Tagging and User-Contributed Metadata

Eileen Fry and Jenn Riley
DLP Brown Bag Series
October 18, 2006
A thousand words – everyday and expert

- puff sleeve
- anamorphic skull
- torquetum
- Flute case
- Cosmati Pavement
- green curtain
- beard
- moustache
- pink
- mosaic
POSSIBLE SUBJECT SUBFACETS?

HISTORY

RELIGION

POLITICAL SCIENCE

PHILOSOPHY

MATHMATICS

GENDER STUDIES

PORTRAITS

INTERIOR DESIGN

ANAMORPHISM

MOSAICS

TEXTILES

RESTORATION
TARGET SUBJECT SUBFACETS:

HISTORY OF SCIENCE

MUSIC & MUSIC IONOGRAPHY

COSTUME
THE DEMISE OF THE TAXONOMIC APPROACH:

- PRE-COORDINATED STRINGS
- AUTHORITATIVE LISTS
- UNNATURAL LANGUAGE
APPROACHES TO FINDING APPROPRIATE TAGS FOR IMAGES

• WEB RESOURCES
• SCHOLARLY PUBLICATIONS
• USER COMMUNITY
• EXPERTS
The Ambassadors (Holbein)

From Wikipedia, the free encyclopedia

The Ambassadors (1533) is a painting by Hans Holbein the Younger in the National Gallery, London. The sitters, both Frenchmen, were Jean de Dinteville (on the left), who was ambassador to England in 1533, and Georges de Selve, Bishop of Lavaur, who visited him in London in April or May of that year. As well as being a double portrait, the painting contains a still life of several meticulously rendered objects, the meaning of which is the cause of much debate.

Although a German-born artist whose career was based mainly in England, Holbein displayed the influence of contemporary Dutch painters in this work. This influence can be noted most outwardly in the use of oil paint, a recent invention whose technique was first taken advantage of by Flemish masters. What is most “Flemish” of Holbein’s use of oils is his use of the medium to render meticulous details that are mainly symbolic: as Van Eyck and the Master of Flemalle used extensive imagery to link their subjects to divinity, Holbein used symbols to link his figures to the age of exploration.

Among the clues to the figures’ explorative associations are two globes, a sextant, an astrolabe, and the various textiles, the rug on the floor and cloth on the upper shelf, being the most notably oriental. The choice for the inclusion of the two figures can furthermore be seen as symbolic. The figure on the left is in secular attire while the figure on the right is dressed in protestant religious garb. They are flanking the table, which displays open books, symbols of religious knowledge and even a symbolic link to the Virgin, is therefore believed to be symbolic of a unification of capitalism and the Church.

The most notable and famous of Holbein’s symbols in the work, however, is the skewed skull which is placed in the bottom center of the composition. The skull, rendered in an anamorphic perspective, another invention of the Early Renaissance, is meant to be nearly subliminal as the viewer must approach the painting closely from the side of the painting to see the form morph into a completely accurate rendering of a 3-dimensional skull.

The Ambassadors
Hans Holbein the Younger, 1533
oil on oak, 207 × 209.5 cm
National Gallery, London
Among the clues to the figures' explorative associations are two globes, a sextant, an astrolabe, and the various textiles, the rug on the floor and cloth on the upper shelf, being the most notably oriental. The choice for the inclusion of the two figures can furthermore be seen as symbolic. The figure on the left is in secular attire while the figure on the right is dressed in protestant religious garb. They are flanking the table, which displays open books, symbols of religious knowledge and even a symbolic link to the Virgin, is therefore believed to be symbolic of a unification of capitalism and the Church.

The most notable and famous of Holbein's symbols in the work, however, is the skewed skull which is placed in the bottom center of the composition. The skull, rendered in anamorphic perspective, another invention of the Early Renaissance, is meant to be nearly subliminal as the viewer must approach the painting nearly from the side of the painting to see the form morph into a completely accurate rendering of a human skull. While the skull is evidently intended as a vanitas or memento mori, it is unclear why Holbein gave it such prominence in this painting. One possibility is that this painting represents three levels: the heavens (as portrayed by the astrolabe and other objects on the upper shelf), the living world (as evidenced by books and a musical instrument on the lower shelf), and death (signified by the skull). It has also been hypothesized that the painting is meant to hang in a stairwell, so that a person walking up the stairs from the painting's right would be startled by the appearance of the skull.[1] From such an angle, the skull appears in its correct aspect ratio.

