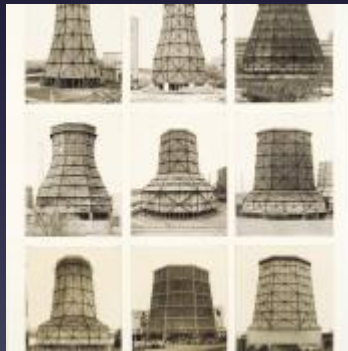


Democratization, Scale, and Emergent Technologies: Case Studies from the Princeton University Art Museum June 26, 2014



Presented by

Bryan Just, Peter Jay Sharp, Class of 1952, Curator and Lecturer in the Art of the Ancient Americas
Janet Strohl-Morgan, Associate Director for Information and Technology

Facts & Figures

1746 Princeton University chartered

1882 Museum and Department of Art & Archaeology formed

1900 Graduate School established

≈ 5,200 undergraduate

≈ 2,600 graduate

≈ 1,100 faculty



The Museum's Encyclopedic Collection

92,000+ works of art

<6% or ≈ 3000 works on view at any given time in the galleries

<10% or ≈ 9000 publically accessible online



first accessioned work of art

Luca di Tommè, Italian, fl. 1356 - 1389

Madonna and Child, 14th century

Tempera on wood panel, 80.7 x 52 x 5 cm

Gift of Bernard Berenson, y1

Strategic Planning



Providing universal digital access to the entirety of the Museum's collections was articulated by every Museum constituent group - with or without images and with or without curatorial-approved data.

Faculty Survey found

- 57.4% use the website to access collections information
- 37% search the website to select works of art for class

Staff Survey found

- Improved physical and digital access to the collections is critical
- A more effective search to access the collection is crucial

Strategic Objective

Making the collections and exhibitions accessible to students, scholars, and visitors of all kinds

*We will increase access to the Museum and its resources for teaching, research, and engagement by expanding and enhancing physical and **virtual access** to the collections, **investing in information technologies**, increasing the visibility and impact of our collections and exhibitions, and by making targeted improvements to the current facility.*



Harry Bertoia, American, born Italy, 1915–1978, *The World*, 1964, Bronze, Social Sciences and Engineering Neighborhood, Princeton University, PP518, © Estate of Harry Bertoia / Artists Rights Society (ARS), New York / photo Bruce M. White

What does this mean?

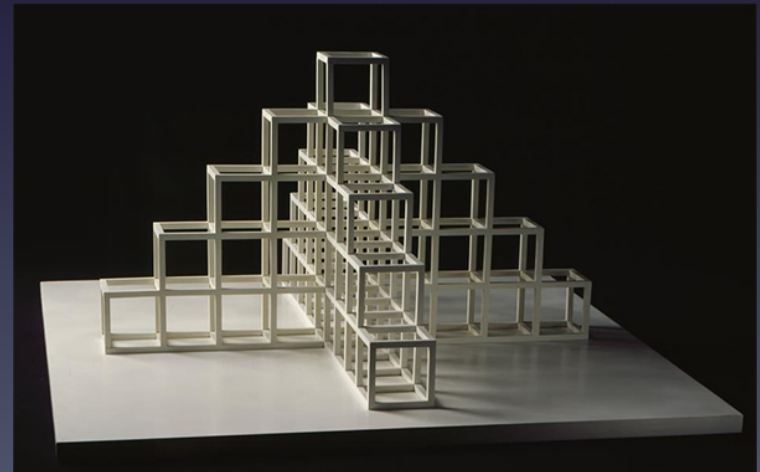
Current Practice

A work of art is published on the Museum's website if it has an image and when it has been approved by a curator.

Strategic Mandate

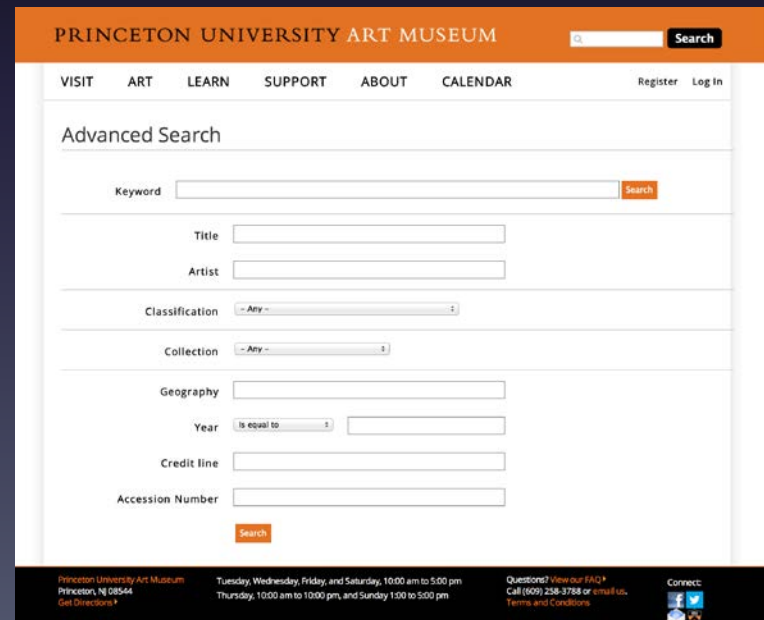
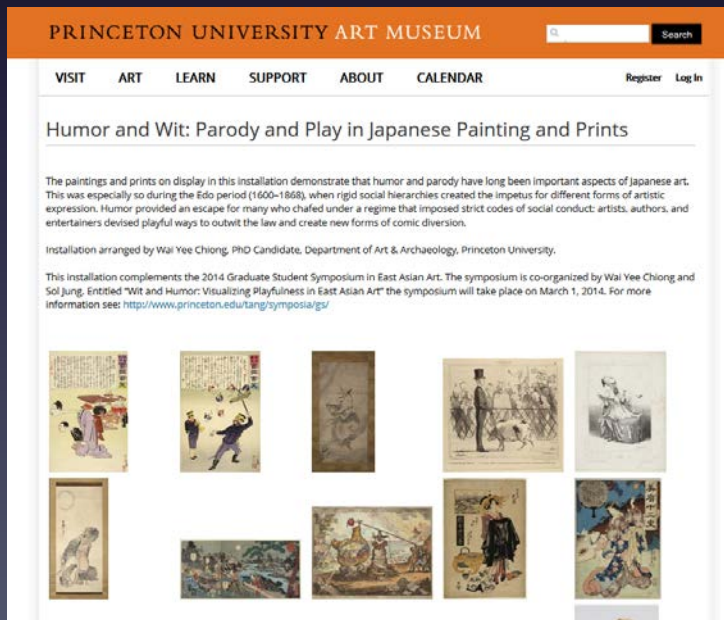
All accessioned works of art with or without an image and regardless of whether or not the data has been approved by a curator will be published on our website.

