



KE EMu Documentation

Narratives

Version 1

KE EMu Version 3.2



Contents

SECTION 1	Narratives	1
	About this document	3
	Tips: editorial precautions	4
	Dublin Core	5
SECTION 2	The Narratives module	7
	Narrative module tabs	8
	Summary tab	9
	Details tab	10
	Narrative tabs	12
	Controlling styles and formats	16
	WARNING	16
	Solution	17
	Description tab	18
	Using Type: (Description Details) to organise narratives for the web	20
	Associations tab	22
	Hierarchy tab	24
	Interview tab	26
	Correspond. tab	28
	Publication tab	30
	Authorisation tab	31
	Classification tab	32
	Guided Tours tab	34
SECTION 3	How to organise your narratives: the theory	35
	Example narratives	36
	Hierarchically	37
	How to create the hierarchy: Part 1	40
	A narrative can only have one Master: Part 1	44
	How to create the hierarchy: Part 2	45
	A narrative can only have one Master: Part 2	47
	Create two new narratives	47
	Associate narratives	48
	Build a different hierarchical structure	51
	By Association	53
	How the approach By Association differs from the Hierarchical approach	54
	How to establish associations: Part 1: Graphical representation	57
	How to establish associations: Part 2: Making the associations	60
	How it might look on a website	63
	Pros and cons of the two approaches	64
	The Hierarchical approach	64
	By Association	66
SECTION 4	A practical example with Tips: The National Museum	67
	Associated With	68
	Example: The National Museum website: The highest level	70
	Example: The National Museum website: Subsequent levels	80
	Index	83

SECTION 1

Narratives

Of all the EMu modules, the Narratives module has been perhaps least understood and most underutilised. Several possible explanations suggest themselves.

One is that the Narratives module was ahead of its time when it was introduced soon after EMu's release.

EMu modules, in general, collect and organise data: the Narratives module, on the other hand, exploits data, creating information which can be presented to others within an organisation and, via the web, to the world. Demand for this requirement is really only now meeting supply.

Collections data management - the organisation and enhancement of collections data - is naturally also the first objective of any institution adopting EMu as its collections management system. Typically it is only when the data is in shape that an institution seriously begins to consider how that data can be exploited, although that too is changing and these days it's a pre-requisite that a collections management system is able to present the collection to the world.

And this is where the Narratives module comes into its own, and why, as institutions are looking at ways to make their collections available online, interest in this tool is growing.

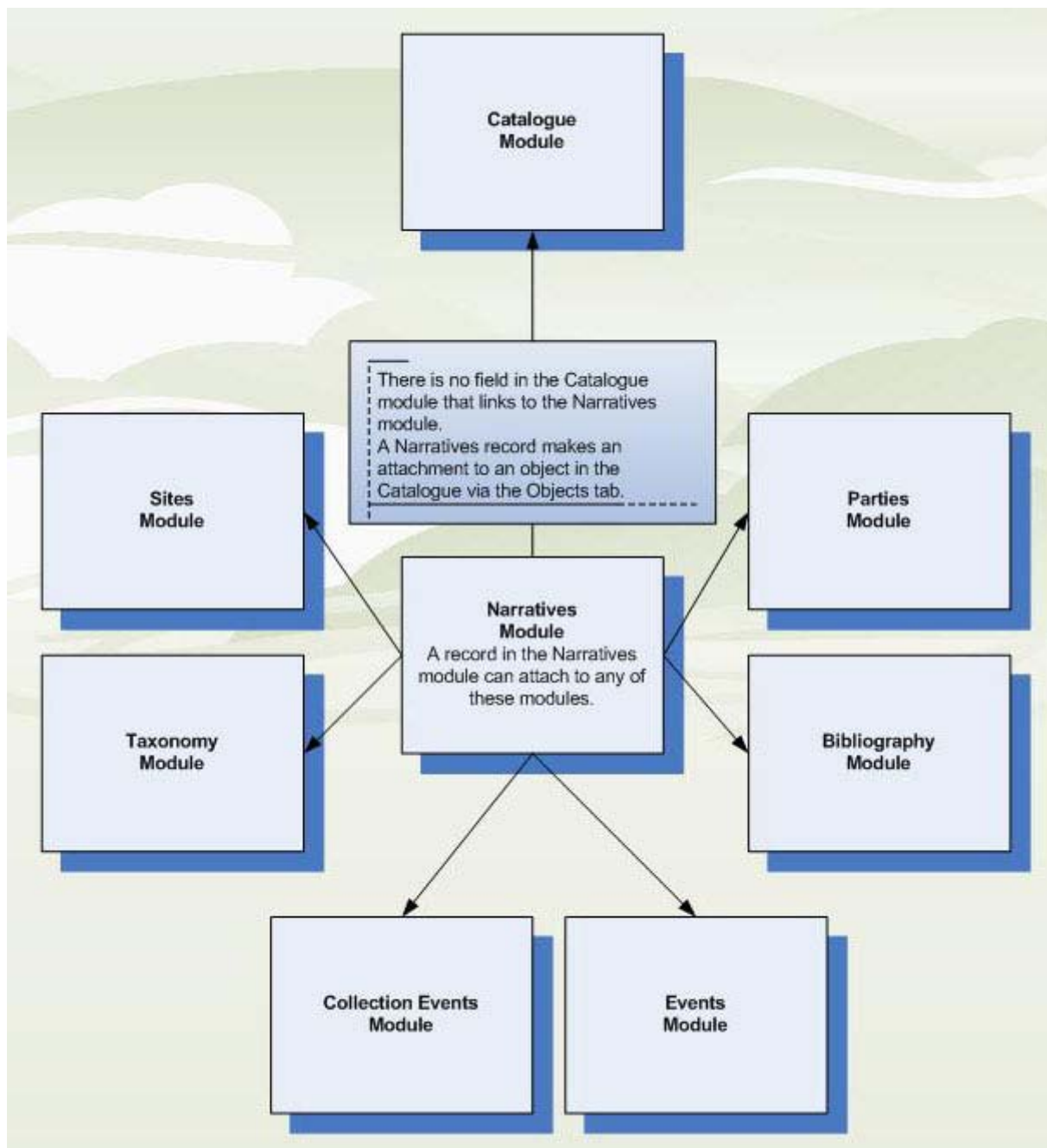
That is part of the reason why the Narratives module has been underutilised. Another possibility is its considerable versatility and flexibility, qualities that are the source of great potential, and perhaps also the source of some confusion. This document seeks to address that issue by describing many of the uses of the Narratives module.

As we'll see, the Narratives module is perhaps most powerful as the public face of your collection: as the content management tool for a website that presents a collection to the world. But this is by no means its only function. Others include:

- Labels for exhibits.
- Textual descriptions for brochures and programs.
- Miscellaneous internal (non-public) information management, e.g. a record of conversations held or correspondence sent and received.
- Providing researchers (specialist and private or public) with purpose-made (tailored) material.

The Narratives module brings together related and diverse information about a particular object, collection of objects or subject, linking a collection in significant ways. As with EMu's Catalogue, which is surrounded by a suite of modules, the Narratives module draws data from a range of satellite modules. Depending on the nature of a collection (Natural History vs Cultural History, for instance) a narrative record can draw data from the Parties, Bibliography, Events, Collection

Events, Taxonomy and Sites modules:



The Narratives module records stories about the collections from item level to collection groupings and a multitude of other collections related angles. It helps structure these stories for different types of publication, including delivery to the web. It stores historically significant, general or even ephemeral information gathered about the collections. In short, the Narratives module is designed to hold any interpretative information about a collection, as well as references to all of the resources (EMu and non-EMu) used to author it.

However, the versatility and flexibility of the Narratives module are not limited to its uses. As we'll see, even when it comes to presenting a collection online, there are several ways to achieve this end, each with its advantages.

About this document

This document is broadly structured in two parts.

In the first you will find a tab by tab and field by field description of the Narratives module (page 7). If one of your objectives is to deploy your narratives on the web, this section is particularly useful for identifying and understanding which fields need to be completed and with what.

The second part touches on a number of areas in which the Narratives module can be used. However its primary objective is to assist institutions to implement the Narratives module as a content management tool for a website (page 67).



Although the Narratives module documented here uses a Cultural History collection, the theory and techniques described apply to any type of collection.

This document assumes knowledge and experience consistent with completing the *Introduction to EMu* training course. It is assumed that readers are at least familiar with creating new records, searching for records, and attaching records.

Tips: editorial precautions

More often than not the Narratives module will be the public face of a collection, whether it is used to store labels, record interviews and correspondence, serve information to researchers or, most crucially, as the content management tool for a website that presents a collection to the world. With that in mind, and as we look at how to use the Narratives module, it is worth considering some basic editorial precautions that control:

- the language used (choice of words, spelling);
- the layout and format of text; and
- what data is completed / compulsory for a Narratives record.

There are a variety of techniques available to tighten up editorial control of content, including:

- using read-only Lookup Lists (so that only terms in an approved list can be used);
- linking fields to the Thesaurus module; and
- making fields mandatory.

These options are covered extensively in the EMu Help.

To control the layout and formatting of the text of a narrative you have the option of using one of two Narrative tabs (you could even include both in your version of the Narratives module if that was appropriate):

- a plain text tab (which could be used for marking up text using HTML tags); and
- a formatted text tab (a basic WYSISWYG text editor).

To limit formatting of text you could, as some institutions have, mandate use of the plain text tab and restrict which HTML formatting tags are used.



Restricting the use of HTML tags takes the form of a staff policy ("Staff will not use HTML tags...") rather than programming control.

We look at these two Narrative tabs in more detail later (page 8).

Dublin Core

The Narratives module is broadly compliant with the Dublin Core Metadata standard, which ensures that content is discoverable and extensible for Open Archives Initiatives, and other Dublin Core uses:

- Compliance can be managed by setting some core fields to mandatory.
- Consistency can be managed with controlled vocabularies (fields controlled by Lookup Lists or the Thesaurus module, for instance).

See the EMu Help for details.

SECTION 2

The Narratives module

Before we look at how to use the Narratives module, we'll look in detail at each tab and field. This section is a useful reference for identifying and understanding which fields need to be completed when preparing your Narratives content for particular purposes, especially for presentation on a website.

As with the Catalogue module, the Narratives module occupies a central place in your collection. It draws together data from an array of satellite modules. As well as having tabs dedicated to specific modules, the Narratives module has numerous attachment fields to other modules. Depending on the nature of your collection (Natural History, Cultural History, Art Collection, etc.), the Narratives module will include attachment fields to, or entire tabs dedicated to:

- Objects (Catalogue)
- Events
- Parties
- Publication (Bibliography)
- Sites
- Collection Events
- Taxonomy
- Locations

Naturally, the Narratives module in your version of EMu will reflect the nature of your collection so will not include all of these tabs (a Cultural History collection is unlikely to have a Collection Events module, for example).

In this section we look at a number of tabs in the Narratives module. The following common tabs are dealt with in the EMu Help:

- Tasks
- Notes
- Multimedia
- Security
- Audit
- Admin

Narrative module tabs

This section examines the fields and tabs of the Narratives module in New mode, that is the Narratives module as it displays when adding a new record.

Keep the following in mind:

- The purpose of fields is not set in concrete and your organisation may choose to use some fields for different purposes than described here.
- Which fields and tabs you will complete and the information you record in them will depend on the purpose to which you will put your narratives. Hints are provided throughout this document for what is necessary for each purpose.

Summary tab

The Summary tab includes fields that summarise the detail of a narrative. These fields also display on the Details tab (page 10), the Description tab (page 18) and the Narrative tab (page 12). Completing these fields on the Summary tab will update fields on the other tabs (and vice versa).

Field Group	Field Name	Purpose
<i>Narrative Details</i>	<i>Title</i>	See the Details tab (page 10).
	<i>Authors</i>	See the Details tab (page 10).
	<i>Purpose</i>	See the Details tab (page 10).
	<i>Type</i>	See the Description tab (page 18).
<i>Narrative</i>		See the Narrative tab (page 12).

Details tab

The Details tab holds high level details about a narrative.

Field Group	Field Name	Purpose
<i>Narrative Details</i>	<i>Title</i>	<p>A descriptive name for the narrative.</p> <p>The title is used in any presentation of the narrative, including on a website.</p> <p>This field is Dublin Core compliant (page 5).</p>
	<i>Authors</i>	<p>Lists any authors / creators of this narrative (people and / or organisations).</p> <p>This field attaches to the Parties module.</p> <p>This field is Dublin Core compliant (page 5).</p>
	<i>Contributor(s)</i>	<p>Lists any person and / or organisation who contributed (text / ideas / content) to this narrative.</p> <p>Enter a value in the <i>Role</i> field (using the Lookup List) to describe the nature of the contribution.</p> <p>Attaches to the Parties module.</p> <p>This field is Dublin Core compliant (page 5).</p>
	<i>Date/Type</i>	<p>Can be used to record significant dates relating to the narrative.</p> <p>The <i>Type</i> Lookup List holds definitions /</p>

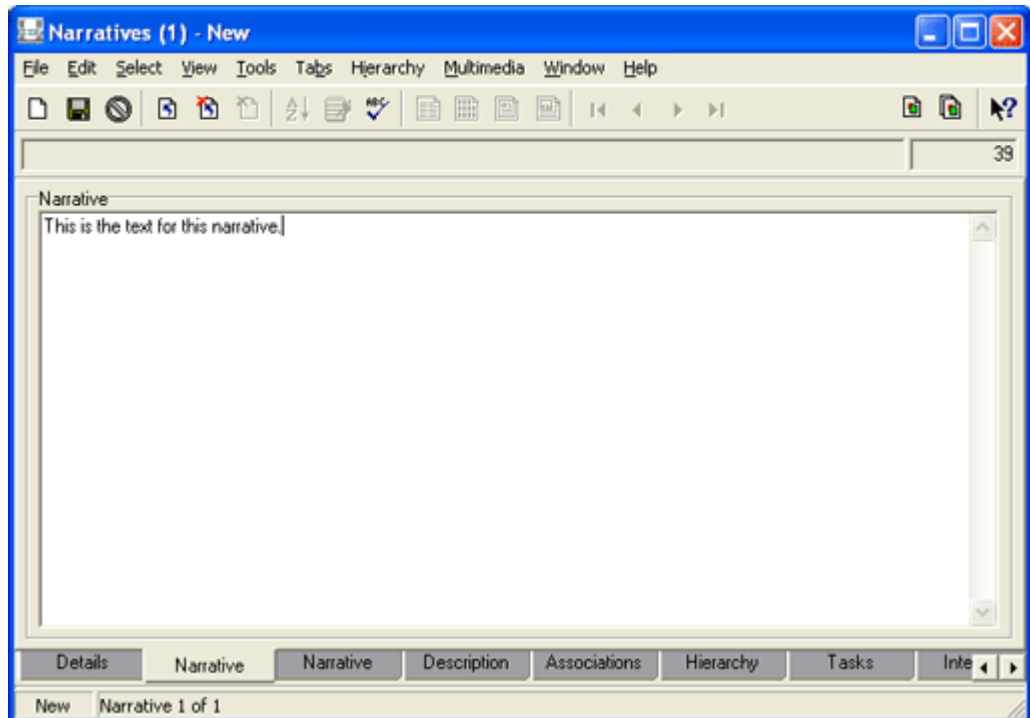
Field Group	Field Name	Purpose
		<p>descriptions of a date entered. Types could include, <i>Creation, Creation Started, Creation Completed, Approval, Publication, Exact, Approximate</i>, etc.</p> <p>If the narrative was created over a period of time, for instance, you would enter the date it was started and when it was completed on separate lines.</p> <p>The <i>Explanation</i> Lookup List could hold a more detailed explanation of the date.</p>
	<i>Purpose</i>	<p>Used to describe the purpose for which the narrative was created, e.g. internal knowledge sharing, public information, etc.</p> <p>Values could include:</p> <ul style="list-style-type: none"> • Exhibition text • Label text • Publication • Website text • Guided Tour
	<i>Subject / Keywords</i>	<p>Significant words with which the narrative is associated. Keywords assist in resource discovery and provide a context for the narrative.</p> <p>This field uses a Lookup List that could be read-only if necessary to control which words are used. It also links to the Thesaurus module.</p> <p>This field is Dublin Core compliant (page 5).</p>
	<i>Version</i>	<p>Used to indicate the current version of the narrative. Each organisation will determine its own scheme, but could be as follows:</p> <ul style="list-style-type: none"> • Draft • 1 • 1.1, 1.2, etc. for revisions to version 1 • 2 • Final
	<i>Version Date</i>	The date of the current version / update.
	<i>Identifier</i>	A string conforming to a formal identification system. The string could include such elements as organisation, project, discipline name, object registration number, etc.

Narrative tabs

The Narrative tabs are for the text of the narrative. This is the text that will display in any publication of the narrative, including on a website.

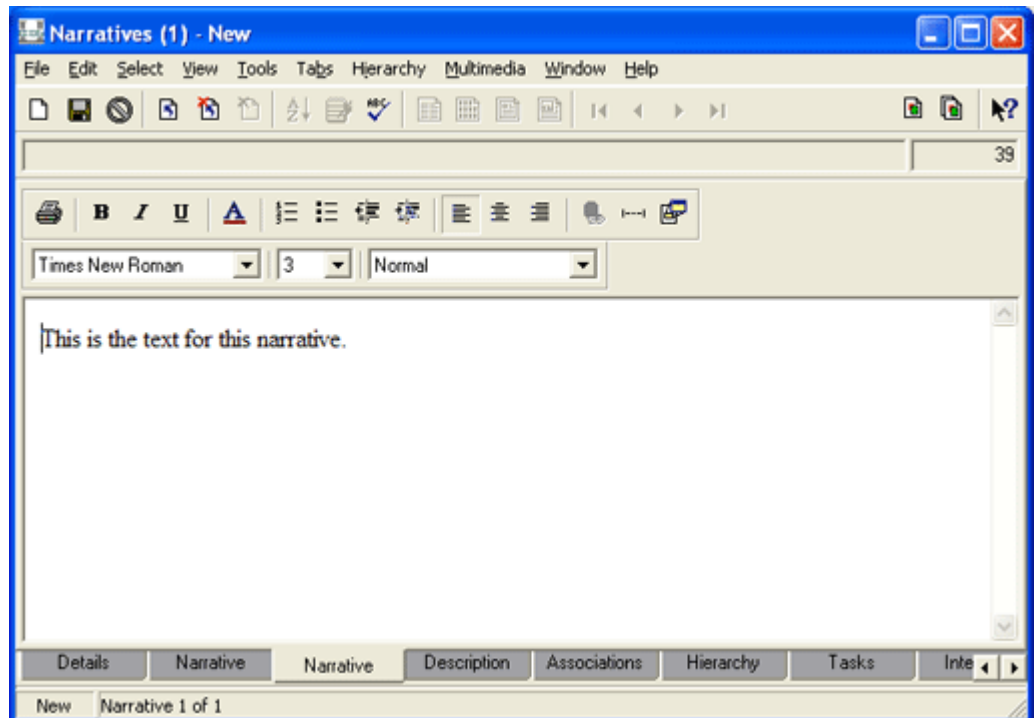
Two versions of the Narrative tab are available, although your version of the module will typically only include one of them:

- A plain text tab:



As its name suggests, the plain text Narrative tab is a basic text editor and takes unformatted plain text. It can also be used for marking up text using HTML tags.