See also
- Anamorphosis
- Anamorphism

External links
- The National Gallery article on the painting
The Ambassadors

Full title: Jean de Dinteville and Georges de Selve ('The Ambassadors')

1533

HOLBEIN the Younger, Hans
1497/8 - 1543

NG1314. Bought with contributions from Charles Cotes, Lord Ivecagh and Lord Rothschild, 1890.

This picture memorialises two wealthy, educated and powerful young men. At the left is Jean de Dinteville, aged 29, French ambassador to England in 1533. To the right stands his friend, Georges de Selve, aged 25, Bishop of Lavaur, who acted on several occasions as ambassador to the Emperor, the Venetian Republic and the Holy See.

The picture is in a tradition showing learned men with books and instruments. The objects on the upper shelf include a celestial globe, a portable sundial and various other instruments used for understanding the heavens and measuring time. Among the objects on the lower shelf is a lute, a case of flutes, a hymn book, a book of arithmetic and a terrestrial globe. Certain details could be interpreted as references to contemporary religious divisions. The broken lute string, for example, may signify religious discord, while the Lutheran hymn book may be a plea for Christian harmony.

In the foreground is the distorted image of a skull, a symbol of mortality. When seen from a point to the right of the picture the distortion is corrected.

Oil on oak
207 x 209.5 cm.
The Art of Science

Instruments for Observation and Measuring Time

The collection of scientific instruments included in this detail would have been used in the 16th century to tell the time and make astronomical observations. The cylindrical object to the far left is a type of portable sundial called a pillar dial or shepherd’s dial. Next to it is another sundial known as a universal equinoctial dial, which functioned at all latitudes and could be used in the manufacture of other sundials. The example shown here is partly dismantled. The pale object behind this, in the shape of a quarter-circle, is a horary quadrant, which was an instrument used for observing the position of the stars.

The most remarkable scientific instrument in the picture is the polyhedral sundial placed at the front of the shelf. These sundials with many faces were mainly created to show off the skill of their makers and were very expensive. This one has a tiny compass fitted in its uppermost face. Towards the back of the shelf, at the far right, is an instrument known as a torquatum. It is likely that this was used for finding out the positions of the stars and planets.

Choose a detail below or go back to the introduction page.
INTERESTING USE OF KEYWORDS, BUT NO COSTUME TERMS
Lots of scientific terms, but only "fur" for costume or textile, not slashing, carpet, brocade, ruffle, etc.
Although the Wiki entry on Torquetum mentions the Ambassadors, the entry on the Ambassadors doesn’t mention the Torquetum.
Alt Title: Jean de Dinteville and Georges de Selve.
Date: 1533.
Medium: oil on oak panel, 207 x 209.5 cm.
Location: National Gallery (Great Britain).
Note: Jean de Dinteville, Seigneur de Polisy, Bailly de Troyes, is on the left. He was the French Ambassador to England in 1533. To the right stands his friend Georges de Selve, Bishop of Lavaur, who acted many times as an ambassador to the Emperor, the Venetian Republic, and the Holy See.
The mosaic floor is a copy of Abbot Ware’s in Westminster Abbey. In the foreground is a skull in distorted perspective (anamorphosis); when seen from the right or through a cylindrical piece of glass the distortion is corrected.
Inscription: at lower left: IOANNES / HOLBEIN / PINGEBAT / 1533
on Dinteville’s dagger: AET. SVAE / 29
on de Selve’s book: AE. TAT / IS SVAE 25
Other inscriptions on hymnbook, globes, quadrant, and torquetum. See Levey 1959 for transcription.
Subject: Dinteville, Jean de, 1504-1555.
Selve, Georges de, Bishop of Lavaur, 1508/9-1541.
Lutes (chordophones).
Portraits -- Group -- France -- 16th century.
Painting -- Germany -- 16th century.
Globes (cartographic spheres).
Sheet music.
Books.
Sundials.
Quadrants.
Flutes (aerophones).

