

Your friends tagged orchard, green, rake, trees

 **You tagged** women, children, light, darkness

Your friends tagged nothing.

 **You tagged** nothing. Start tagging


Your friends tagged nothing.

A prototype of Steve interface on Facebook

HELLO
MY NAME IS
Steve

Steve: The Art Museum Social Tagging Project

• HELP • RETURN TO FACEBOOK



Start Here

 ↓

woman
van gogh
floral pattern
green
red
peasant
bright colors
chair

 →

facebook options

Share this work and my tags with a facebook friend.

Jennie Choi

Publish tags to your facebook feed.

This project is funded, in part, by a grant from the U.S. Institute of Museum and Library Services.

Privacy Policy

Special thanks to:

Jenkins, M. (2007). Social tagging and art museums: the Steve research project, a presentation at the Sixth Annual Humanities Roundtable of the National Federation of Abstracting and Information Services, October 22, 2007.

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Trant, J., & Wyman, B. (2006). Investigating social tagging and folksonomy in art museums with steve.museum, *World Wide Web 2006: Tagging Workshop*. Edinburgh, Scotland: ACM.

Wyman, B., Trant, J., Ellis, D., Stein, R., & Morgan, M. (2006). Social tagging and folksonomy : steve.museum and access to art, a presentation at Museum Computer Network, November 9, 2006, from <http://www.archimuse.com/research/steve-mcn20061109.pdf>

More background information
and update:
www.steve.museum

Come to join us and tag art
Thank you.