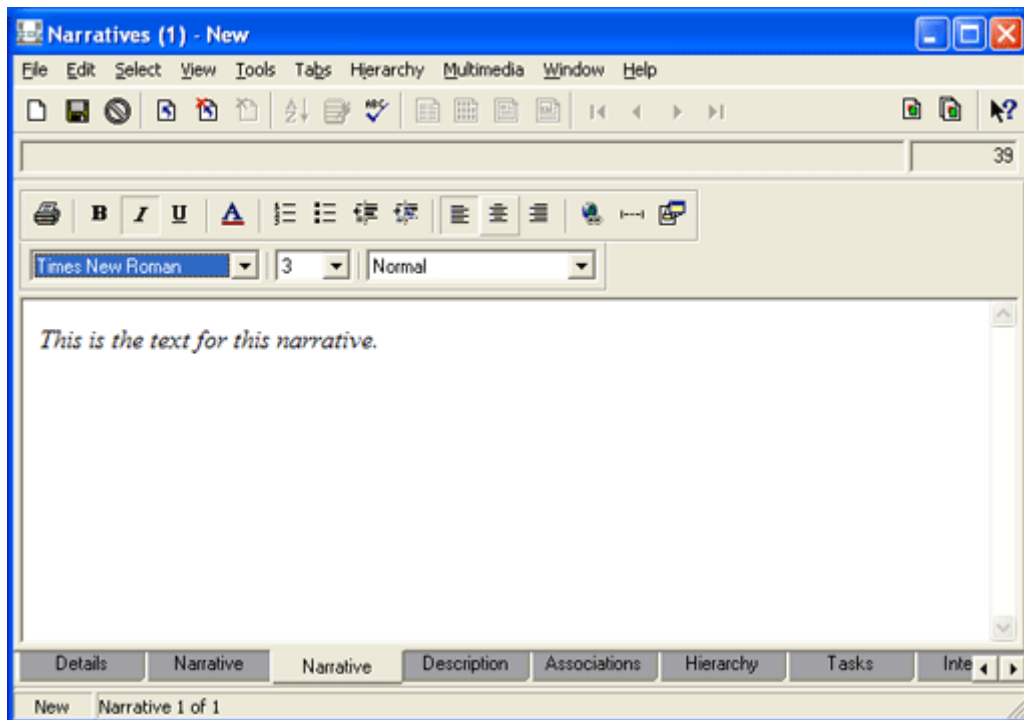
- A formatted text tab:



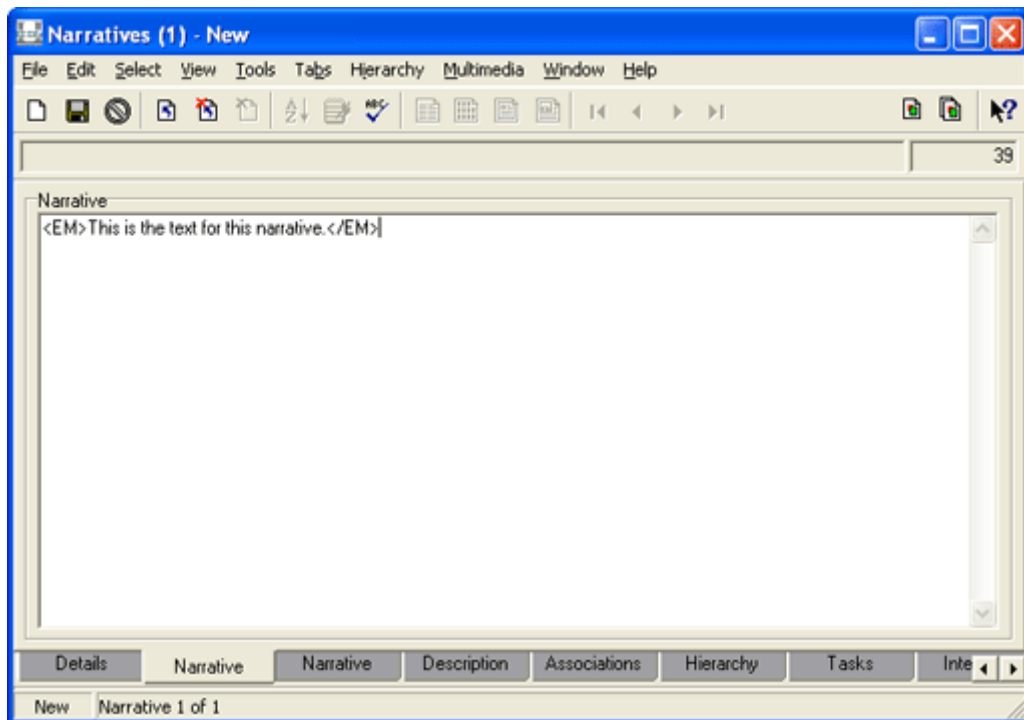
The formatted text tab is a basic WYSISWYG text editor and includes many standard Windows formatting controls.

If your version of the Narratives module includes both Narrative tabs, you will observe that they are dynamically linked: changes to one are automatically updated in the other. For instance, text marked up using the HTML bold tag, ``, in the plain text tab will display as bold in the formatted text tab.

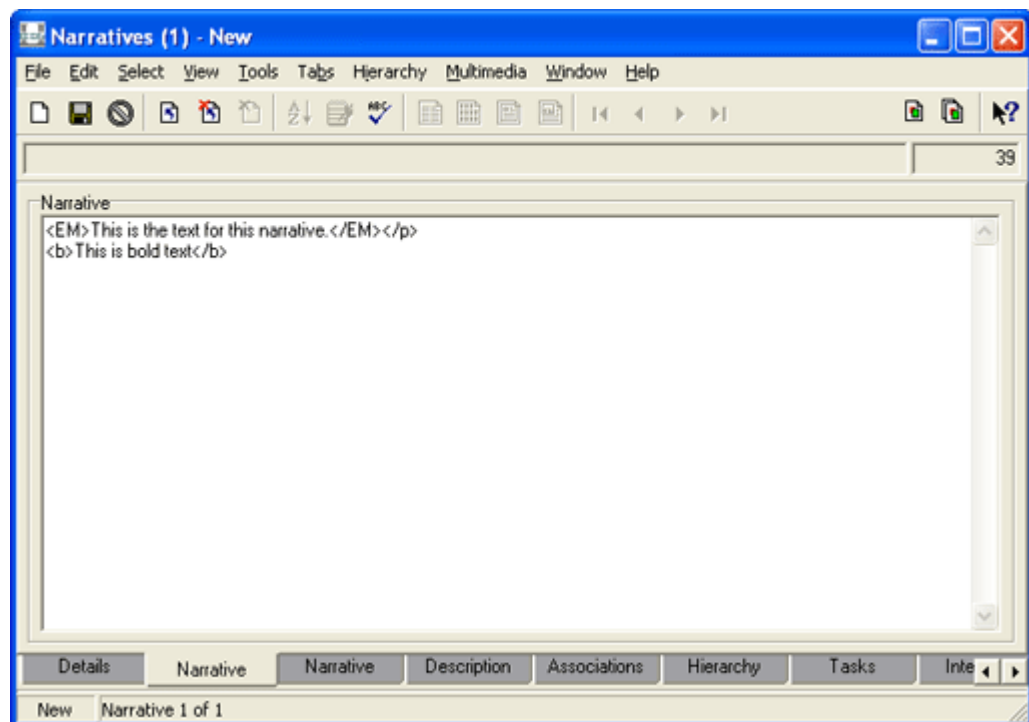
The text formatting tools on the formatted text tab are standard character (bold, italics, etc.) and paragraph (justified, left aligned, etc.) formatting controls. If text is formatted on this tab as italics, for example:



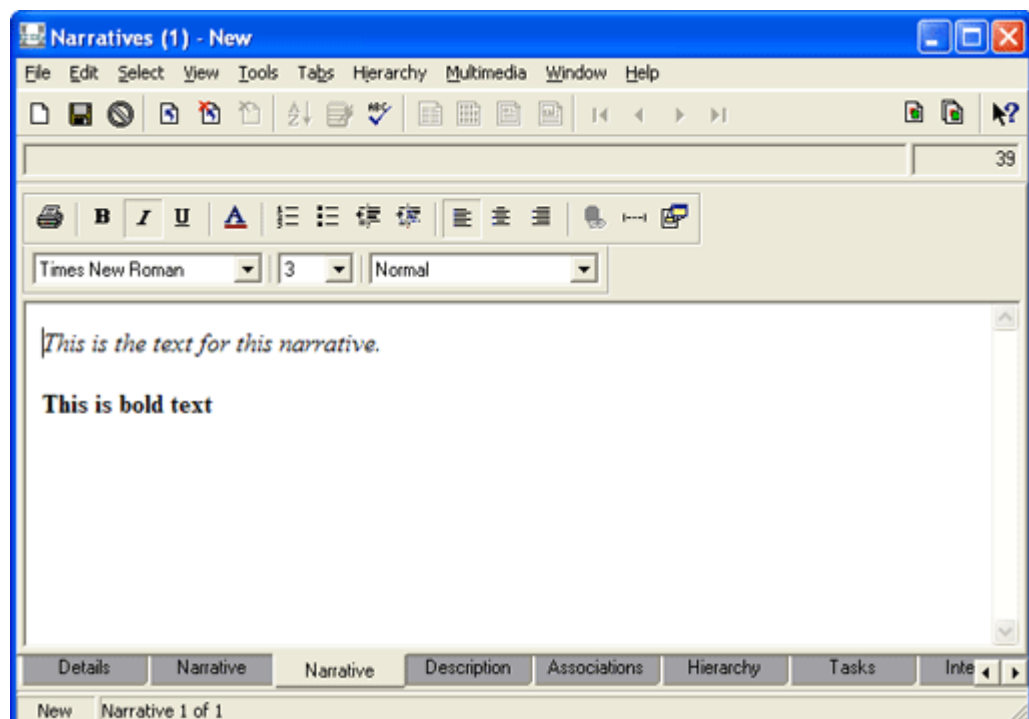
the text is marked up, using HTML tags, on the plain text tab:



Text that is marked up using HTML tags on the plain text tab:



will be formatted on the formatted text tab:



The Narrative tab corresponds to the Dublin Core element (page 5) *Description*.

Controlling styles and formats

If you use the Narratives module as the public face of your collection, for instance via a website, it is very important to control how text is formatted in order to have a consistent look to your website. The purposes to which you will put narratives and the degree of control you require may determine which Narrative tab you make available and the restrictions you place on applying styles. For instance, to impose a high level of control it might be prudent to use the plain text tab and prohibit or limit which HTML tags can be applied to text.



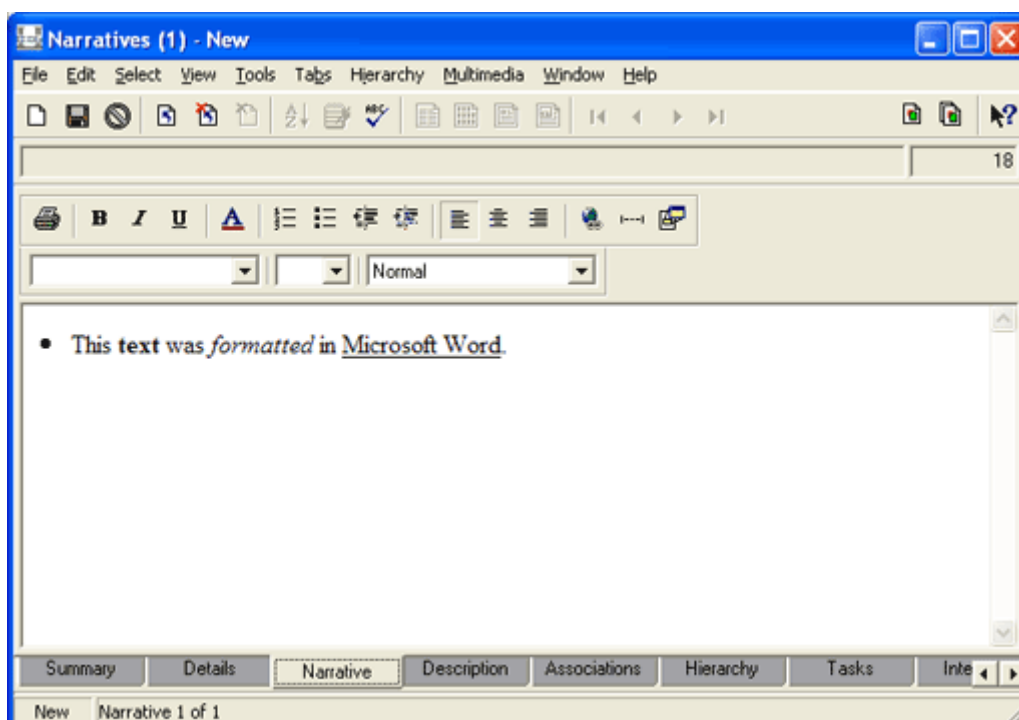
Narratives are ideal for use in web-based / online presentations of a collection. Text can be formatted or marked-up in the Narratives module ready for display on the web. However, care needs to be taken to ensure that formatting of content is consistent. Restricting the use of HTML tags takes the form of a staff policy ("Staff will not use HTML tags...") rather than programming control.

WARNING

Copying text out of a Word processing application such as Microsoft Word and pasting it into the formatted text tab will copy over any styles applied in the source document, but will also copy over any number of other *hidden* HTML styles and classes from the Word document. For instance, the following text was formatted and copied out of a Word document:

- This text was formatted in Microsoft Word.

It looks innocent enough when pasted into the formatted text tab - the styles and formatting applied in the source document have copied across:



But if we look at the HTML for this text we discover that there's a lot more there than meets the eye:

```

1 <html>
2 <body>
3
4 <p class="MsoNormal" style="text-indent: -14.75pt; margin-left: 14.75pt; margin-right: 0cm; margin-top: 0cm; margin-bottom: 0pt">
5 <span lang="EN-AU" style="font-family: Symbol">.<span style="FONT: 7pt 'Times New Roman'">enbsp;enbsp;enbsp;enbsp;enbsp;
6 </span></span><span lang="EN-AU">This <b>text</b> was <i>formatted</i> in <u>
7 Microsoft Word</u>.</span></p>
8
9 </body>
10
11 </html>

```

- This text was *formatted* in Microsoft Word

Along with the formatting, additional classes, styles and fonts have been copied across, any of which might override styles you attempt to apply when publishing content to the web.

Solution

One way to ensure that text pasted into the Narrative tab is cleared of all styles is to:

1. Copy the text in the source application.
2. Paste it into a text editor such as Notepad.

Notepad is typically located in **Start>All Programs>Accessories**.

- Copy the text out of Notepad and paste it into the Narrative tab.

This time if we look at the HTML of the pasted text, it is clean of style information:

```

1 <html>
2 <body>
3
4 <p>This text was formatted in Microsoft Word.</p>
5
6 </body>
7
8 </html>

```


This text was formatted in Microsoft Word.

4. Format the text appropriately in the Narrative tab.

Description tab

The Description tab provides a context for the narrative:

Field Group	Field Name	Purpose
<i>Description Details</i>		
	<i>Type</i>	<p>The <i>Type</i> field corresponds to the Dublin Core (page 5) element Type and describes the nature or the content of the narrative.</p> <p>Types allow us to organise records in the Narratives module into logical groupings. Available Types will depend on the nature of your collection, and could include:</p> <ul style="list-style-type: none"> Collection - the narrative relates to a collection of objects. Event – the narrative relates to a particular exhibition or event, or to a collection event or related series of collection events (such as an expedition). Image – the narrative relates to an image. Interactive resource – if the narrative relates to a website. Party – if the narrative relates to a particular person or group.

Field Group	Field Name	Purpose
		<ul style="list-style-type: none"> Physical object – if the narrative relates to an object or specimen. Place – if the narrative relates to a Site. <div>  <p>As we'll see next however (page 20), a more tailored and practical application of the <i>Type</i> field is in the organisation and presentation of narratives for the web.</p> </div>
	<i>Intended Audience</i>	<p>The intended audience for this narrative. Categories will be defined by your organisation and may include:</p> <ul style="list-style-type: none"> General School student Website
	<i>Publisher</i>	Who (a person or organisation) responsible for making the narrative available.
	<i>Rights</i>	Links to a record in the Rights module that defines any rights held in and over this narrative.
	<i>Source</i>	A reference to a resource from which this narrative is derived.
	<i>Language</i>	The language in which the narrative is written.
	<i>Geographic Coverage</i>	The geographic location(s) with which the narrative is associated.
	<i>Historical Significance</i>	A free text field for describing the historical significance of the narrative.
<i>Narrative Summary</i>		Free text summary of the narrative.

Using Type: (Description Details) to organise narratives for the web

All narratives that will be presented on a website should be assigned a *Type*.

Types are broad categories in a hierarchy to which we assign similar sorts of narratives.



It is important to keep in mind that narratives are not displayed on a web page based on their *Type*. As we'll see (page 67), they are displayed based on the relationships made between narratives. The *Type* is primarily *just* a useful way of grouping similar kinds of narrative.

A hierarchy of *Types* might be:

1. *Master* (this is the highest level of the hierarchy: there should be only one *Master* narrative, which describes the collection of narratives being presented).
2. *Theme* (a sub category of *Master*).
3. *Category* (a sub category of *Theme*).
4. *Story* (a sub category of *Category*).

In practice the hierarchy of *Types* could be very flat with one *Master* and many categories at the same level beneath it. What is important when considering structuring narratives for the web is the grouping of similar narratives into *Types* AND the relationships made between narratives.

This will become clearer when we see it in practice later.

As we'll see (page 70), when narratives are listed on a website, their *Type* is used as a page heading / label for the list.

It is up to your organisation what terms are used to describe *Types*; it is only important that they reflect the nature of your collection and that their arrangement makes sense.



Once established, the *Type: (Description Details)* Lookup List should probably be made Read-Only.

Once the hierarchy of *Types* has been established, we assign a narrative a *Type* on the Description tab:


1. Select the appropriate **Type** from the *Type: (Description Details)* Lookup List (or enter it if necessary):

The screenshot shows a software window titled "Narratives (1) - Display". It has a menu bar with "File", "Edit", "Select", "View", "Tools", "Tabs", "Hierarchy", "Multimedia", "Window", and "Help". Below the menu is a toolbar with various icons. The main content area is divided into two sections. The top section, "Genre Fiction", has a tab labeled "49". Below this is the "Description Details" section, which contains several fields: "Type:" with a dropdown menu showing "1 Master" and a lookup icon; "Intended Audience:" with a dropdown menu showing "*" and a lookup icon; "Publisher:"; "Rights:"; "Source:"; "Language:" with a dropdown menu showing "*" and a lookup icon; "Geographic Coverage:" with a dropdown menu showing "*" and a lookup icon; and "Historical Significance:". The bottom section is "Narrative Summary", which is currently empty. At the bottom of the window is a tabbed interface with tabs labeled "Summary", "Details", "Narrative", "Description" (which is selected), "Associations", "Hierarchy", "Tasks", and "Inter". The status bar at the very bottom says "Display Narrative 5 of 22".

Associations tab

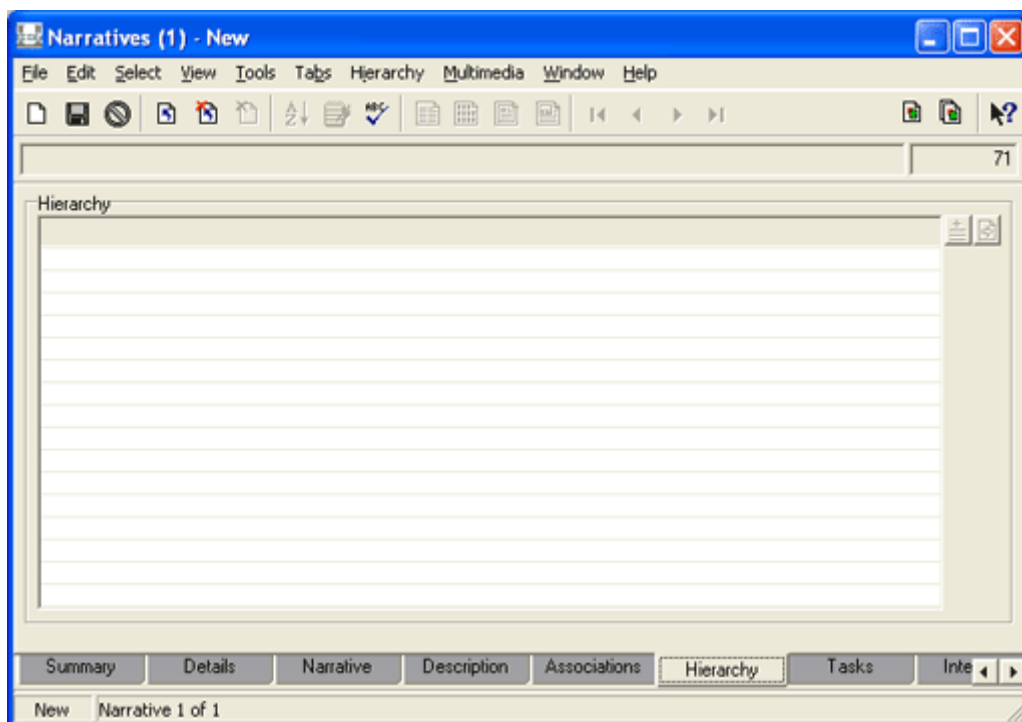
The Associations tab is used to manage the relationships between narratives. It is here that we link narratives together in a logical hierarchy (Master and Sub Narratives) and / or in logical Associations that together tell the story of our collections.

We examine in detail how to form these relationships in *How to organise your narratives: the theory* (page 35).