Excellent LC subject indexing, but No Costume Terms
Terms drawn from the source (a costume slide set)
Broad LC Costume terms only
No Science or Music terms
John North is Professor Emeritus of History of Philosophy and the Exact Sciences, University of Groningen, the Netherlands and the author of numerous books including Stonehenge: A New Interpretation of Prehistoric Man and the Cosmos and The Ambassadors' Secret.


(it's rare to have resources like these for a single artwork)
**Top shelf**
1. Celestial globe
2. Cylindrical or shepherd’s dial
3. Quadrant
4. Quadrant
5. Small dial
6. Polyhedral sundial
7. Torquetum

**Bottom shelf**
8. Terrestrial globe
9. Arithmetic book
10. Set-square
11. Dividers
12. German hymn-book
13. Case of flutes
14. Lute

(NO COSTUME DIAGRAM THOUGH)
<table>
<thead>
<tr>
<th>Diagram</th>
<th>Celestial globe, Cylindrical or shepherd’s dial, Quadrant, Small dial, Polyhedral sundial, Torquetum, Terrestrial globe, Arithmetic book, Set-square, dividers,</th>
</tr>
</thead>
<tbody>
<tr>
<td>LNGL web</td>
<td>celestial globe, portable sundial, shepherd’s dial, pillar dial universal equinoctial dial, horary quadrant, polyhedral sundial, book of arithmetic, terrestrial globe</td>
</tr>
<tr>
<td>Making</td>
<td>celestial globe, portable sundial, scientific instruments, book of arithmetic, terrestrial globe, astronomy, arithmetic, Trivium, Quadrivium, time keeping, cylindrical shepherd’s dial, solar clock, latitude, polyhedral sundial, compass, plumbline, gnomon, clocks</td>
</tr>
</tbody>
</table>
## MUSIC TERMS

<table>
<thead>
<tr>
<th>Diagram</th>
<th>LNGL web</th>
<th>JSTOR</th>
<th>Making</th>
<th>North</th>
</tr>
</thead>
</table>
Mary Rasmussen's Musical Iconography

include some of the iconographical research of Prof. Mary Rasmussen on our home page. We currently offer files concerning the iconography of the bagpipe, lute, pipe and tabor, and tambourine in Western-European Art.

General Information

• Abbreviations and Bibliography

Bagpipe Iconography

• A Listing of Pictures of the Bagpipe in Art Works of the 15th Century
  An Index for the Above
• A Listing of Pictures of the Bagpipe in Art Works of the 15th and 16th Century
  An Index for the Above
• A Listing of Pictures of the Bagpipe in Art Works of the 16th Century
  An Index for the Above
• A Listing of Pictures of the Bagpipe in Art Works of the 16th and 17th Century (new 09/04)
  An Index for the Above (new 09/04)

Bell Iconography

• A Listing of Pictures of Bells in Art Works of the 15th Century
  An Index for the Above
• A Listing of Pictures of Bells in Art Works of the 15th and 16th Century
  An Index for the Above
Iconography

A Listing of Pictures of the Lute in German, Austrian, and Swiss Art Works of the Late 15th -- Early 16th Century
An Index for the Above
A Listing of Pictures of the Lute in German, Austrian, and Swiss Art Works of the 16th - 17th Century
An Index for the Above
A Listing of Pictures of the Lute in 16th Century German Art
An Index to the Above
A Listing of Pictures of the Lute in Italian Art Works of the Late 15th -- Early 16th Centuries
An Index for the Above
A Listing of Pictures of the Lute in 16th Century Italian Art
An Index to the Above
A Listing of Pictures of the Lute in Italian Art 16th-17th Century
An Index to the Above
A Listing of Pictures of the Lute by Netherlands Artists, late-15th and early 16th Century
An Index of the Above
A Listing of Pictures of the Lute by Netherlands/Dutch Artists, 16th Century
An Index of the Above
A Listing of Pictures of the Lute - Dutch 16th-17th Century
A Listing of Pictures of the Lute - Flemish 16th-17th Century
An Index to the Above
A Listing of Pictures of the Lute in French Art 16th-17th Century
An Index to the Above
A Listing of Pictures of the Lute in French Art 17th Century (new 12/04)
An Index to the Above (new 12/04)

Hone and Tabor
This resource provides lots of words, but no images - yet...
SCHOLARLY ARTICLES FOUND USING GOOGLE SCHOLAR AND JSTOR