Sol LeWitt, American, 1928–2007, *Untitled*, 1982,
Acrylic on wood, 30.5 x 61.0 x 61.0 cm.,
Museum purchase, Fowler McCormick,
Class of 1921, Fund, 2006-85



How?

- Provide access to all existing research and scholarship
- Refine the search interface
- Increase subject cataloguing to further enhance search functionality
- Provide tools for teaching, research, and knowledge sharing
- Develop a sustainable methodology for online publishing of all works of art with full identifying information, digital images, and all available scholarship



When?

Approximately 47,800 works of art will be published to the Museum's website by the end of 2014.



Greek, *Double mask*, Terracotta
h. 5.6 cm., w. 4.6 cm., d. 4.8 cm.
y1964-125

Pros and Cons?

Providing full digital access to the Museum collections is a vital resource for Princeton students, faculty, and the public. Robust digital access will foster the practice of object-based scholarship with original works of art and make Princeton's collections available to the world.

The Museum is a critical intellectual and cultural gateway to the University. Providing access to its collections is significant in enabling deeper levels of engagement.



Late Preclassic, Ameca-Etztatlán, Plateau with eleven figures, 200 B.C.— A.D. 100

Ceramic, h. 15.5 cm., w. 36.5 cm., d. 15.0 cm.,

Gift of Gillett G. Griffin, y1984-22, Photo: Bruce M. White

Authoritative Images



Museum Website



Trip Advisor



Wikimedia Commons

Claude Monet, French, 1840–1926

Water Lilies and Japanese Bridge, 1899, Oil on canvas, 90.5 x 89.7 cm.

From the Collection of William Church Osborn, Class of 1883, trustee of Princeton University (1914-1951), president of the Metropolitan Museum of Art (1941-1947); given by his family, 1972-15

Authoritative Data

PRINCETON UNIVERSITY ART MUSEUM

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Amedeo Modigliani, Livorno 1884–1920 Paris
Jean Cocteau, 1916
Oil on canvas
100.4 x 81.3 cm. (39 1/2 x 32 in.)
frame: 113.7 x 94.6 x 7.6 cm. (44 3/4 x 37 1/4 in.)
The Henry and Rose Pearlman Collection
photo: Bruce M. White
L.1988.62.18





About the ObjectBibliographyPast ExhibitionsBrowse Related

Provenance: Acquired from the artist by Jean Cocteau, Paris, ca. 1917; sold by Moise Kisling to the owner of Café Rotonde, ca. 1917. De Caves, Paris. Zborowski, Paris. E[mile] Khoury (Khoury), Paris. Paul Guillaume (1891–1934), Paris, by 1926; by descent to his widow Domenica Guillaume (later Walter). Billy Rose (1899–1966), New York, by 1944; sold to George Gard "Buddy" De Sylva (1895–1950), Los Angeles; by descent to the estate of George Gard De Sylva; [James Vigeveno Galleries, Los Angeles]; [Pierre F. Nesi, Paris]; sold to Henry Pearlman, by Mar. 1951; Henry and Rose Pearlman Foundation, after 1974.

Princeton University Art Museum
Princeton, NJ 08544
[Get Directions](#)

Tuesday, Wednesday, Friday, and Saturday, 10:00 am to 5:00 pm
Thursday, 10:00 am to 10:00 pm, and Sunday 1:00 to 5:00 pm

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Reaching our Audiences

Onsite Yearly visitors	121,000+
Online Yearly visitors	200,000+
Facebook fans	8, 924
Twitter followers	6,775
Bi-weekly eNewsletter recipients	6,100
YouTube most watched video – 2,793 views	installation of George Segal's Circus Acrobats
Cost of Admission	\$0