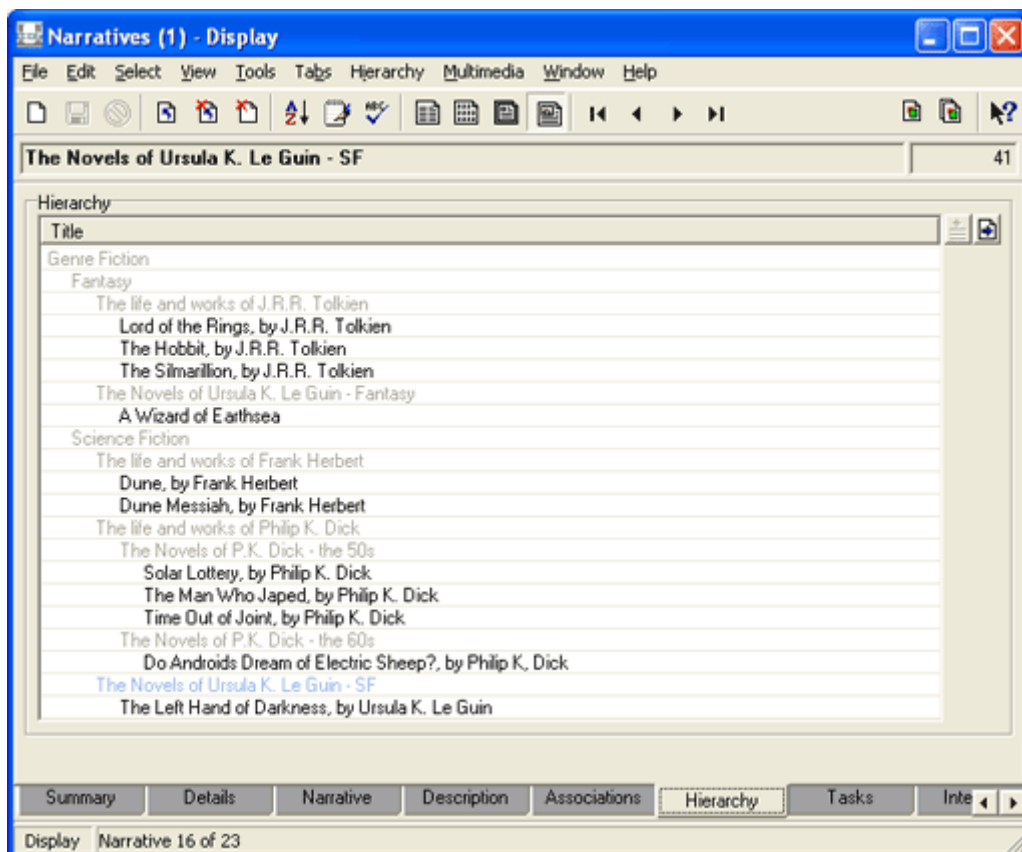
Field Group	Field Name	Purpose
<i>Related Narratives</i>		
	<i>Master Narrative</i>	Attaches to another Narratives record that can be considered the current record's <i>Master</i> : a narrative that is related to this one and which sits above it in some logical sense.
<div>  <p>In any group of related narratives, one will be the absolute <i>Master</i> and this field will be empty for that record. We could give this record a <i>Type</i> of <i>Master</i> in the <i>Type: (Description Details)</i> (page 20) field on the Description tab.</p> </div>		

Field Group	Field Name	Purpose
<i>Associated Narratives</i>	<i>Sub Narratives</i>	When the current record (call it Record B) makes another narrative (Record A) its <i>Master</i> , Record B will be listed as a Sub Narrative on Record A's Associations tab.
	<i>Associated With</i>	<p>In general, associating a narrative with the current record is the equivalent of stating "See Also".</p> <p>However, as we'll see (page 53), when organising narratives for a website a narrative at one level could use this field to attach to narratives immediately below it in some logical hierarchy.</p>
	<i>Comment</i>	<p>A comment about the association.</p> <p>As we'll see (page 70), text entered here can also be used to override the display of a narrative's text in certain situations on a website.</p>
<i>Associates</i>		<p>When a record (call it Record A) has made an attachment to another narrative (Record B) using the <i>Associated With</i> field, Record A will be listed as an <i>Associate</i> on Record B's Associations tab.</p> <p>When structuring narratives for the web, an <i>Associate</i> can be thought of as being a Master narrative for the current record (that is, a narrative one level higher in a hierarchy).</p>

Hierarchy tab



The Hierarchy tab presents relationships established using the *Related Narratives* fields on the Associations tab as a visual tree of *Master* and *Sub Narratives*. For example:



While it is probably patently obvious, it might be worth stressing that:


- Genre Fiction is a Master narrative (it is in fact THE Master narrative and will be assigned a *Type: (Description Details)* of Master).
- Fantasy is a Sub narrative (of Genre Fiction) AND a Master narrative (it has Sub narratives).
- The Life and works of J.R.R. Tolkien is a Sub narrative (of Fantasy) AND a Master narrative (it has Sub narratives), etc.

Interview tab

The Interview tab can serve various purposes:

- Generally it is used to record details about one or more interviews that relate to the current narrative.
- The current narrative could be an interview, in which case the text of the interview could be entered on the Narrative tab (page 12).


Field Group	Field Name	Purpose
<i>Interview</i>	<i>Interviewee</i>	Who was interviewed. Attaches to the Parties module.
	<i>Interviewer</i>	Who did the interviewing. Attaches to the Parties module.
	<i>Interview Location</i>	This could record: <ul style="list-style-type: none"> • The location in which the interview took place (if the interview took place by phone, this would be the location of the interviewer). -OR- <ul style="list-style-type: none"> • The location in which the text / recording etc. of the interview is held.
	<i>Interview Date</i>	The date the interview was held.

Field Group	Field Name	Purpose
<i>Interview History</i>	<i>Interview Type</i>	The method of interview, e.g. By phone; Face to Face.
	<i>Interviewee Age</i>	Age in years of the interviewee.
	<i>Recording Method</i>	The recording method, e.g. Tape recorded; Video recorded; Written notes.
	<i>Interview Notes</i>	Any relevant notes.
		<p>A table holding summary details of each interview.</p> <p>To add details for another interview, select the row with an asterisk .</p> <p>To display details for a particular interview, select its row in the <i>Interview History</i> table.</p>

Correspond. tab

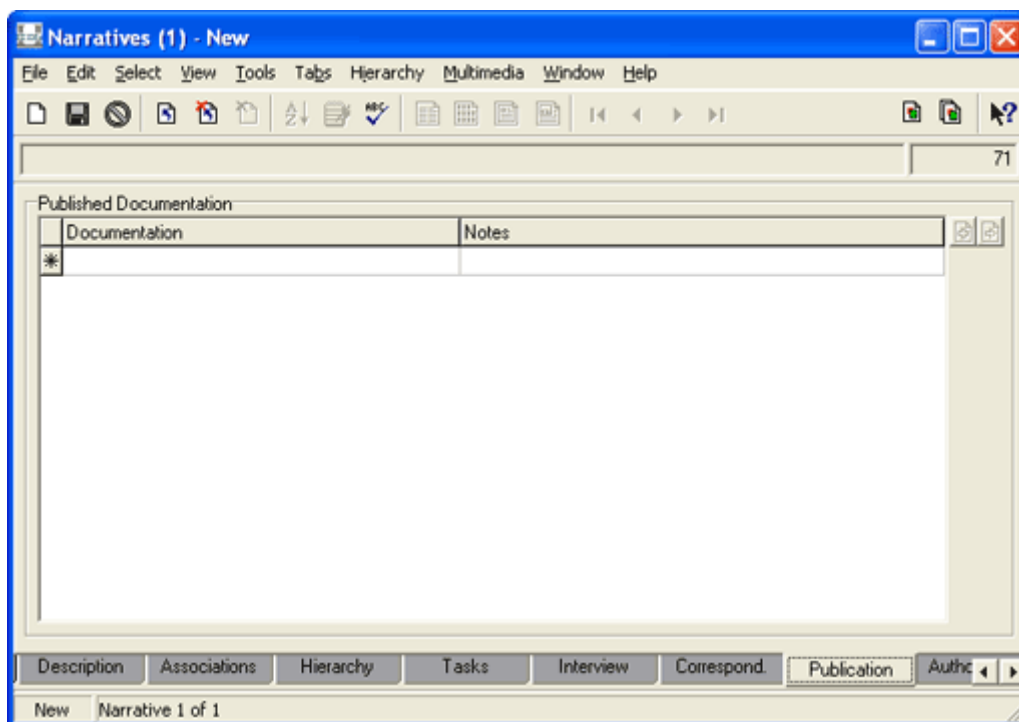
The Correspond. tab can serve various purposes:

- Generally it is used to record details about any correspondence relating to the current narrative.
- The current narrative could be a correspondence, in which case the text of the correspondence could be entered on the Narrative tab (page 12).


Field Group	Field Name	Purpose
<i>Correspondence</i>	<i>Correspondent</i>	Who the correspondence is from. Attaches to the Parties module.
	<i>Type</i>	The form of correspondence, e.g. Email; Letter; etc.
	<i>Correspond. Location</i>	The location the physical / digital copy of the correspondence can be found.
	<i>Date</i>	The date the correspondence took place.
	<i>Summary</i>	A summary of the contents of the correspondence.
<i>Correspondence History</i>		A table holding summary details of each correspondence.
		To add details for another correspondence, select the row with an asterisk  .

Field Group	Field Name	Purpose
		To display details for a particular correspondence, select its row in the <i>Correspondence History</i> table.

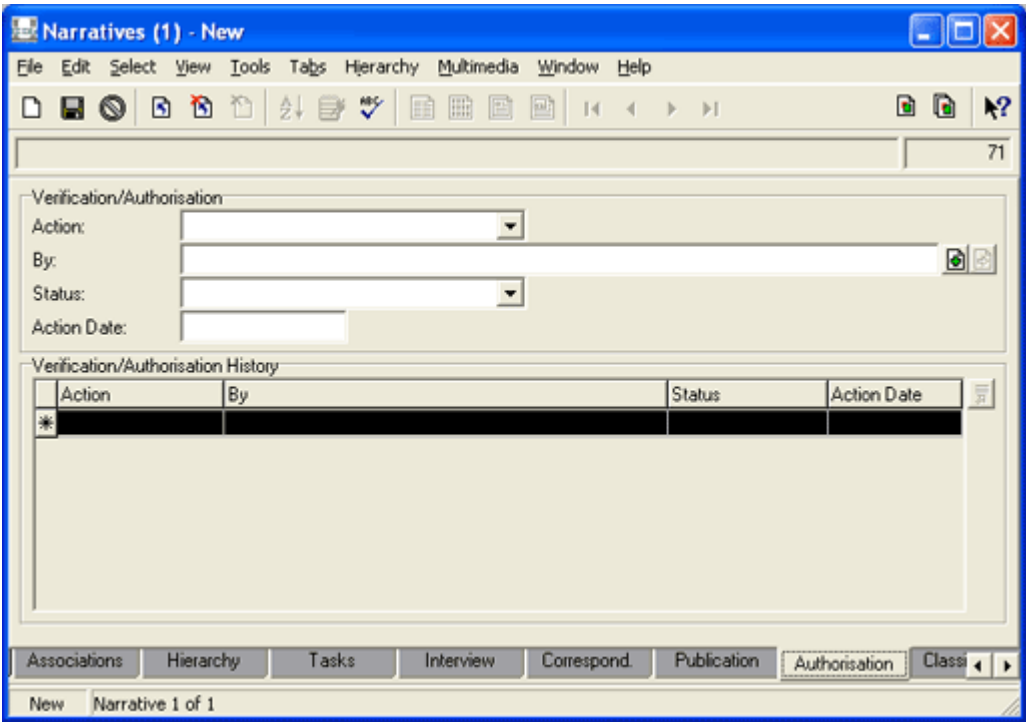
Publication tab



The Publication tab links to the Bibliography module and records any documents that relate to the current narrative.

Field Group	Field Name	Purpose
<i>Published Documentation</i>		Select the row with an asterisk  to add another publication.
	<i>Documentation</i>	Attach a record for a publication in the Bibliography module that relates to this narrative.
	<i>Notes</i>	Add a descriptive note about the publication.

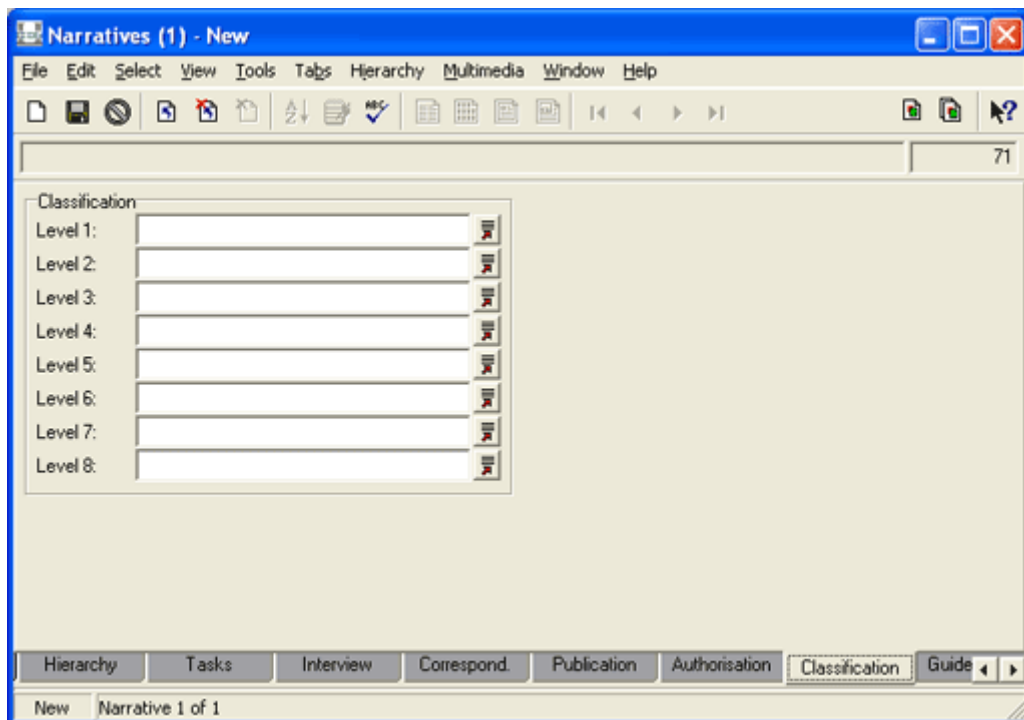
Authorisation tab



The Authorisation tab maintains a record and history of actions relating to the narrative that require permission.

Field Group	Field Name	Purpose
<i>Verification/Authorisation</i>	<i>Action</i>	An action relating to the narrative that requires authorisation.
	<i>By</i>	Who authorised the action.
	<i>Status</i>	The status of the action.
	<i>Action Date</i>	The date of the action.
<i>Verification/Authorisation History</i>		A table holding summary details of each action. To add details for another action, select the row with an asterisk [*]. To display details for a particular action, select its row in the <i>Verification/Authorisation History</i> table.

Classification tab



The Classification tab provides eight levels of classification for narratives. A very useful system of classification could mirror the hierarchical structure of an organisation, e.g. from Museum through to Disciplines through to Departments, and so on. Each Department (or even more discrete group within a Department) could have responsibility for narratives recorded at its level of classification.

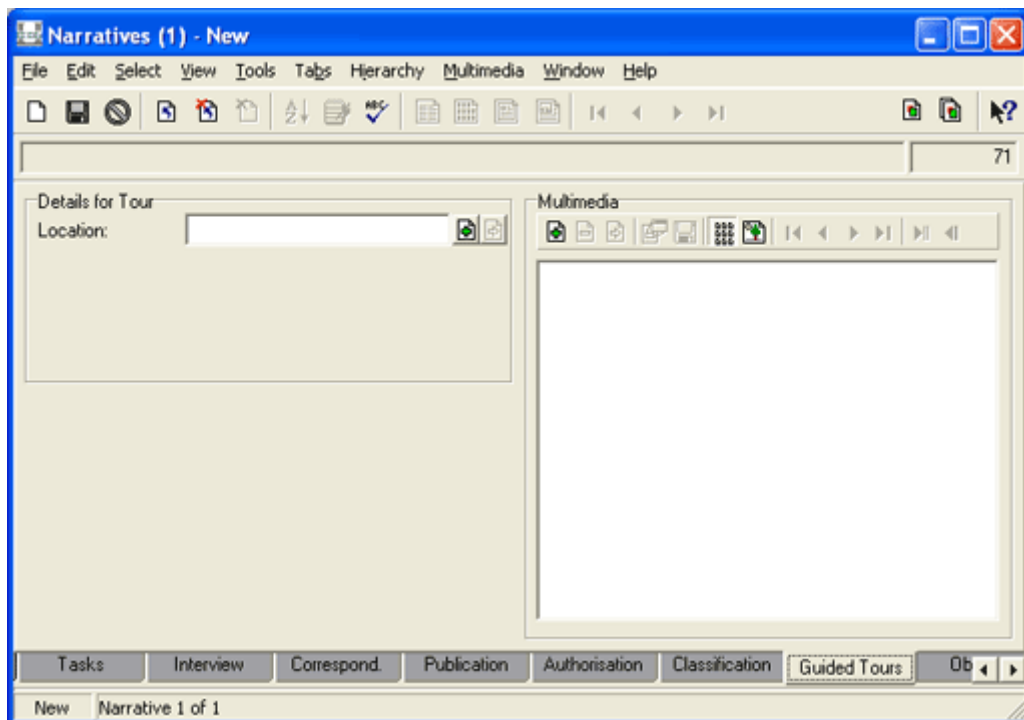
Field Group	Field Name	Purpose
<i>Classification</i>		<p>Used for differentiating types of narratives.</p> <p>Narratives are flexible and can be used for a variety of tasks, including:</p> <ul style="list-style-type: none"> Internal narratives for museum staff that could vary from an evacuation procedure through to a narrative describing data clean-up for a set of Catalogue records. Stories and histories about the objects, people, places, themes, etc. <p>For a multi-discipline site with different departments, the Classification tab helps separate the different records at a logical level.</p> <p>As narratives are stored in the one place it would be hard to manage them in the future unless they are properly classified.</p>

Field Group	Field Name	Purpose
-------------	------------	---------

For example:

- Level 1 - Gallery of Costume
 - Level 2 - Web narrative
 - Level 3 - Early 19th Century underwear
-
- Level 1 - Town Hall
 - Level 2 - Internal
 - Level 3 - Data clean-up
-
- Level 1 - The Museum
 - Level 2 - Zoology Department
 - Level 3 - Mammals

Guided Tours tab



Used in conjunction with iMu, KE Software's personalised guided tour. See the iMu documentation for details.

SECTION 3

How to organise your narratives: the theory

In this section we look at two approaches to structuring narratives, each with its advantages:

- Hierarchically (page 37)
and
- By Association (page 53)

Example narratives

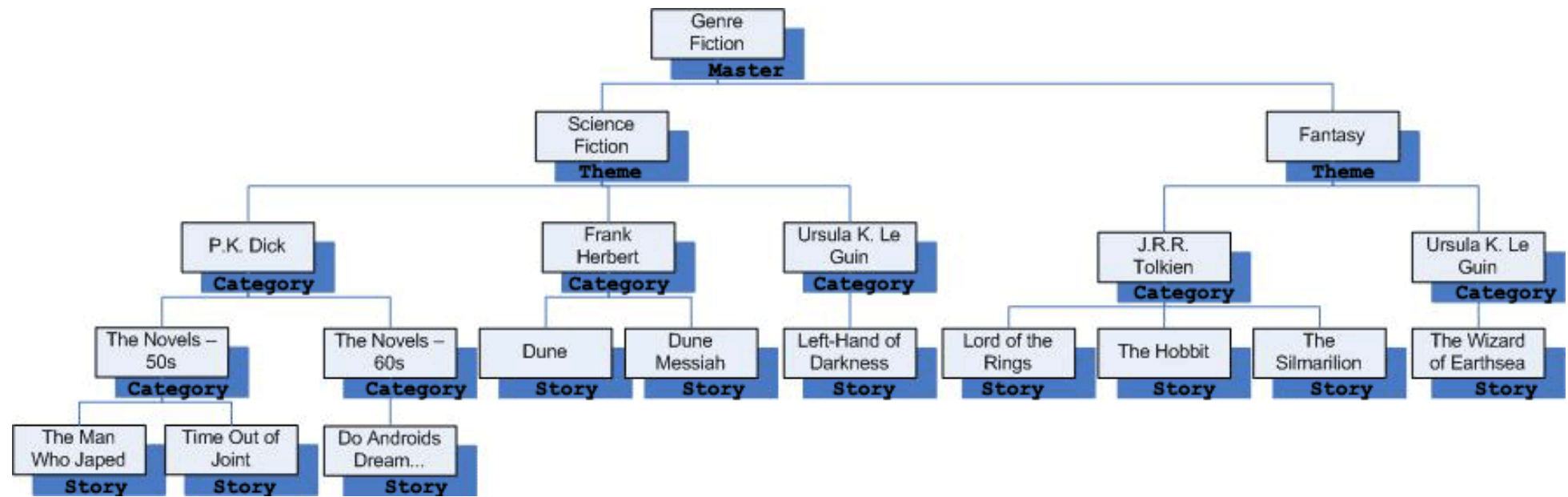
The approaches to organising narratives examined in this section are illustrated using a collection of narrative records about genre fiction. In no particular order these narrative records are:

Narrative	A narrative about:	Type: (Description Detail) (page 20)
<i>Dune</i> , by Frank Herbert	a science fiction novel.	Story
<i>Lord of the Rings</i> , by J.R.R. Tolkien	a fantasy novel.	Story
The Novels of P.K. Dick - the 60s	the novels written by P.K. Dick in the 1960s.	Category
The life and works of Frank Herbert	Frank Herbert, his life and works.	Category
Science Fiction	the genre of science fiction in general.	Theme
<i>The Man Who Japed</i> , by P.K. Dick	a science fiction novel written in the 1950s.	Story
<i>Time Out of Joint</i> , by P.K. Dick	a science fiction novel written in the 1950s.	Story
<i>Do Androids Dream of Electric Sheep</i> , by P. K. Dick	a science fiction novel written in the 1960s.	Story
The life and works of P.K. Dick	P.K. Dick, his life and works.	Category
Fantasy	the genre of fantasy in general.	Theme
The life and works of J.R.R. Tolkien	J.R.R. Tolkien, his life and works.	Category
<i>The Silmarillion</i> , by J.R.R. Tolkien	a fantasy novel.	Story
The life and works of Ursula K. Le Guin	Ursula K. Le Guin, her life and works.	Category
<i>The Left Hand of Darkness</i> , by Ursula K. Le Guin	a science fiction novel.	Story
<i>The Hobbit</i> , by J.R.R. Tolkien	a fantasy novel.	Story
The Novels of P.K. Dick - the 50s	the novels written by P.K. Dick in the 1950s.	Category
Genre Fiction	all types of genre fiction.	Master
<i>Dune Messiah</i> , by Frank Herbert	a science fiction novel.	Story
<i>A Wizard of Earthsea</i> , by Ursula K. Le Guin	a fantasy novel.	Story

Hierarchically

Without doubt, the most straightforward approach to structuring your narratives is to arrange them in a hierarchy, commencing with an umbrella narrative and cascading down through logical groupings.