The Scientific Instruments in Holbein's Ambassadors: A Re-Examination
Elly Dekker; Kristen Lippincott
*Journal of the Warburg and Courtauld Institutes* > *Vol. 62* (1999), pp. 93-125

The Case of the Flutes in Holbein's "The Ambassadors"
Hans Holbein; Mary Rasmussen
*Early Music* > *Vol. 23, No. 1, Flute Issue* (Feb., 1995), pp. 114-123

(out of 280 returns)

No Comparable scholarly article on the costume
## COSTUME TERMS

<table>
<thead>
<tr>
<th>Source</th>
<th>Puffed sleeves</th>
</tr>
</thead>
<tbody>
<tr>
<td>LNGL</td>
<td>(none)</td>
</tr>
<tr>
<td>Making</td>
<td>(colors) satin, silk, velvet, lynx, damask, robe, skull hat badge, tassle, chain, doublet, tunic, slashed sleeves, fur-lined, gown,</td>
</tr>
<tr>
<td>North</td>
<td>Slashings, satin, shirt, undershirt, blistered effect, knee-length doublet, skirt, short-cut jerkin, velvet, lynx fur (lucern), padded shoulders, doublet, codpiece, cords, sashes, sword, dagger, medallion, silk, garters, bun-toed shoes, fibulas, puffed sleeves, chain, Order of St.Michael, double breasted robe, brocaded velvet, sable lining, neck cloth, gloves, square cap</td>
</tr>
</tbody>
</table>
Costume Historian’s Terms

- sherte (shirt),
- doublet,
- sleeveless jerkin,
- bases (pleated skirt),
- fur lined chamarre,
- melon sleeves,
- hanging sleeve,
- dagger,
- tassel,
- chain-of-office,
- chain-of-order,
- duck billed shoes,
- slashing,
- cuttes,
- escaffignons,
- escarpins (eschapin, escollet),
- cod piece (groin covering),
- slops (short breeches),
- Panes (strips of decorative fabric over the short breeches),
- hose,
- garters,
- bonet (hat),
- plume,
- Spanish fashion.
HOW TO GET FROM THIS

sherte (shirt),
doublet,
sleeveless jerkin,
bases (pleated skirt),
fur lined chamarre,
melon sleeves,
hanging sleeve,
dagger,
tassel,
chain-of-office,
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Panes (strips of decorative fabric over the short breeches),
hose,
garters,
bonet (hat),
plume,
Spanish fashion.

TO THIS
THREE IMPLEMENTATIONS OF SOCIAL TAGGING OF INTEREST TO LIBRARIES
A PRESENTATION BY:
SARAH FRYE, TRACI PETER, SUSAN WINKLER, AND ALLISON YANOS

INTRODUCTION

"60 to 70 sites use tagging as their main way to bring people in. More than 200 services have included tagging." --Thomas Vander Wal

"...tagging is emerging as a kind of meta-glue for the web." --Christian Crumlish

Social tagging is a fairly new phenomenon in the world of social software. In essence, it is the web users' attempt to label anything from a photo to a web site, with the intent of sharing the labels, known as tags, with others. By nature, the tags are not part of a controlled vocabulary system, which makes the idea of automatic indexing obsolete. Yet, the idea of following important information for the end user makes...

DIDO Social Tagging and Folksonomies Experiment

This Blog is intended to examine strategies for increasing multi-disciplinary access to online image collections by providing a vehicle for faculty to add tags useful in their own specialized fields of knowledge

About Me
NAME: DIDO IMAGE LIBRARIAN
View my complete profile

Recent posts
Holbein. The Ambassadors
Introduction to the DIDO Social Image Tagging Experiment

WEDNESDAY, APRIL 12, 2006
Holbein. The Ambassadors
To see the official, zoomable version of this image please go to:
London, National Gallery

Introduction to the DIDO Social Image Tagging Experiment

This is an experiment to study new ways of soliciting useful tags or keywords for the type of Art Images provided in Academic Image Banks like DIDO

http://dido.dlib.indiana.edu/collections/dido/

Please add any tags or keywords, particularly those useful to your specialties, that would help users find this image

posted by Dido Image Librarian | 9:36 AM | 5 comments

posted by Dido Image Librarian | 9:28 AM | 1 comments
1 Comments:

★ Linda Pisano said...