If we consider our example narratives, several ways to arrange them in a hierarchy may be apparent, but for the sake of illustration we structure them as follows:



In the Narratives module we establish these relationships on the Associations tab using the *Related Narratives* fields.

One of the beauties of this approach is that it is possible to view the full tree-like structure of narratives on the Hierarchy tab for any record included in the hierarchy. We'll look at this in the following pages.

Note that in the illustration the Narrative *Type* (page 20) has been indicated for each record. For this collection, four *Types* in a simple hierarchy are deemed to be sufficient to categorise the narratives:

- Master
- Theme
- Category
- Story

Something to note is that the *Type* is not necessarily tied to a particular level in the hierarchy and, in fact, the hierarchy of narratives is not constrained by the hierarchy of *Types*.

Consider that we have four *Types*, but there are in fact five levels to the hierarchy of narratives.

In this example the *Category Type* defines a broad grouping of narratives (although less broad than *Theme*). As can be seen the P.K. Dick narrative (which is a *Category*) points down to two more *Category* narratives: in other words, a Master narrative with a *Type* of *Category* (for example) does not need to point down to narratives with a *Type* of *Story* - it can clearly point to another *Category*, which in turn could point to further *Category* narratives.

In short, there could be as many levels as make sense for your collection.

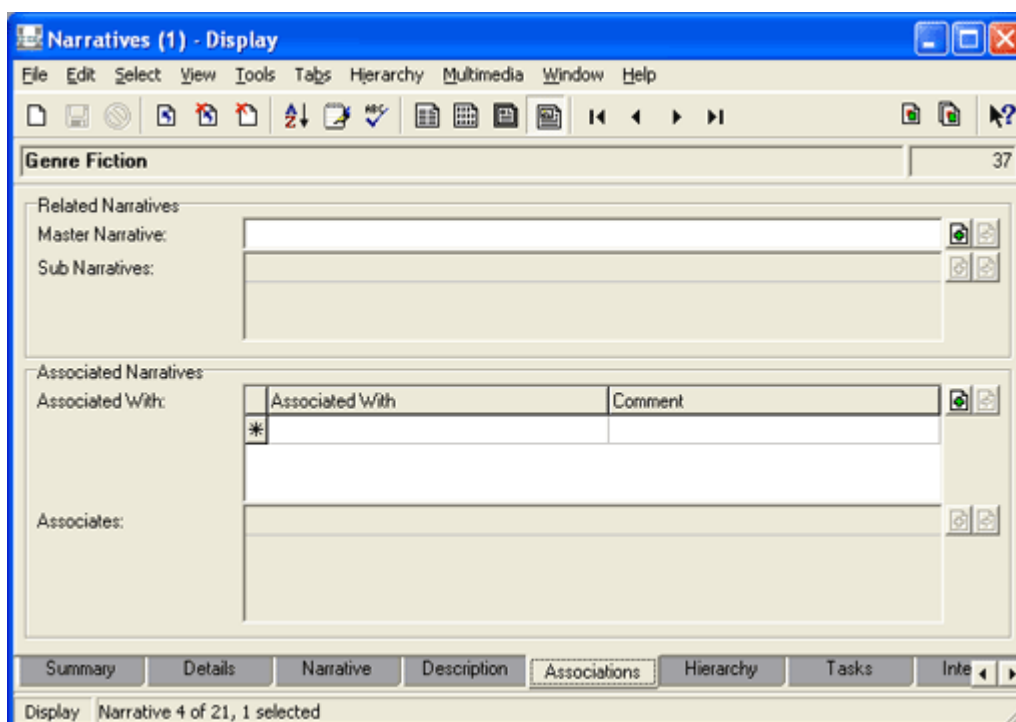
How to create the hierarchy: Part 1

At the highest level in our example narratives is the *Genre Fiction* narrative: it is the only record in our hierarchy that does not reference a narrative higher than it. This narrative discusses the very broad topic of genre fiction.



This narrative has been assigned a *Type* (page 20) of *Master*.

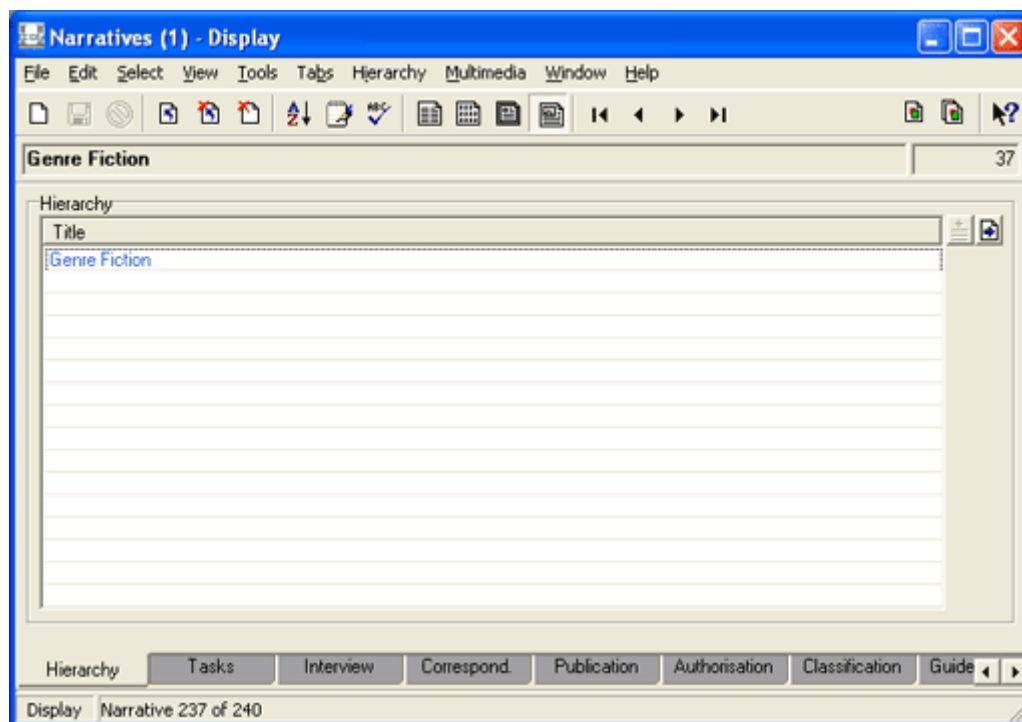
At this stage, and before we establish any of the relationships between our narratives, the Associations tab for the *Genre Fiction* record appears like this:



The screenshot shows a software window titled "Narratives (1) - Display". It has a menu bar with "File", "Edit", "Select", "View", "Tools", "Tabs", "Hierarchy", "Multimedia", "Window", and "Help". Below the menu is a toolbar with various icons. The main area is divided into sections. The top section is titled "Genre Fiction" and has a page number "37" on the right. Below this is a section titled "Related Narratives" with fields for "Master Narrative:" and "Sub Narratives:". Below that is a section titled "Associated Narratives" with a table. The table has two columns: "Associated With" and "Comment". There is one row in the table with an asterisk in the "Associated With" column. Below the table is a section titled "Associates:". At the bottom of the window is a tab bar with tabs for "Summary", "Details", "Narrative", "Description", "Associations" (which is selected), "Hierarchy", "Tasks", and "Info". The status bar at the very bottom says "Display Narrative 4 of 21, 1 selected".

Associated With	Comment
*	

Its Hierarchy tab appears like this:



The next level in the hierarchy comprises two narratives, *Science Fiction* and *Fantasy*. Although still high level narratives these discuss the specific genres of science fiction and fantasy respectively.



These narratives have been assigned a *Type* (page 20) of *Theme*.

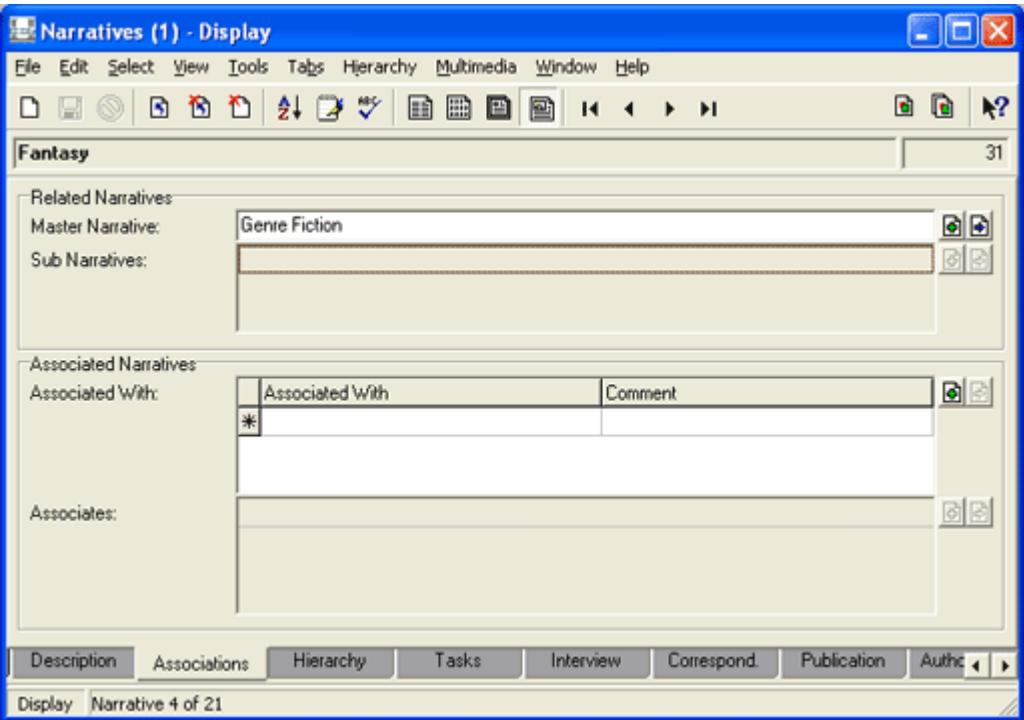
Both of these records need to acknowledge that the *Genre Fiction* record sits immediately above them, in other words that it is their *Master Narrative*:

1. Locate each record in turn.
2. On their respective Associations tab, attach the *Genre Fiction* narrative to the *Master Narrative: (Related Narratives)* field.

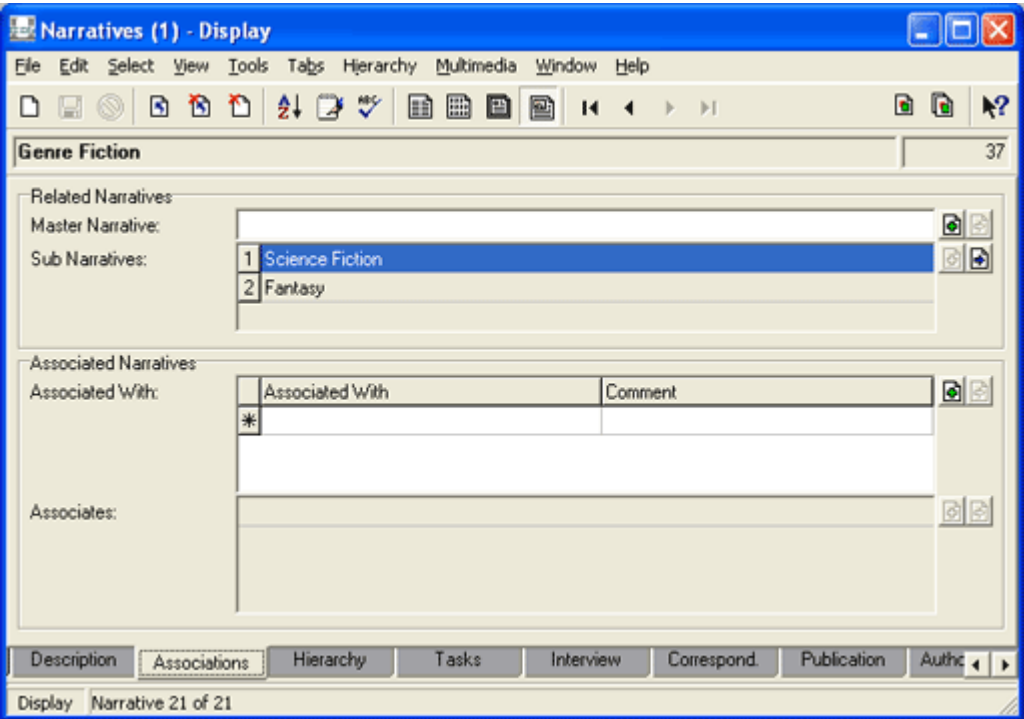


There are several ways to achieve this, the simplest of which is to enter *Genre Fiction* in the *Master Narrative: (Related Narratives)* field and press the TAB key. EMu searches the Narratives module using the details entered (see *Attach Records* in the EMu Help for more details).

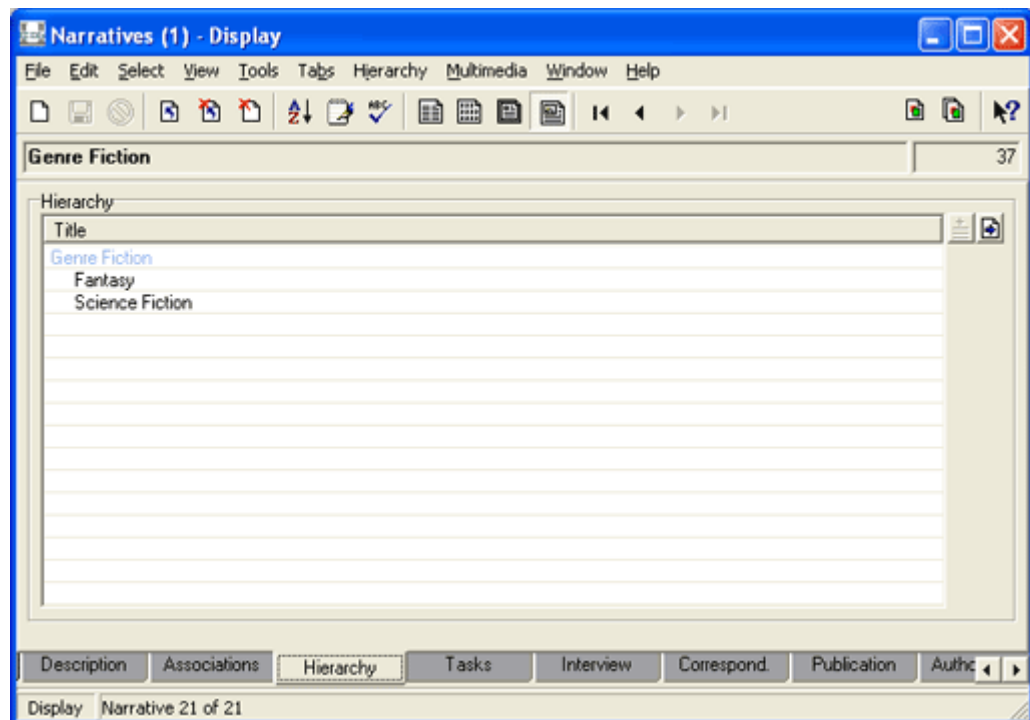
The Associations tab of the `Fantasy` narrative record now looks like this:



If we return to the `Genre Fiction` record we find that the `Science Fiction` and `Fantasy` narratives are now listed as its *Sub Narratives*:



And if we look at the Hierarchy tab, we find the following structure taking form:



In the same way, the Science Fiction narrative is made the *Master Narrative* for these records:

- P.K. Dick
- Frank Herbert
- Ursula K. Le Guin

Each of which is itself the *Master Narrative* for a number of others. Refer to the graphical representation of our hierarchy (page 37) for details.

A narrative can only have one Master: Part 1

If you consider the steps we have taken thus far and examine the graphical representation of our hierarchy (page 37), a stumbling block may become apparent. Note that the Ursula K. Le Guin narrative is listed under two branches of the hierarchy: *Science Fiction* and *Fantasy* (Le Guin has written novels in both genres), but a narrative can clearly only have one *Master Narrative*.



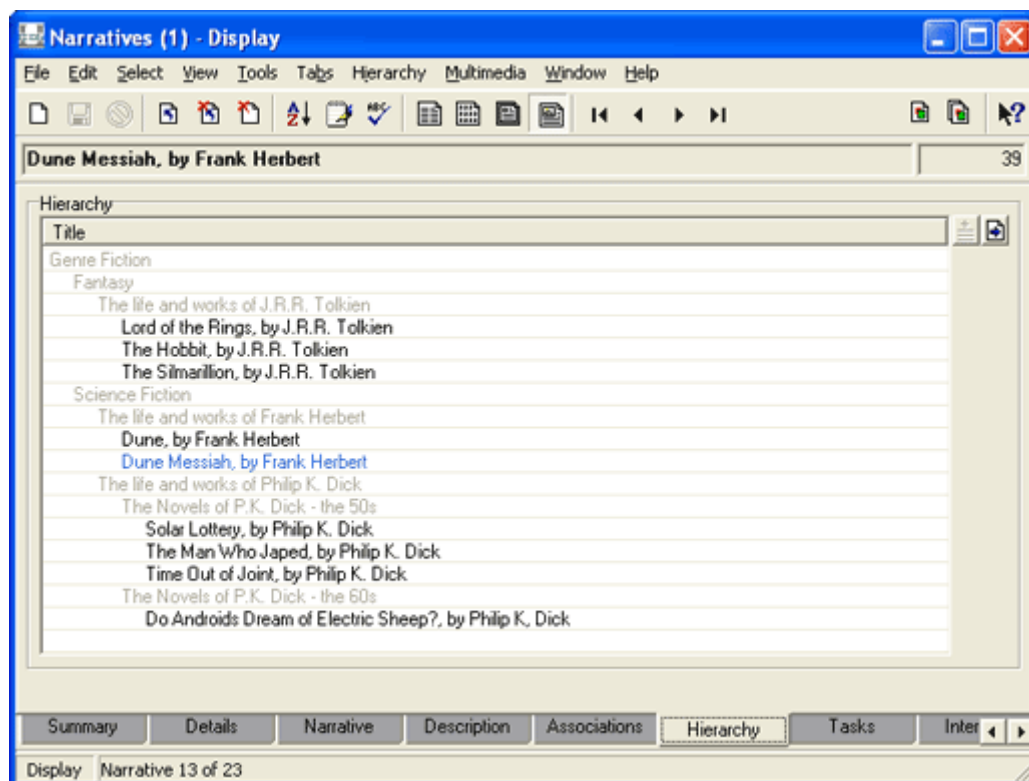
Using this method, it is not possible to locate a Narratives record in more than one place in a hierarchy.

As we'll see in *A narrative can only have one Master: Part 2* (page 47) there are a number of ways to deal with this.

How to create the hierarchy: Part 2

For the moment we'll sidestep this issue and put aside the Ursula K. Le Guin records.

Assume that we have now established all of the relationships between the remaining narratives in our example. If we examine the Hierarchy tab for the narrative *Dune Messiah*, by Frank Herbert, we find this:



This same structure can be viewed from any of the records in this hierarchy of Narratives records.

You will note that three different shadings are used depending on the level of a narrative in the hierarchy. If you're viewing this document in colour, you will see more clearly that the current record (*Dune Messiah*, by Frank Herbert) is shaded light blue. The lowest level of the hierarchy is black (the darkest shade), with a lighter grey used for all higher levels.

If we look at the Associations tab for the narrative called *The life and works of J.R.R. Tolkien*, we find that the *Fantasy* narrative is listed as its *Master Narrative* and three narratives are listed as *Sub Narratives*:

The screenshot shows a software window titled "Narratives (1) - Display". The window has a menu bar (File, Edit, Select, View, Tools, Tabs, Hierarchy, Multimedia, Window, Help) and a toolbar with various icons. The main content area is titled "The life and works of J.R.R. Tolkien" and shows a count of 32. It is divided into several sections:

- Related Narratives:**
 - Master Narrative:** A text field containing "Fantasy".
 - Sub Narratives:** A list of three items:
 - 1 Lord of the Rings, by J.R.R. Tolkien
 - 2 The Silmarillion, by J.R.R. Tolkien
 - 3 The Hobbit, by J.R.R. Tolkien
- Associated Narratives:**
 - Associated With:** A table with two columns: "Associated With" and "Comment". The first row contains an asterisk (*) in the "Associated With" column.
 - Associates:** A large empty text area.

At the bottom of the window, there is a tabbed interface with buttons for "Summary", "Details", "Narrative", "Description", "Associations" (which is currently selected), "Hierarchy", "Tasks", and "Inter". The status bar at the very bottom shows "Display Narrative 23 of 23".

A narrative can only have one Master: Part 2

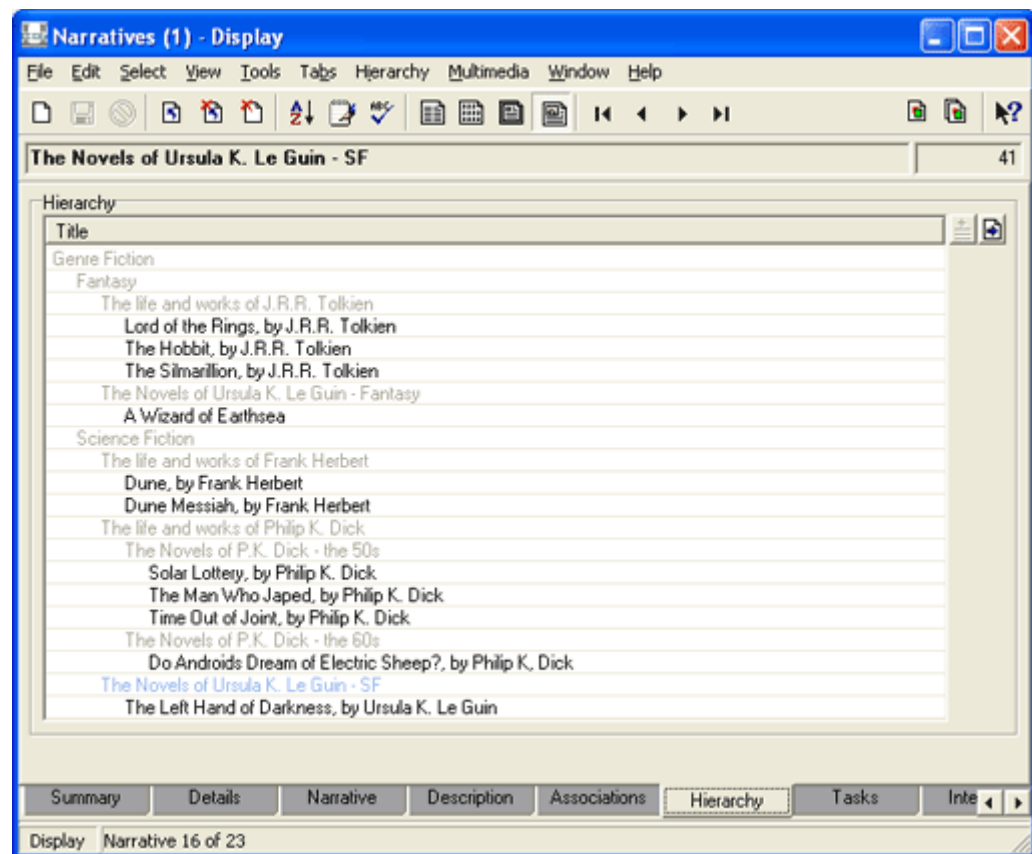
Which leaves the question of what to do with the Ursula K. Le Guin narratives. Three possible solutions present themselves:

Create two new narratives

One solution is to create two new narratives called, for instance:

- The Novels of Ursula K. Le Guin - SF
- The Novels of Ursula K. Le Guin - Fantasy

and locate them directly under the Science Fiction and Fantasy narratives (we'd give these a *Type* of Category). If we now complete the remaining relationships we would have the following hierarchy:



Associate narratives

Another solution is to use the *Associated With: (Associated Narratives)* fields to create associations between narratives.

In this case we could:

1. Make the Science Fiction narrative the *Master Narrative* for The Life and Works of Ursula K. Le Guin.
2. Make The Life and Works of Ursula K. Le Guin the *Master Narrative* for The Left Hand of Darkness (a science fiction novel).
3. Attach a narrative called The Fantasy Novels of Ursula K. Le Guin in the *Associated With: (Associated Narratives)* table of The Life and Works of Ursula K. Le Guin:

The screenshot shows a software window titled 'Narratives (1) - Display'. The window has a menu bar (File, Edit, Select, View, Tools, Tabs, Hierarchy, Multimedia, Window, Help) and a toolbar with various icons. The main content area is titled 'The Life and Works of Ursula K. Le Guin' and contains two sections: 'Related Narratives' and 'Associated Narratives'.

Related Narratives:

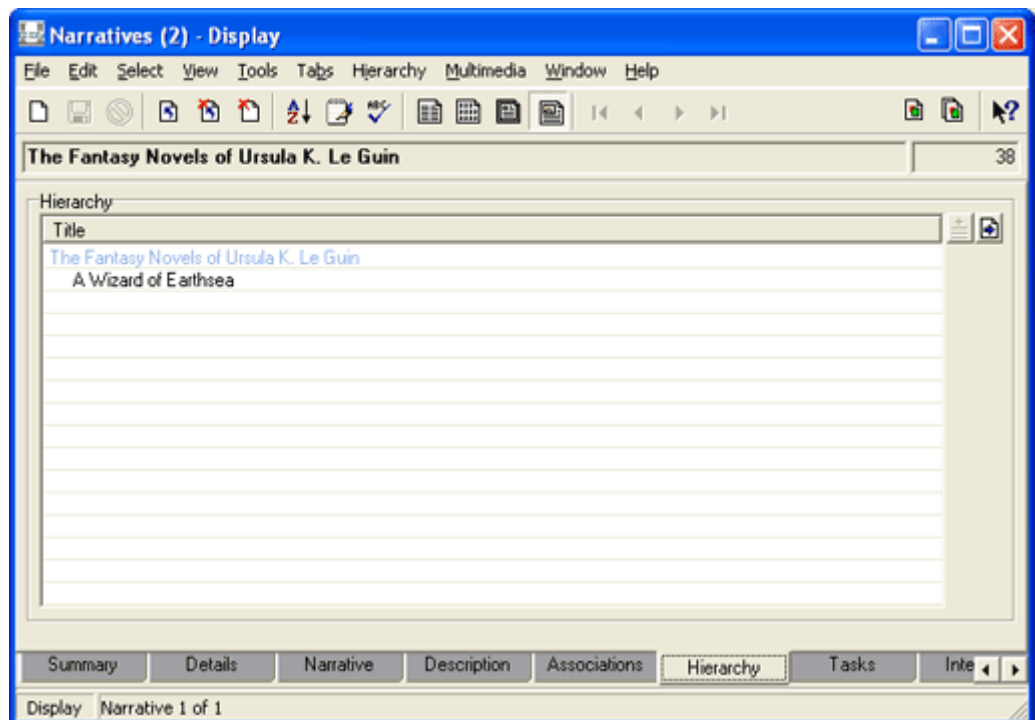
- Master Narrative: Science Fiction
- Sub Narratives: 1 The Left Hand of Darkness, by Ursula K. Le Guin

Associated Narratives:

Associated With	Comment
1 The Fantasy Novels of Ursula K. Le Guin	
*	

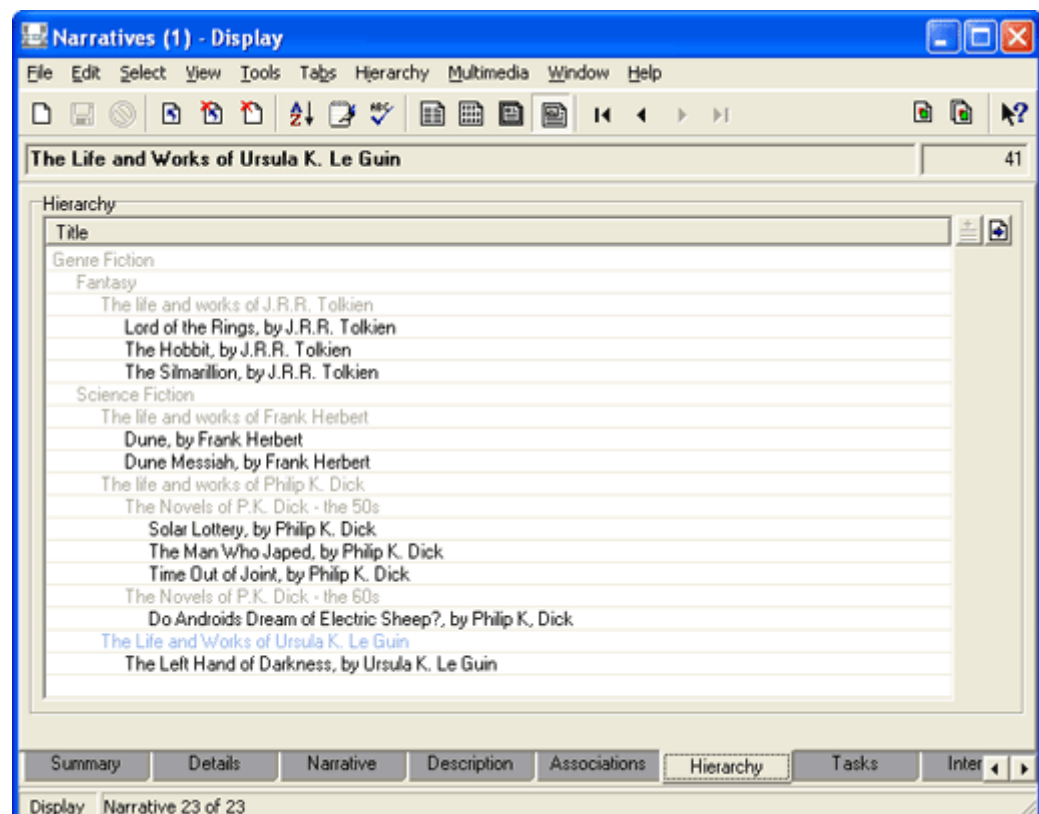
At the bottom of the window, there is a tabbed interface with tabs for Summary, Details, Narrative, Description, Associations (selected), Hierarchy, Tasks, and Info. The status bar at the bottom indicates 'Display Narrative 23 of 23'.

We could now establish a hierarchical relationship between The Fantasy Novels of Ursula K. Le Guin and any narrative records for fantasy novels by this author:



Or, The Fantasy Novels of Ursula K. Le Guin could be *Associated With* the narrative, A Wizard of Earthsea.

Although these associations will not show up on the Hierarchy tab:



these records are now linked together and it will be possible to navigate back and forth through them.

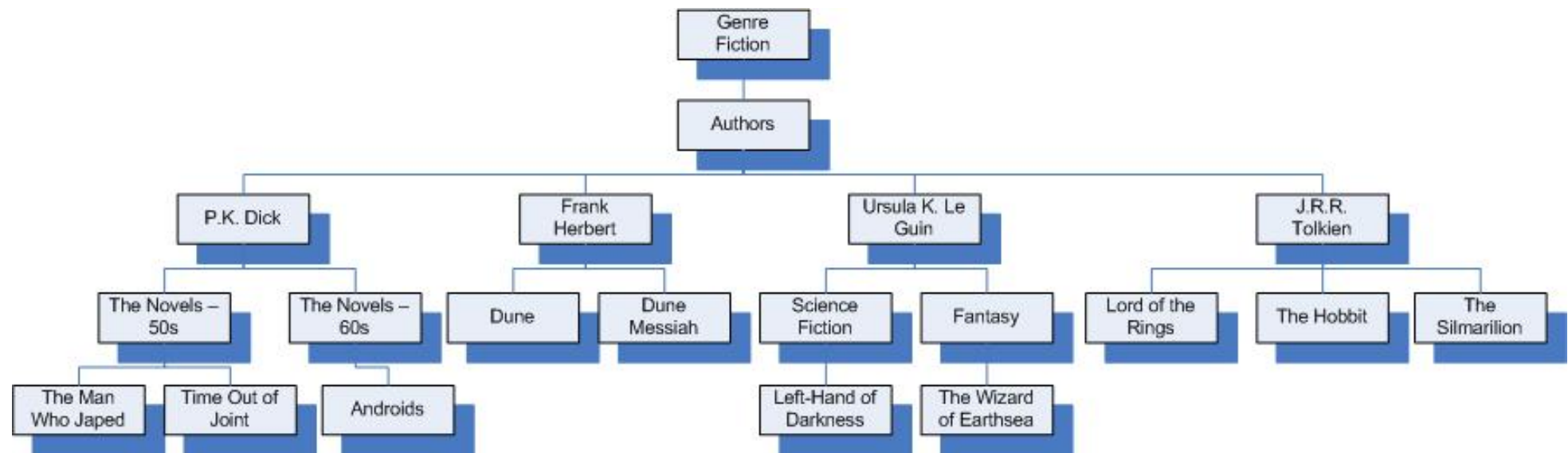
Furthermore, if these narratives are presented on a website, a user navigating to a page about The Life and Works of Ursula K. Le Guin will find a **See Also** heading with a link to The Fantasy Novels of Ursula K. Le Guin.



In this instance, this is not an ideal solution as we have arranged narratives by genre, but in many other situations this would be a suitable solution.

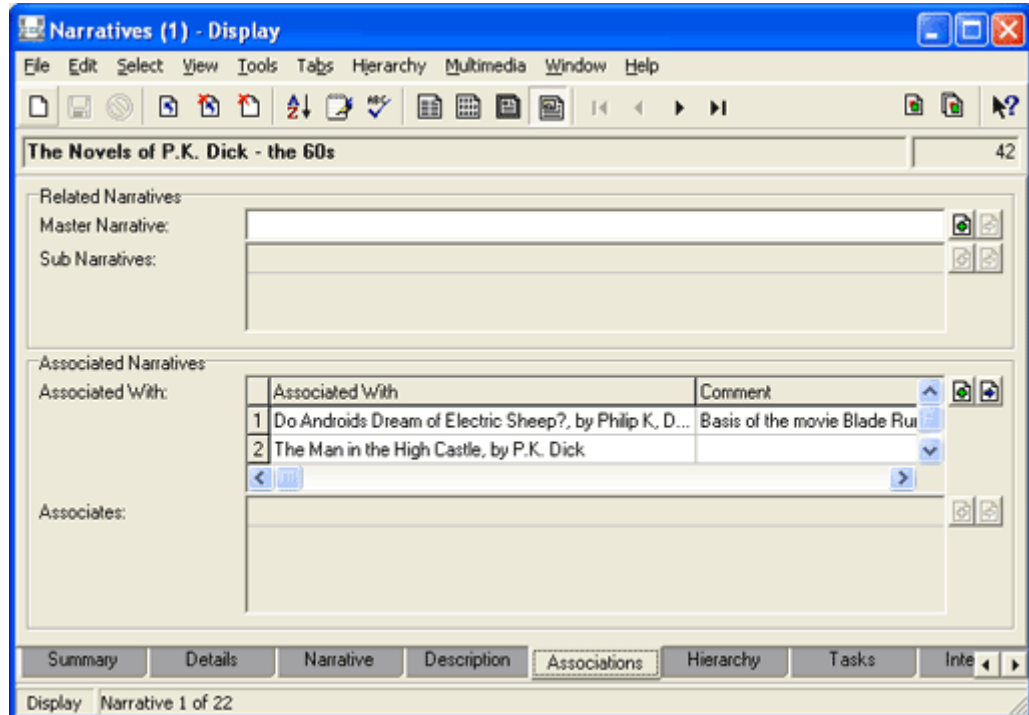
Build a different hierarchical structure

Alternatively we could build a different logical structure entirely that accommodates all our narratives. For example:



By Association

The approach By Association is a more flexible way to structure your narratives than the Hierarchical approach. As with the Hierarchical approach, the approach By Association involve establishing a hierarchy of narratives, but in this case using the *Associated Narratives* fields on the Associations tab:



In this example, two narratives are associated with a narrative immediately above them in some kind of logical relationship: the higher level narrative is a general discussion of novels written by P.K. Dick in the 1960s, and the two associated narratives are about specific novels he wrote in the 1960s.

In the same way, this record, *The Novels of P.K. Dick - the 60s*, can be associated with a narrative higher up some kind of logical hierarchy, for instance, a narrative about the author Philip K. Dick, which in turn could be associated with a higher level narrative about Science Fiction, and so on.



When using this approach, keeping narratives in some kind of logical hierarchy is the simplest way to manage and keep track of associations.

How the approach By Association differs from the Hierarchical approach

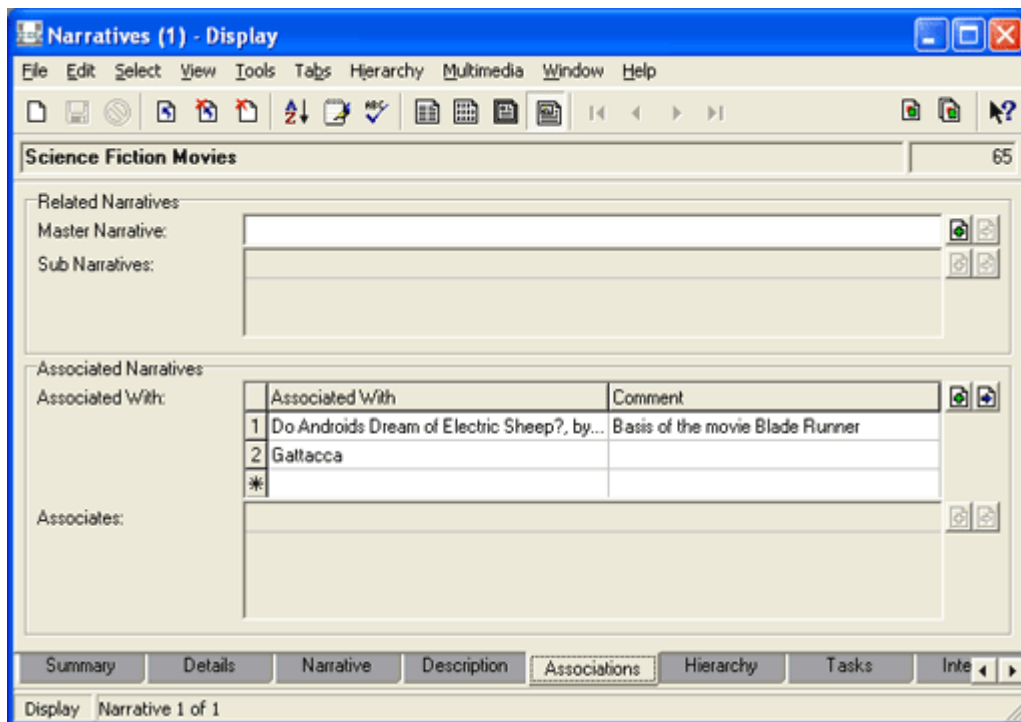
Where this approach differs from the Hierarchical approach is that when we build relationships By Association it is possible:

1. to locate a narrative in more than one branch of a hierarchy and, furthermore,
2. to associate a narrative at any level in a hierarchy.