The man on our left is wearing sherte (shirt), doublet, sleeveless jerkin probably tied center front at top of bases (pleated skirt) with fur lined chamarrre and melon sleeves (the melon sleeve often had a hanging sleeve attached to it at the back, he also has a dagger decorated with a large tassel (common for this period) and a chain-of-office (or chain-of-order as it is sometimes called). He is wearing duck billed shoes that were probably slashed (or slashing is sometimes called cuttes). The duck billed shoes are sometimes referred to by their French name escaffignons or escarpins. I've also seen eschapin and escolletter but I'm not fluent in French so I haven't researched the difference in these terms as of yet. He is probably wearing a cod piece (groin covering). Although unclear, in the painting it would be appropriate for him to be wearing slops (short breeches) possibly with panes (strips of decorative fabric over the short breeches) and hose with garters just under the knees. His bonet (or hat) with plume is tipped to the left which is a fashion credited to the Spanish.

11:16 AM

Post a Comment

<< Home
Kumusta aillinon!

Hey! A new notification system! You can read more about it on the news page. You can get rid of this notification by clicking the “dismiss” button in the upper right corner of this box.

- You have 1 new message.
- Choose your Flickr web address!
- Create yourself a buddy icon!
- Did you know you can email images to Flickr?

Printing? Can it be true?

Well, it’s true if you’re in the U.S. with more countries coming online soon! Get 10 free prints with your first order! Click here to set yourself up for printing.

Flickr News

13 Apr 06 - Got toolbar? Get the Flickr button for the Yahoo! Toolbar and enjoy a menu chock-full of shortcut goodness. Check out the FlickrBlog for more, read more news

- Flickr Blog Great photos & latest news, daily!

Do more with your photos!

Now there’s even more you can do with your photos:

- Upload photos (Or, look at our uploading tools...)
- Your photos (Recent activity / Comments you’ve made)
- Everyone’s photos (Hide)
- Your groups (See what’s new)
Our second big goal is to enable new ways of organizing photos. Once you make the switch to digital, it is all too easy to get overwhelmed with the number of photos you take. Albums, which are the principle way people go about organizing photos today are great -- until you get to 20 or 30 or 50 of them. They worked in the days of getting rolls of film developed, but the metaphor stretches to the point of breaking in the digital age.

Part of the solution is to make the process of organizing photos collaborative. In Flickr, you can give your friends, family, and other contacts permission to organize your photos -- not just to add comments, but also notes and tags. By capturing the conversations people have about photos anyway, we can safely give up on structured metadata and still have a rich index to search on, so you can still find just the right photo years from now. In a way it's like the difference between Google and Yahoo, back when Yahoo's approach was still focused on getting human beings to do the upfront organization of the web into a hierarchy.
Holbein. Les Ambassadeurs Jean de Dinteville et Georges de Selve
HOLBEIN the Younger, Hans. Jean de Dinteville and Georges de Selve ('The Ambassadors'). London, National Gallery

Tags:
- male portraits
- couple portrait
- ambassadors
- diplomats
- anamorphic art
- skull
- mosaic
- floor
- Cosmati pavement
- quincunx
- lute
- globe
- sundial
- puffed sleeves
- beards
- brocade
- folksonomies
- torquetum
- Celestial Sphere
- optical
- illusion
- perspective
- textile
THERE ARE MANY INTERESTING POSSIBILITIES FOR FOLKSONOMIC TAGGING, BUT WHAT FACTORS ARE MOST NECESSARY TO MAKE FACULTY OR OTHER PATRONS WILLING TO DEVOTE THE TIME NECESSARY TO CONTRIBUTE EXPERT TAGGING?

• Give them something they want in return?
• Appeal to a constituency?
• Make it really easy and fun?
• Get students involved, possibly for credit?
• Enable tagging as part of discovery and personal space management
bSpace Images Version 1.0
Thursday, April 20, 2006

### Phase I
**April 06 - May 06**
**Phase I**
Personal Collection Migration

**Phase II**
**May 06 - September 06**
**Phase II**
Personal Collections

**Phase III**
**June 06 - July 06**
**Phase III**
Add Image(s) From Computer

**Phase IV**
**September 06 - January 07**
**Phase IV**
Course Gallery Functionality

**Phase I**
**User Goals:**
14,000 faculty image currently live on a computer in the Art History Slide Library. These images have been digitized and cataloged with metadata. This phase will be the first step in unlocking the faculty’s images so that they can access them from their laptop anytime, anywhere. Many faculty would like their images digitized and

**Phase II**
**User Goals:**
This phase will empower users to easily access their images for building lecture presentations. Managing hundreds to thousands of images is a challenge. Currently users are limited by the traditional file directory system. One image lives in one place. This feature will allow users to categorize in multiple ways. Tagging will allow users...