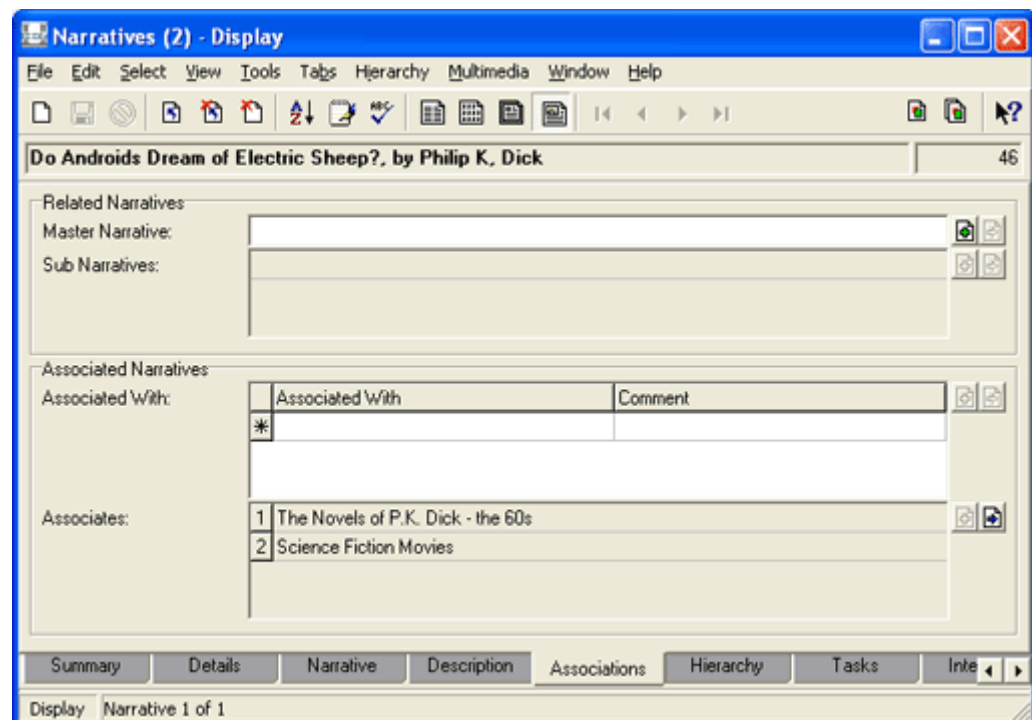
To illustrate these two points, consider the following scenario.

We decide to add a new branch about Science Fiction Movies to our collection of narratives. The movie Blade Runner is based on the science fiction novel Do Androids Dream of Electric Sheep? by P.K. Dick and as we've seen in the previous screen shot (page 53) the narrative about Do Androids Dream of Electric Sheep? is already associated with the narrative The Novels of P.K. Dick - the 60s.

Now however we can also add it to our new narrative about Science Fiction Movies:

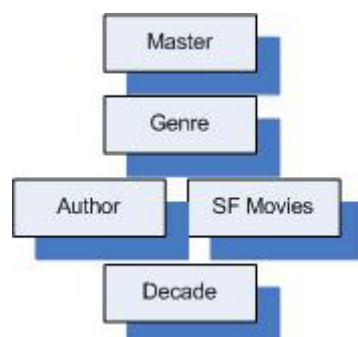


So now this narrative is defined in relation to two *higher* level narratives, which we see if we examine its Associations tab:



So, how does this help us? If we were preparing these narratives to display on a website and we had pages dedicated to The Novels of P.K. Dick - the 60s and Science Fiction Movies, the narrative about Do Androids Dream of Electric Sheep? would be found on both pages.

It may be clear already that we're dealing with a very flexible notion of hierarchy. For a start, there is no reason why the two narratives - The Novels of P.K. Dick - the 60s and Science Fiction Movies - should be at the same level in the hierarchy. In fact if we consider our narratives as a hierarchy, it's most likely that the narrative about Do Androids Dream of Electric Sheep? would be located at two different depths:



If we map the associations between these narratives, they would run like this:

- Genre Fiction>Science Fiction>Science Fiction Movies>Do Androids Dream of Electric Sheep? (4 levels)
- Genre Fiction>Science Fiction>P.K. Dick>The Novels of P.K.

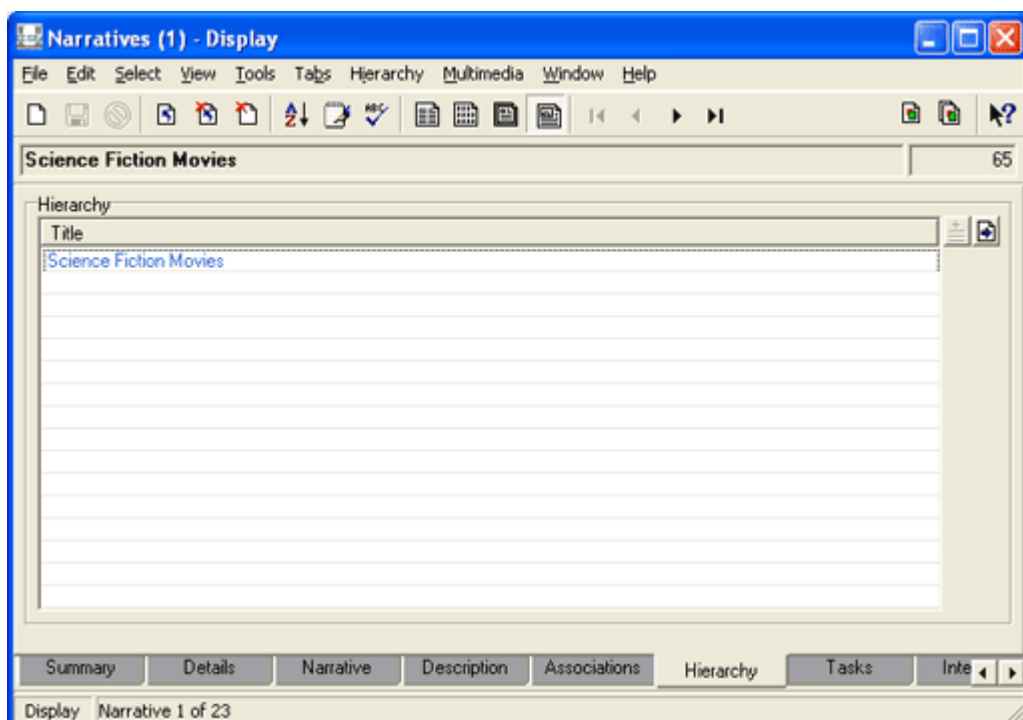
Dick - the 60s>Do Androids Dream of Electric Sheep? (5 levels)

The point of all this?:

- Narratives can be associated in any relationship that makes sense to your record set.

Given all this flexibility you might be asking why bother with the Hierarchical approach at all?

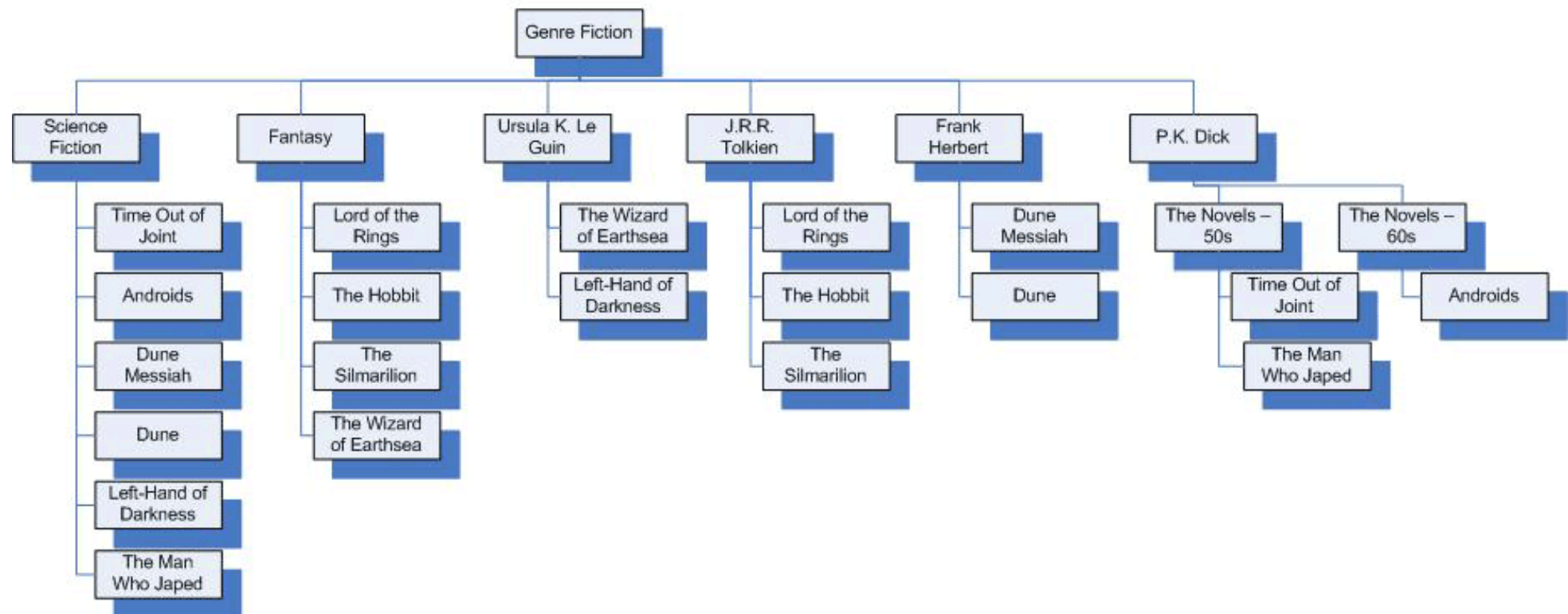
One downside of all this flexibility is that it is not possible to represent the relationships By Association visually as we do with the Hierarchical approach. If we look at the Hierarchy tab for the Science Fiction Movies narrative, we find that none of the associations are displayed:



As the number of associated narratives grows and individual narratives are associated here and there throughout the web of associations, it could become difficult to maintain perspective about the placement of narratives. If it is possible to stick to a logical hierarchy in which narratives at one logical level always point to the level above, this is less of an issue, but when narratives start relating elsewhere across a hierarchy it may become difficult to keep track of the relationships.

How to establish associations: Part 1: Graphical representation

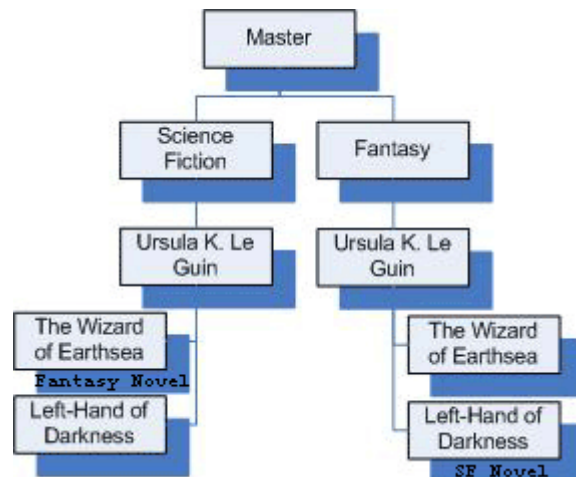
Assuming that we have already assigned our narratives a *Type* (page 36), the first thing we should do is identify the relationships between them. There are many ways that our example narratives could be arranged, and here is one:



Notice that the structure we adopted for the Hierarchical approach wouldn't work for any author who wrote in more than one genre. Consider:



Recall that Ursula K. Le Guin has written both science fiction and fantasy novels, so if we used this structure we'd find fantasy and science fiction novels grouped together:



How to establish associations: Part 2: Making the associations

So, how do we make these associations in the Narratives module?

Associations are established on the Associations tab and are top-down. In other words, from the `Science Fiction` narrative record, we establish the association to each of the `Science Fiction` novels (below it in our hierarchy).

We do this by attaching records to the first vacant row in the *Associated With:* (*Associated Narratives*) table on the Associations tab.



There are several ways to achieve this. The simplest method is to enter the title of a narrative in the *Associated With* cell of the first vacant row and press the `TAB` key. EMu searches the Narratives module using the details entered (see *Attach Records* in the EMu Help for more details).

Assuming we've established all the associations, let's look at the Associations tab for a sample of our narratives.

First, our Master narrative, `Genre Fiction`:

The screenshot shows the EMu Narratives (1) - Display window. The title bar is 'Narratives (1) - Display'. The menu bar includes File, Edit, Select, View, Tools, Tabs, Hierarchy, Multimedia, Window, and Help. The toolbar contains various icons for file operations and navigation. The main window is divided into several sections:

- Genre Fiction**: The current narrative being viewed, with a count of 49.
- Related Narratives**: A section with fields for Master Narrative and Sub Narratives.
- Associated Narratives**: A section containing a table with the following data:

	Associated With	Comment
1	The life and works of Ursula K. Le Guin	
2	The life and works of Frank Herbert	
3	The life and works of Philip K. Dick	
4	The life and works of J.R.R. Tolkien	
5	Science Fiction	
6	Fantasy	
*		
- Associates**: A section for additional associated narratives.

At the bottom, there is a tabbed interface with the following tabs: Summary, Details, Narrative, Description, Associations (selected), Hierarchy, Tasks, and Info. The status bar at the bottom indicates 'Display Narrative 14 of 22'.

Here we've associated both *Genre* and *Author* narratives as indicated in our graphical representation of associations (page 57).



Note: we determine the order that narratives are listed in this table. As we'll see (page 70), this also determines the order in which narratives will be listed on a website. To change the order of narratives in the *Associated With* table, simply select the number beside the row and drag it to the desired position.

If we look at the Associations tab for the *Fantasy* narrative, we find that *Genre Fiction* is now listed as an *Associate*. The *Associate* is the narrative that established an association with the current record.

Here we've established an association with the narratives about fantasy novels:

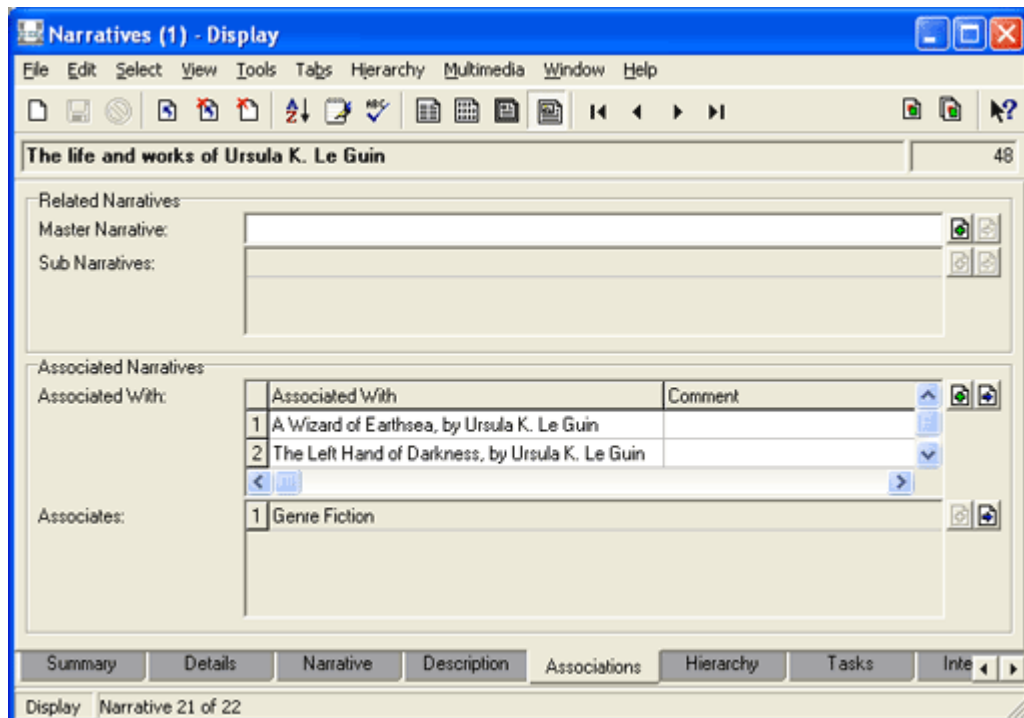
The screenshot shows a software window titled "Narratives (1) - Display". The window has a menu bar (File, Edit, Select, View, Tools, Tabs, Hierarchy, Multimedia, Window, Help) and a toolbar with various icons. The main content area is divided into several sections:

- Related Narratives:**
 - Master Narrative: [Empty text box]
 - Sub Narratives: [Empty list box]
- Associated Narratives:**
 - Associated With:** A table with two columns: "Associated With" and "Comment".

	Associated With	Comment
1	Lord of the Rings, by J.R.R. Tolkien	
2	The Silmarillion, by J.R.R. Tolkien	
3	The Hobbit, by J.R.R. Tolkien	
4	A Wizard of Earthsea, by Ursula K. Le Guin	
*		
 - Associates:** A list box containing one entry: "1 Genre Fiction".

At the bottom of the window, there is a tabbed interface with buttons for "Summary", "Details", "Narrative", "Description", "Associations" (which is currently selected), "Hierarchy", "Tasks", and "Intro". The status bar at the very bottom indicates "Display Narrative 16 of 22".

This is the Associations tab for the narrative The life and Works of Ursula K. Le Guin. As we see, it also includes the narrative about A Wizard of Earthsea:



A narrative can be associated anywhere and as many times as is appropriate.

How it might look on a website

On the Home page of our website, a visitor will see an option to browse the collection. If they select this, they will be taken to a page that displays the narrative about Genre Fiction. Beneath it they will find a list that includes the two genres (Science Fiction and Fantasy) and each author. Each item, which is a link to another page, may include a graphic from the associated narrative's Multimedia tab, and introductory text from its Narrative tab. (By default the introductory text is a specified number of characters taken from the start of the narrative text).

If our visitor selects **Science Fiction**, they will be taken to a page that holds the full narrative text about Science Fiction and includes a list of all the associated science fiction novels, with a graphic and introductory text for each, drawn from the Narratives module.

If they select the link for **The Left Hand of Darkness**, they will be taken to a page that holds the narrative about this science fiction novel.

See *How to organise your narratives for the web: a practical example* (page 67) for more detail, including screenshots, of how narratives will display on a website. We also examine there how to control the order of narratives as they are listed on a web page.

Pros and cons of the two approaches

The Hierarchical approach

Several pros and cons of the Hierarchical approach may now be apparent:

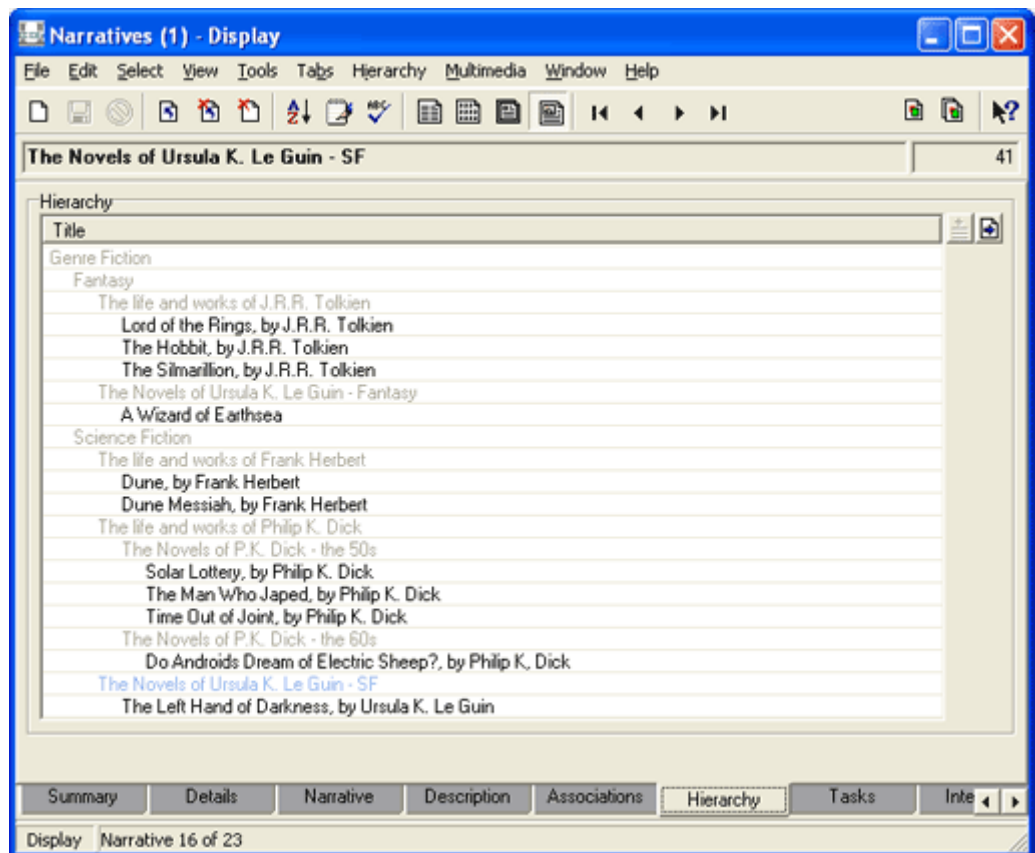
Pros:

- The structure (and therefore the location of narratives) should fall relatively easily into a logical pattern.
This makes locating and managing content fairly straightforward.
- A visual representation of the related narratives is possible on the Hierarchy tab.
This makes locating and managing content fairly straightforward!

Cons

- It is not possible to locate a narrative in more than one position in a hierarchy. Why this might be an issue will become apparent when we look at preparing Narratives content for the web. Narratives on the web are displayed based on relationships established in the Narratives module. If it is desirable for a narrative to be presented in more than one grouping of narratives, the Hierarchical approach may be too limiting.
As we've seen (page 47) there are ways to work around this however.

- The sort order of objects as they display on the Hierarchy tab (and therefore on the web) is not flexible. In our illustration we see that each level in the hierarchy is arranged alphabetically:



By Association

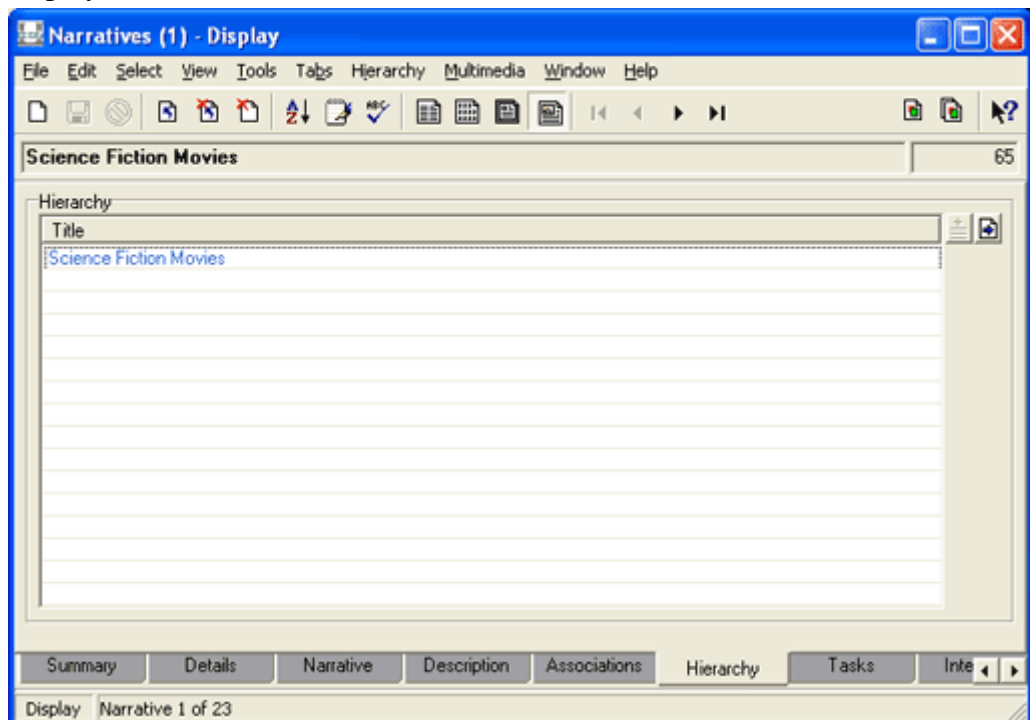
Several pros and cons of the approach By Association may now be apparent:

Pros:

- Narratives can appear anywhere and any number of times in a broad hierarchy of narratives.
- It is possible to control the order of narratives as they display in the Narratives module and on a web page.

Cons:

- It is not possible to represent the relationships by association visually as we can with Hierarchical approach. If we look at the Hierarchy tab for the Science Fiction Movies narrative, we find that none of the associations are displayed:



As the number of associated narratives grows and individual narratives are associated here and there throughout the web of associations, it may become difficult to maintain perspective about the placement of narratives. If it is possible to stick to a logical hierarchy in which narratives at one logical level always point to the level above, this is less of an issue, but when narratives start relating elsewhere across a hierarchy it could become difficult to keep track of the relationships.

SECTION 4

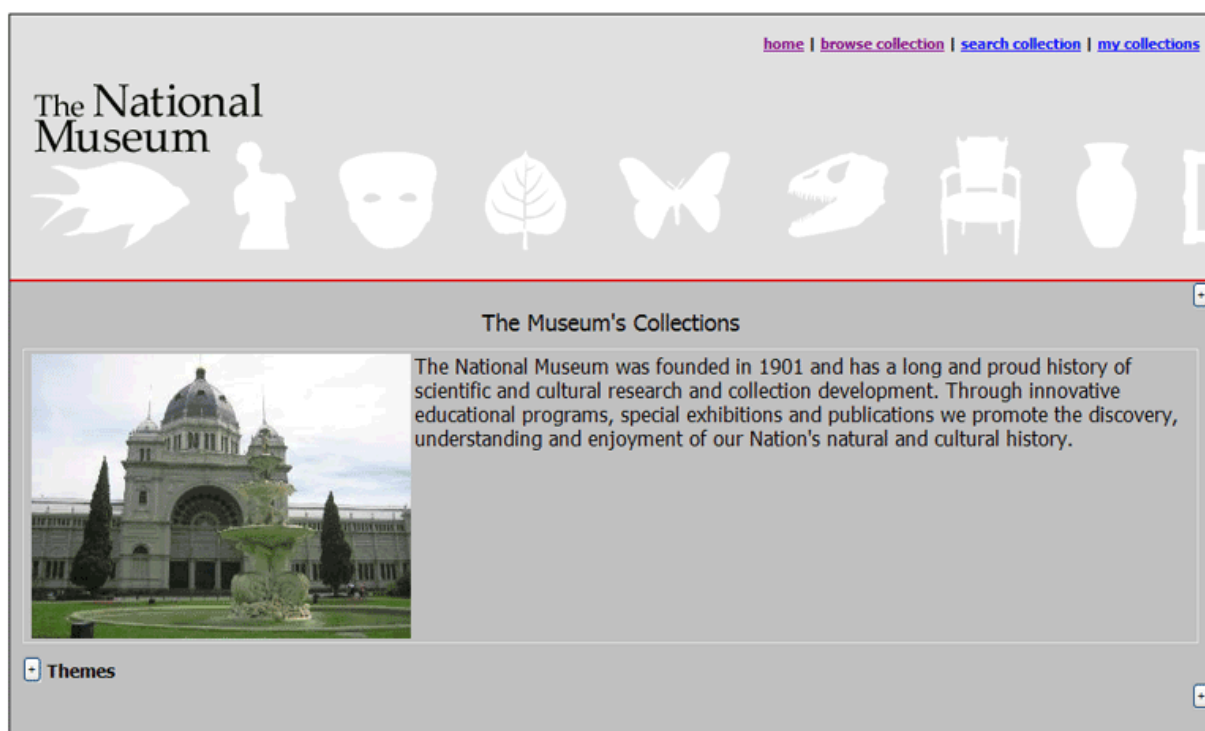
A practical example with Tips: The National Museum

In this section we illustrate how the Narratives module can be used to structure content for the web using the approach By Association. The end result is essentially the same with the Hierarchical approach.

As we've seen, both methods have their pros and cons (page 64) and you will need to decide which best suits your collection's needs. Keep in mind that as you explore the module and understand how it works, you may well find another method for presenting your content on the web: it is a particularly flexible and versatile module!

Our approach in the following pages will be first to look at how the content is presented on the website and then to examine how it was managed in EMu.

This example uses KE's fictional website, *The National Museum*:



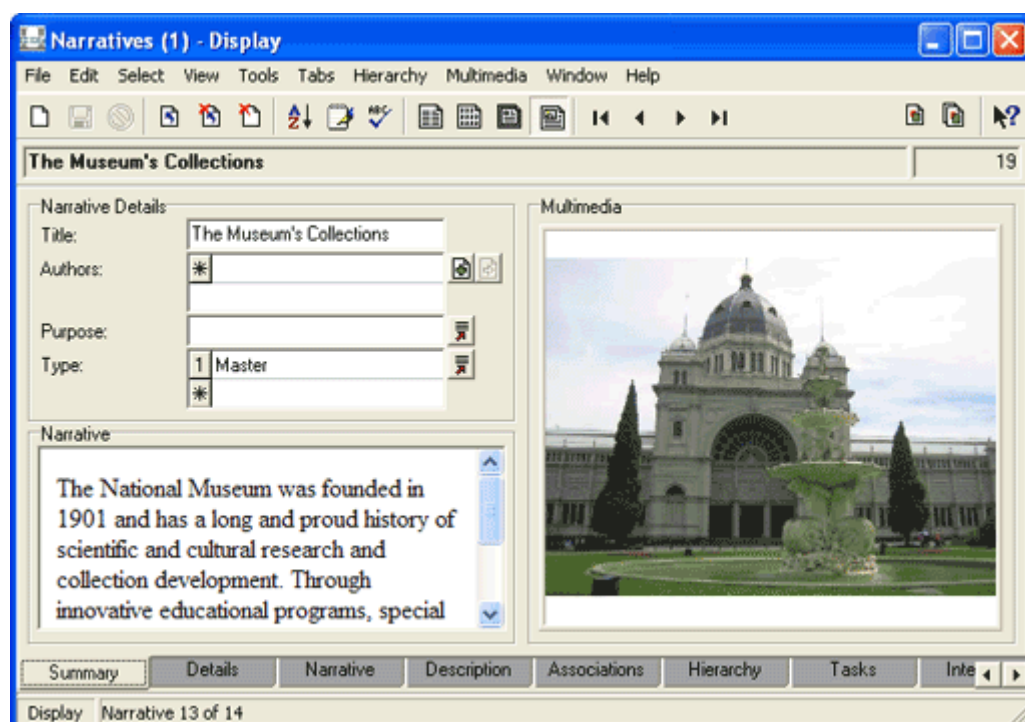
Associated With

For the National Museum collection four *Types* were found to be sufficient to organise the various narratives for presentation on the website. These are:

- Master
- Theme
- Category
- Story

As we've seen these are categories to which we assign individual narratives, organising them into logical groupings.

The *Types* are in a broad hierarchical arrangement starting with a unique Master narrative at the highest level that presents the collection as a whole. In this example, the master narrative is called The Museum's Collections:



The Theme *Type* in our example is a broad departmental or discipline description, such as:

- Fine Art & Sculpture
- Science & Technology
- Zoology
- History of Music

The next level of grouping is the *Category*, a more narrow collection of narratives. In our example the Zoology Theme has six categories:

- Marine Invertebrates
- Fish
- Mammals
- Reptiles
- Insects
- Dinosaurs

The lowest level of our four *Types* is the *Story*, a discrete narrative about some thing (object in the collection) or collection of things (related objects).

It is important to keep in mind that although we have four *Types*, we are not limited to four levels in our hierarchy. Any single branch could have many more than four. Or less. As we've seen, the *Type* mainly serves to group narratives: how narratives are displayed on the website is determined by the relationships we establish between individual narratives (regardless of their *Type*). How you associate narratives will depend on the needs of your collection.

For instance, the *History of Music* narrative has a *Type* of *Theme*. If we only had a few discrete narratives relating to this theme, we might give them a *Type* of *Story* and associate this *History of Music* narrative directly with them (i.e. without any intermediary grouping narratives with a *Category Type*).

However, the *Insects* narrative, which also has a *Type* of *Theme*, could have a narrative for each of the 29 Orders of Insects. Each of these would have a *Category Type*. Some of these might point to further groupings of narratives (which would also have a *Category Type*) and so on. Eventually a *Category* narrative will point to narratives with a *Story Type* and the journey through this branch of the collection will come to an end.

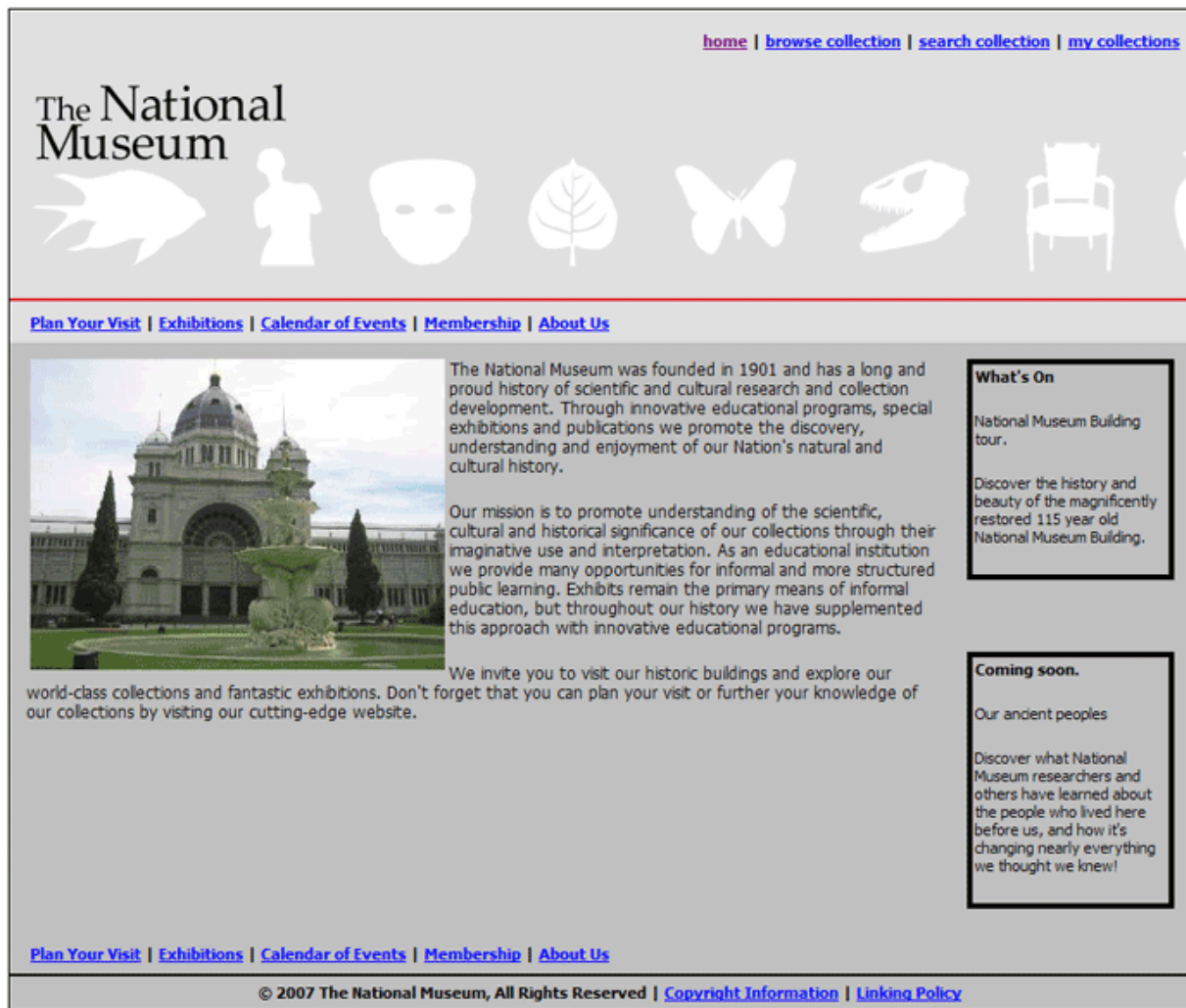


It's worth stressing again that the depth of any branch of your hierarchy is determined by the relationships made from one narrative to another, not the narratives' *Type*.

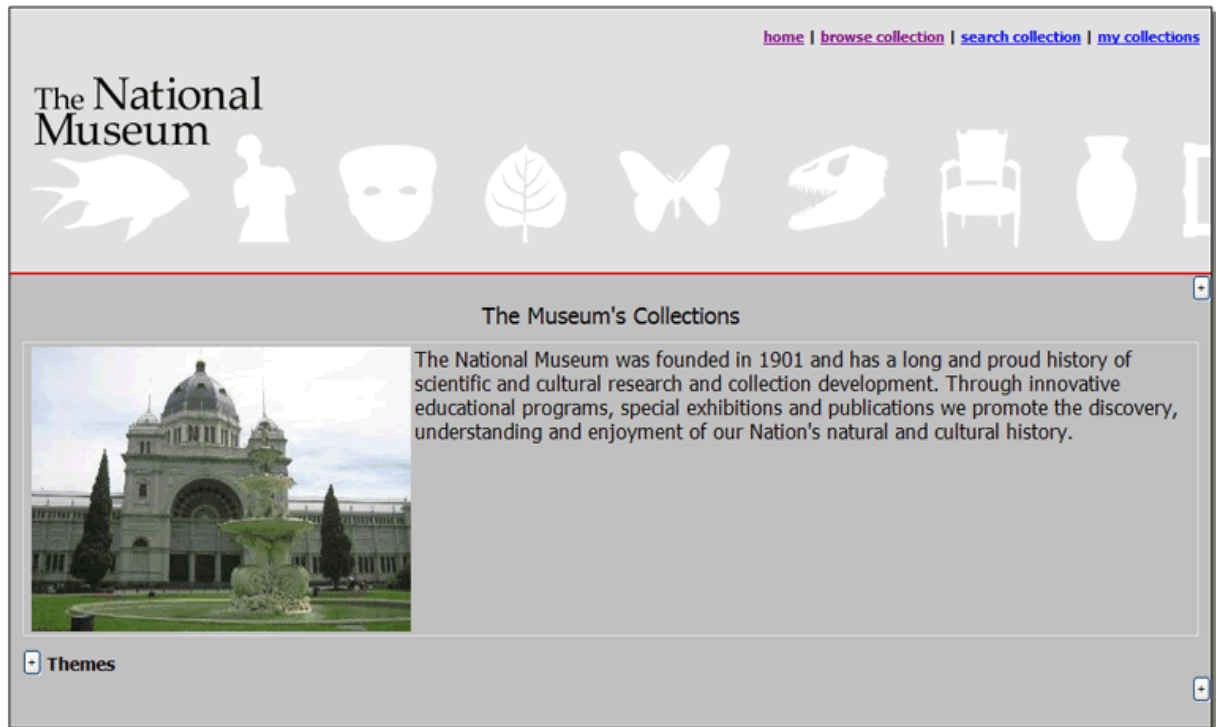
Example: The National Museum website: The highest level

So how does it look on the website and in the Narratives module?