**Phase III**
**User Goals:**
Faculty have hundreds to thousands of images in their collections. It is imperative that bSpace Images has a low threshold for entering images. Ideally it should be as easy as drag and drop. Faculty’s key goal is less work. This feature will open up bSpace Images to users outside of the Art History collection. The tool will assist

**Phase IV**
**User Goals:**
Faculty currently create Lecture Galleries through the open source tool Gallery, PowerPoint, or Portfolio. Faculty, with the help of a GSI or slide librarian, post PowerPoint presentations to their course sites, upload images to Gallery, and generate websites with Portfolio. Their main goal is to make their
Phase I
User Goals:
14,000 faculty images currently live on a computer in the Art History Slide Library. These images have been digitized and cataloged with metadata. This phase will be the first step in unlocking the faculty's images so that they can access them from their laptop anywhere, anytime. Many faculty would like their images digitized and available for use. This process is time consuming, expensive, and a serious roadblock. The Portfolio migration is a good opportunity to open up faculty images that have already been curated and digitized. It will also add a significant foundation for their initial foray into online collections. Course Gallery images will be included in the migration, since a fair amount of Art History faculty had taken advantage of this pilot and would like to keep these images. We also intend to migrate an Architecture Professor's collection to expand feedback from other departments.

Use Cases:
System
1. Migration of faculty images from Art History Department Portfolio to repository (Dspace or Fedora).
2. Associate images with individual collections.

Phase II
User Goals:
This phase will empower users to easily access their images for building lecture presentations. Managing hundreds to thousands of images is a challenge. Currently users are limited by the traditional file directory system. One image lives in one place. This feature will allow users to categorize in multiple ways. Tagging will allow users to break away from rigid taxonomies, and allow them to organize their images in ways that make sense to them. Users will also be able to search with the existing metadata provided by Portfolio. This feature will unlock formally isolated images as well as provide a substantial bootstrap for faculty personal collections.

Use Cases:
System
1. Auto naming of image titles
2. Auto generation of multiple image resolutions. Create multiple sizes of image (thumbnails and multiple resolutions)
3. Process raw files into other formats.
4. Import metadata documents (image list templates)

Phase III
User Goals:
Faculty have hundreds to thousands of images in their collections. It is imperative that bSpace images has a low threshold for entering images. Ideally it should be as easy as drag and drop. Faculty's key goal is less work. This feature will open up bSpace Images to users outside of the Art History collection. The tool will assist users in entering their images properly so that they can reap the benefits of standardized naming conventions and metadata later on when their collection grows substantially.

Use Cases:
System
1. Batch and individually add images from desktop

Phase IV
User Goals:
Faculty currently create Lecture Galleries through the open source tool Gallery, PowerPoint, or Portfolio. Faculty, with the help of a GSI or slide librarian, post PowerPoint presentations to their course sites, upload images to Gallery, and generate websites with Portfolio. Their major goal is to make their materials available to their students. Unlike these other tools, faculty will be able to reuse the same images with multiple lectures and multiple courses. The galleries will be net authenticated and searchable. Another added benefit is that at a later date, other Sakai tools will be able to access these images. Lecture Galleries will only be the first step in opening images up to other applications where they can be used in innovative ways.

Use Cases:
System
1. Batch and individually add images from desktop
2. Paginate results
3. Search lecture specific gallery based on search request.
14 top-level albums (281 total), 6183 images on 2 pages

**Arnold**

Photos of Archaeological sites in Britain, Egypt, Italy, Jordan, Tunisia & Turkey. A small selection of Roman Coinage. Other items of passing interest.

Last changed on 04/20/2006. This album contains 1495 items.  
This album has been viewed 9444 times since 05/13/2005.

**Troels**

Covers archaeological sites & museums in Greece, England, Italy, Turkey and France as well as museums in Denmark, Spain, Russia and the US. More countries to be added eventually.

Sub-albums:
- Egypt (615 views)
- Assorted photo’s of Egypt
- Jordan (2913 views)
- Tunisia (6481 views)
- Turkey (6338 views)
- Italy (6385 views)
- Britain (13267 views)
- Wars of the Romans as dep
- Hadrian (1753 views)
- Imperial Ladies (544 views)
-Untitled (1136 views)

Sub-albums:
- Greece (119 views)
- England
- France
User comments, but only for image owner.
Ratings, but not tagging
The ESP Game

1 MILLION LABELS COLLECTED

The ESP Game beta

As seen on CNN and newspapers around the world!

Welcome, AILISON
Sign Out

59 PLAYERS LOGGED IN

Did you know?
The ESP Game is helping to label all images on the Web!

HOW TO PLAY

Play NOW

your Profile

top scores

Terms of Service | FAQ | ESP Image Search | Contact Us | Credits

Funded in part by the National Science Foundation (NSF).
© 2005 Carnegie Mellon University, all rights reserved. Patent Pending.
Welcome to Google Image Labeler, a new feature of Google Image Search that allows you to label random images to help improve the quality of Google's image search results.

Begin as a guest

How does it work?

You'll be randomly paired with a partner who's online and using the feature. Over a 90-second period, you and your partner will be shown the same set of images and asked to provide as many labels as possible to describe each image you see. When your label matches your partner's label, you'll earn some points and move on to the next image until time runs out. After time expires, you can explore the images you've seen and the websites where those images were found. And we'll show you the points you've earned throughout the session.

For example, this image can be described by the labels: bird, sky, soaring, or frigate bird.

What is required to participate?

Just an interest in helping Google improve the relevance of image search results for users like yourself. Although you do not have to log in to your Google account to help, logging in will allow you to keep track of your points. You can also choose to provide a nickname, or you can remain anonymous.

Privacy Policy • Terms of Use • Return to Google Image Search
© 2006 Google
url: http://images.google.com/imagelabeler/
description: Google Image Labealer

tags: tagging folksonomies images

recommended tags: classification folksonomy image images social tagging visual

your tags:
"Harold "William 1066, 4.0, ambassadors archives artists battles battles, CCO, classification codes connecticut Conqueror"
Conquest core costume digital drawings Earl embroideries enlightenment flashcards flickr folksonomies folksonomy gridlers Harold Holbein image images informatics instruments jewelry links LondonBLAdd.49999 manuscripts metadata museums musical Netherlands nonograms Norm Norman norms norms, or portraits puzzles resources rococo saxons saxons, social socialsoftware studios tagging tapestries terminology visual vocabulary VR Wessex", William

popular tags: google images game games tagging image tags
Tag bundles for highly personalized organization
Tag clouds and options for viewing:
THE ART MUSEUM SOCIAL TAGGING PROJECT

About steve
Tag Art
Get Code
Application Development
Research
Discussions
Reference
Press
Steering Committee

Join the first experiment in social tagging of art museum collections.

Here's how:

What is steve? Steve is a research project whose participants are building a tagging tool, collecting tags, analyzing data, and engaging in discussion. We hope to apply what we learn to improving access to works of art. Here's a diagram of steve's world.
THE ART MUSEUM SOCIAL TAGGING PROJECT

MMA PAINTINGS

9 of 15

Start Here

I am Stumped

portrait
pets
ted
sash
lace collar
leash
magpie
Satin shoes
birdcages
birds
cats
boys
children

PREVIOUS

NEXT
DOUBLET
HOOK & EYES/LOOPS
FALLING COLLAR
TASSLED STRING CLOSURE
SASH
BLACK VELVET BERET
CHAIN OF OFFICE
ELEGANT DISCHEVELMENT
BREECHES:
SLOPS
VENETIANS
PANTALOONS
SCOOP NECKLINE
GYPSY COSTUME
BODICE
PARTLET
MODESTY PANEL
SAREE or SARI
SLEEVE CAP
BLOUSE
THE SIMPLEST SOLUTION FOR NOW: POWERPOINT

- A folder of costume-rich images, and “Instant Photo Album” feature create a basic powerpoint with correctly sized images.
THE SIMPLEST SOLUTION FOR NOW: POWERPOINT

• This is sent to the professor, who now has ready-to-use costume images. She uses the Notes field to supply specific costume terminology for each particular image.
Whelk Shell Headress, center part in hair. Tutor bodice (arched center front) and notice sloped shoulders (sleeves inset low and back, probably a center back lace closure), partlet with slight ruff foreshadowing larger Elizabethan ruff of later 16th century. Necklace on ribbon and brooch at center front. Silk velvets and velvet brocade or burn-outs. Cartridge pleated skirt over faked front panel of underskirt over Spanish farthingale structure. Faked fore sleeve is modification of Gothic bagpipe sleeve. Chain belt at waist of long pointed stomacher (and corset) probably with fan, mirror or pomander attached, leather gloves with gauntlets in contrasting leather.
whalekshell headdress, partlet, cartridge pleating, Spanish farthingale
Partial results of a search on “farthingale”


WHY IS IT WORTH IT TO SOLICIT THIS EXPERT LOCAL TAGGING?
FOR “GYPSY COSTUME” GOOGLE GIVES THE STUDENTS:
WE WANT THEM TO BE ABLE TO USE DIDO AND GET:
WHAT WE NEED IS A COMBINATION OF:

STEVE.MUSEUM- MUSEUM IMAGES AND EASE OF USE

FLICKR- SOPHISTICATED IMAGING AND TAGGING

DEL.ICOUS- INTEGRATION OF GROUP AND PERSONAL TAGS

GOOGLE SCHOLAR- EXPERT WORDS FROM SCHOLARS

WIKIPEDIA- COLLABORATIVE SPIRIT AND SCOPE

CAMIO & DOA- DISCOVERY VIA “BIG BUCKET” TERMS

DIDO- LOCAL INPUT FOR LOCAL RELEVANCY
User participation in metadata creation for digital library systems

- Purposes of tags
- Beyond “tags”
- Everything in moderation
- Integrating participatory ideas
Purposes of tags

- Golder & Huberman classification based on study of del.icio.us tags
  - Identifying what (or who) it is about (overwhelmingly most frequent usage)
  - Identifying what it is
  - Identifying who owns it
  - Refining categories
  - Identifying qualities or characteristics
  - Self reference
  - Task organizing
Beyond “tags”

- Identification
- Structured metadata
  - Factual information (dates, etc.)
  - Subjective information (subjects, etc.)
- Ratings, reviews, commentary, etc.
- Relationships
  - Secondary sources
  - Multiple versions
  - Alignment
Everything in moderation

- Use the general idea, not necessarily all the details
- Opening up metadata creation to users does not necessarily mean a complete loss of control
- No single approach will be enough on its own
- Always remember what we’re using this metadata for
Integrating participatory ideas

- Who
- What
- Incentive
- Control
Who

- Anybody
- Those who register
- .edu addresses
- IU community
- Specific roles within IU community
- Specific designated authorized users
What

- Any metadata element
- Some metadata elements
  - Subjective data
  - Factual data
  - “Extra” data elements
  - Commentary
- Tagging only, separate from cataloger-created metadata
Incentive

- Money
- Manage personal resources
- Assistance with needed task
- Recognition
- Contribution to the greater good
- Fun
Control

- Allow all user contributions to appear immediately
  - No formal editorial mechanisms
  - Editors oversee contributions
- Streamlined approval mechanism
- Some elements less control, some more
- User contributions as suggestions to be independently verified by metadata experts
Moving forward (1)

- Libraries can’t continue to rely exclusively on in-house cataloging
- We can achieve our overall goals while allowing new mechanisms along the way
- Users are *one* additional source of metadata we must tap
- We must match appropriate metadata needs to the tasks users are best equipped to perform
Moving forward (2)

- Each system may make different choices regarding where user-contributed metadata makes sense
- Good interfaces for metadata collection will be key
- We must use the best ideas for user participation, and adapt them for the library environment
What are we doing at IU?

- Nothing in production yet
- Variations plans
  - Structured metadata for some fields
  - Synchronizing scores and audio
- DIDO?
Time for discussion

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These presentation slides:
<http://www.dlib.indiana.edu/~jenlrile/presentations/bbfall06/tagging/userContributedMetadata.ppt>

Handout:
<http://www.dlib.indiana.edu/~jenlrile/presentations/bbfall06/tagging/handout.doc>