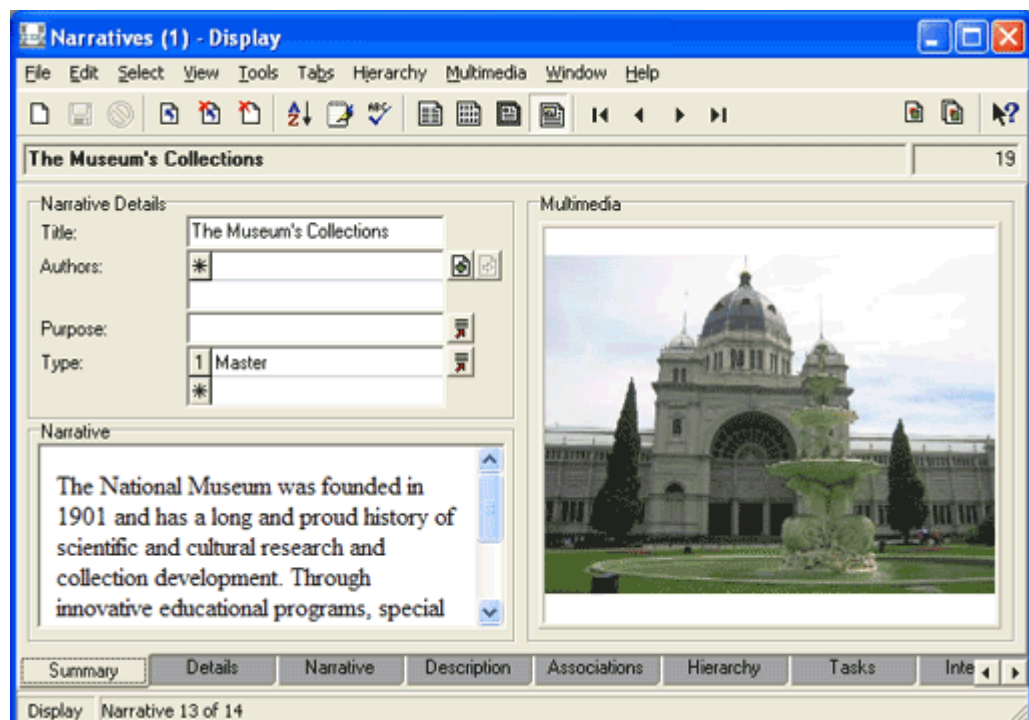
From the home page of *The National Museum* website we find an option to browse the collections:



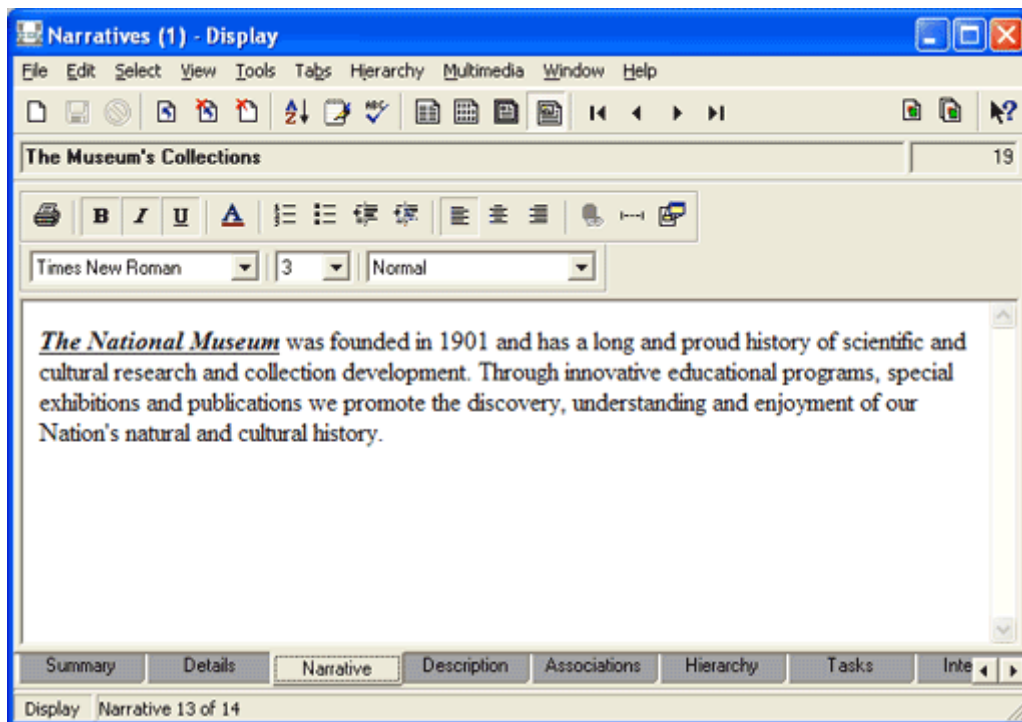
If we select the **browse collection** link (top right of the screen), our journey through the narratives begins and we are taken to a page that draws material from the unique Master narrative, The Museum's Collections:



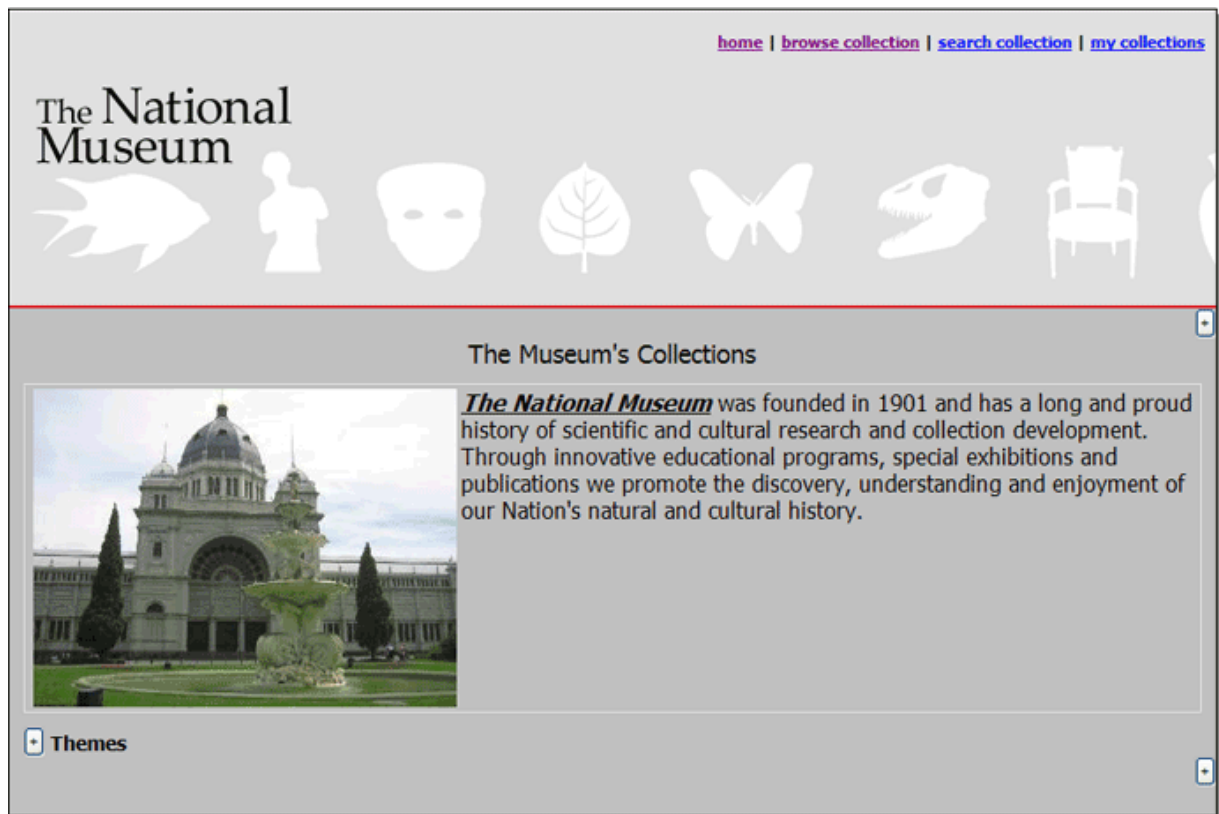
As we can see from the Summary tab of The Museum's Collections record, the graphic and text that display on this page are drawn directly from this narrative record (the graphic is added on the Multimedia tab and the text is entered on the Narrative tab):




Before we continue our journey through the National Museum's website, this is a good opportunity to raise once more (page 4) the question about a need to control how text is formatted in the Narratives module: any formatting of text on the Narrative tab will be reflected on the website and presented to the world! For instance if someone decided to format the name of The National Museum as follows:



it would be reflected in all its formatting glory on the website:



Back to our journey through the narratives.

If we select the **Expand**  button beside the **Themes** title, a list of narratives displays:

[home](#) | [browse collection](#) | [search collection](#) | [my collections](#)

The National Museum









The Museum's Collections



The National Museum was founded in 1901 and has a long and proud history of scientific and cultural research and collection development. Through innovative educational programs, special exhibitions and publications we promote the discovery, understanding and enjoyment of our Nation's natural and cultural history.

Themes













Fine Art & Sculpture
One of the nation's great artistic and historic resources, the National Museum's Fine Art & Sculpture collection includes over 10,000 items - objects and virtual displays. The collection spans the range of artistic media from paintings, sculpture, ceramics and tapestries from the High Renaissance, Mannerist, Baroque, Rococo, and Neoclassical periods through to the new digital...

Science & Technology
Each stage in the evolution of science and technology from the earliest times to the present and, with the help of some creative projections, beyond tomorrow is investigated in the Science & Technology collection. The miscellany of artifacts, from sun dials to locomotives to Charles Babbage's Difference Engine, provide a comprehensive overview of the development of science and technology...

Indigenous & Ancient Cultures
The Indigenous & Ancient Cultures Collections hold some 30,000 ethnographic objects and 500,000 archaeological objects from many parts of the world, including the South Pacific, Asia, Africa, Europe and the Americas. Through a dynamic blend of artifacts, works of art, archival documents and audiovisual presentations the Indigenous Collection celebrates the diversity and...

Zoology
Vertebrate Zoology is the study of animals with backbones. Our Zoology Collection has many millions of specimens across four departments: Herpetology (reptiles and amphibians), Ichthyology (fishes), Mammalogy (mammals, including primates), and Ornithology (birds). Specimens range from whales to bats, catfish to coelacanths, rattlesnakes to treefrogs, and hummingbirds to ostriches...

Botany
The Museum's Botany Collection comprises an estimated five million specimens of seed plants, pteridophytes, bryophytes, lichens, myxomycetes and algae. While the taxonomic and geographic scope of the Collection is worldwide in origin, it is for its native specimens that this Collection is world renowned.

The Political Sphere: Party Politics, Unionism & Activism
The political life of our nation from the early 19th Century to the present day is vividly documented in the National Museum's Political Sphere Collection. This diverse and considerable miscellany of books, pamphlets, periodicals, photographs, audio and video recordings and ephemera (from buttons to banners) reveals the impact and influence of party politics, political activism and the labour...

History of Music
Perhaps more so than any other of the Museum's collections the History of Music collection captures our nation's multi-cultural heritage. In conjunction with our collection of musical instruments the history of music is traced through the ages. As well as western and non-western instruments, artifacts in the collection include manuscripts and musical notation from around the world, playbills...

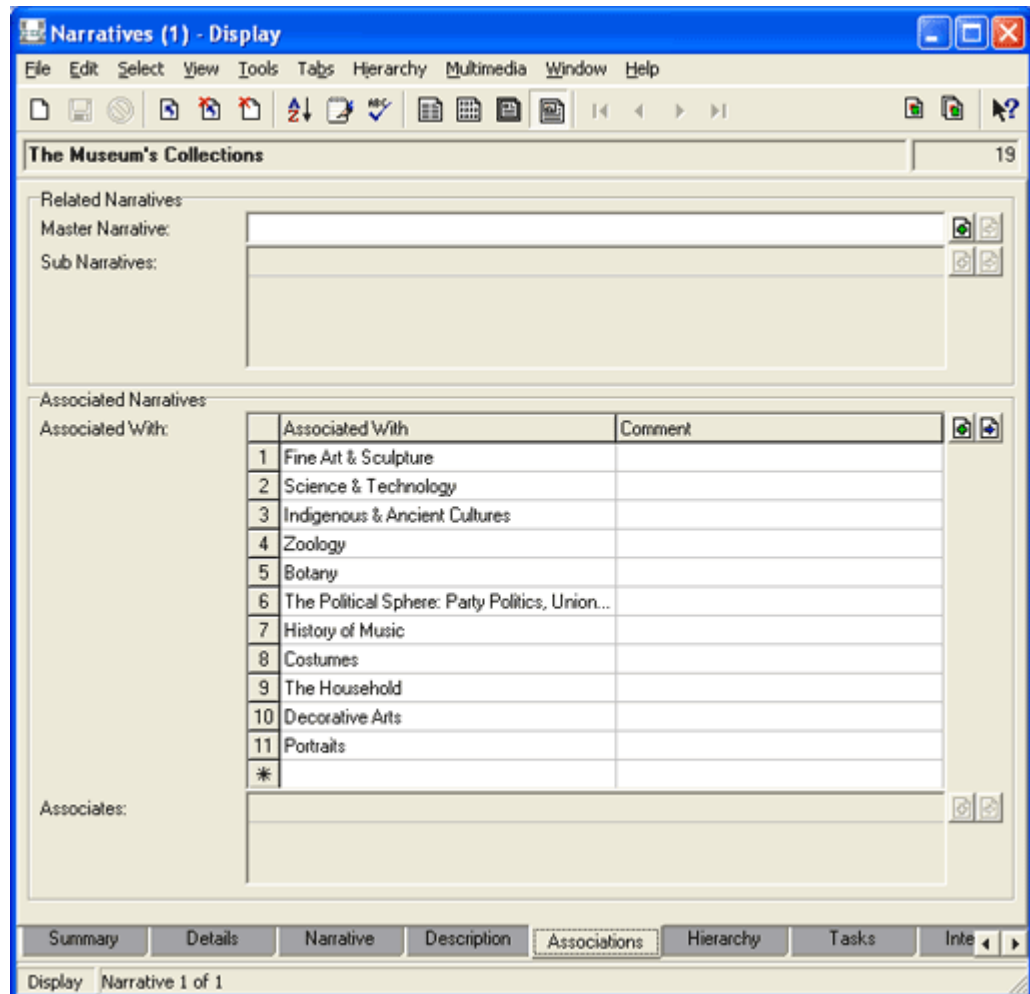
Costumes
The Museum's Costumes Collection has over 10,000 objects and almost as many accessories, such as jewellery, gloves, hats and handbags. While it includes numerous instances of spectacular dress from the nation's most glamorous and fashionable members basking in the public spotlight, the Collection also records everyday dress throughout the ages.

The Household
The Museum's Household Collection is a sometimes tongue in cheek celebration of our nation's eclectic domestic living spaces. From the earliest days of settlement to the information age the Collection provides a comprehensive overview of our lives at home.

Decorative Arts
The Museum's collection of Decorative Arts ranges in date from the seventeenth to the twentieth century and is home to some 10,000 objects, including antique furniture, silver, pewter, glass, ceramics, and textiles. The collection of antique glass and ceramics is second to none. Many of the objects were produced in our nation, while many more were brought to our shores from all...

Portraits
Considered by many to be a national treasure, the Museum's Portrait Collection captures in paintings and photographs the many faces of our nation. The Collection was established with the sole purpose of recording images of the nation's populace - not only the movers and shakers, the artists and scientists - but also the very life-blood of the nation: the...

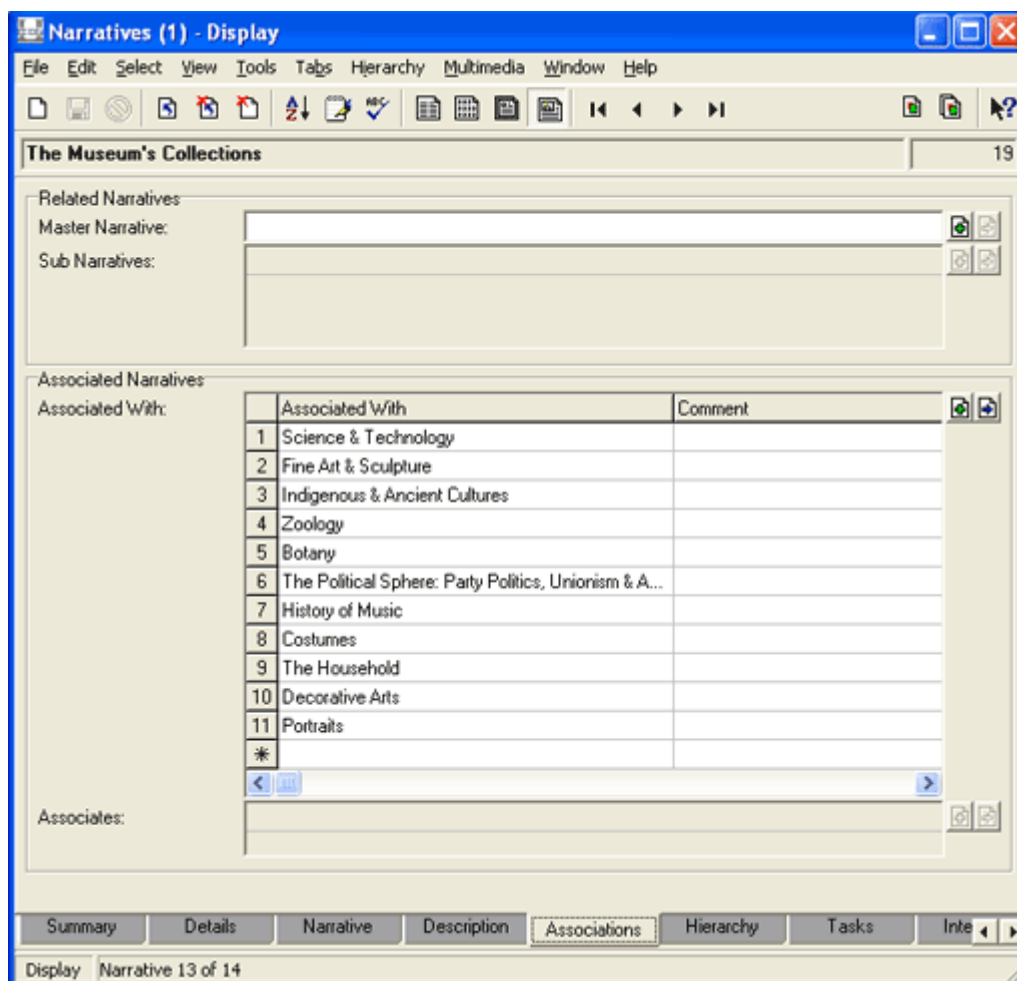
First, let's take a look at the Narratives record for The Museum's Collections:



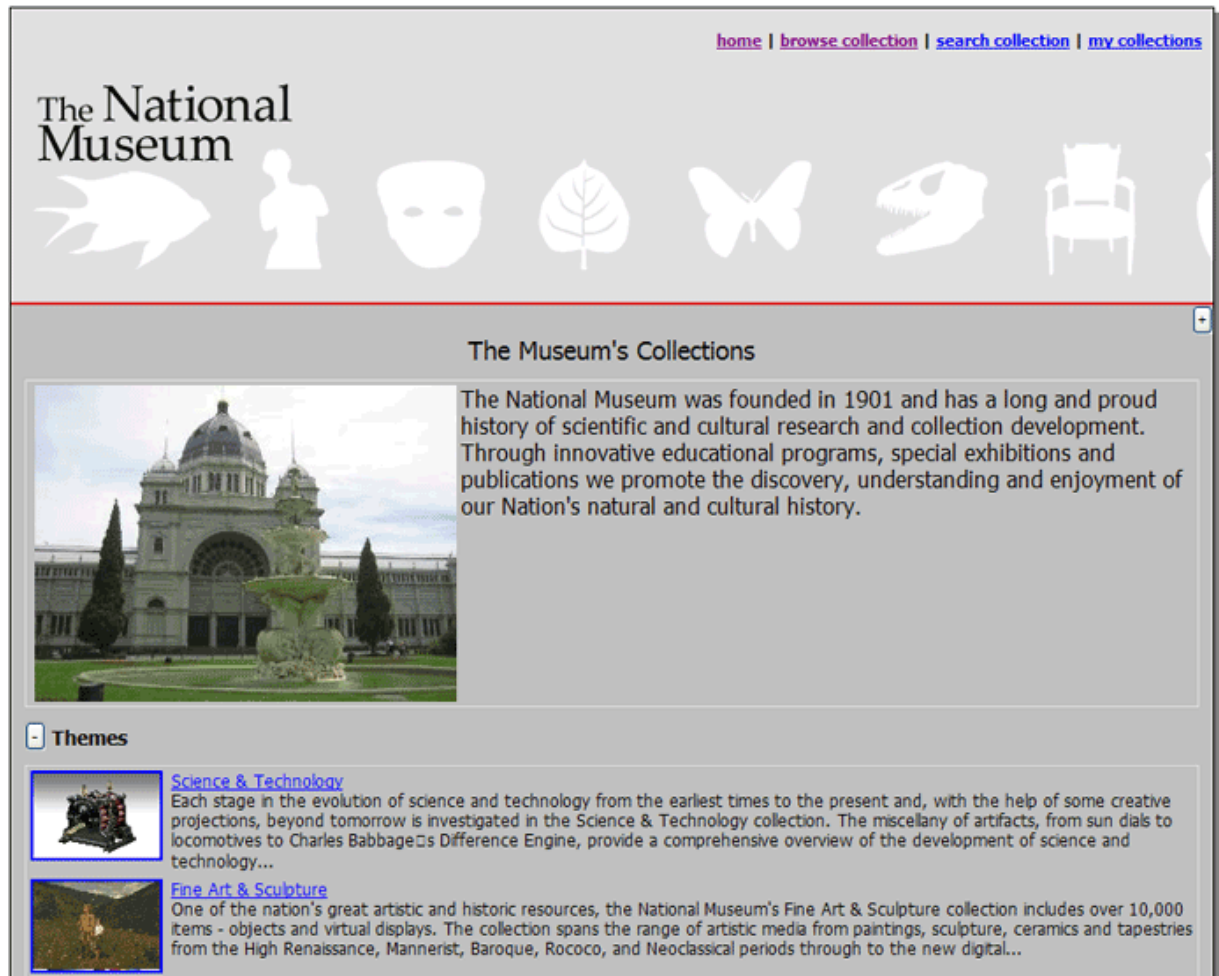
As we see, the eleven narratives that display on the web page above have been associated with this record:

- The order in which they are listed on the Associations tab is the order in which they display on the web page.
We can change this order simply by selecting the number for a row and dragging it to another position.

For example, if we drag **Science & Technology** from the second to the first row:



and refresh the website, we find the order of narratives has also changed:



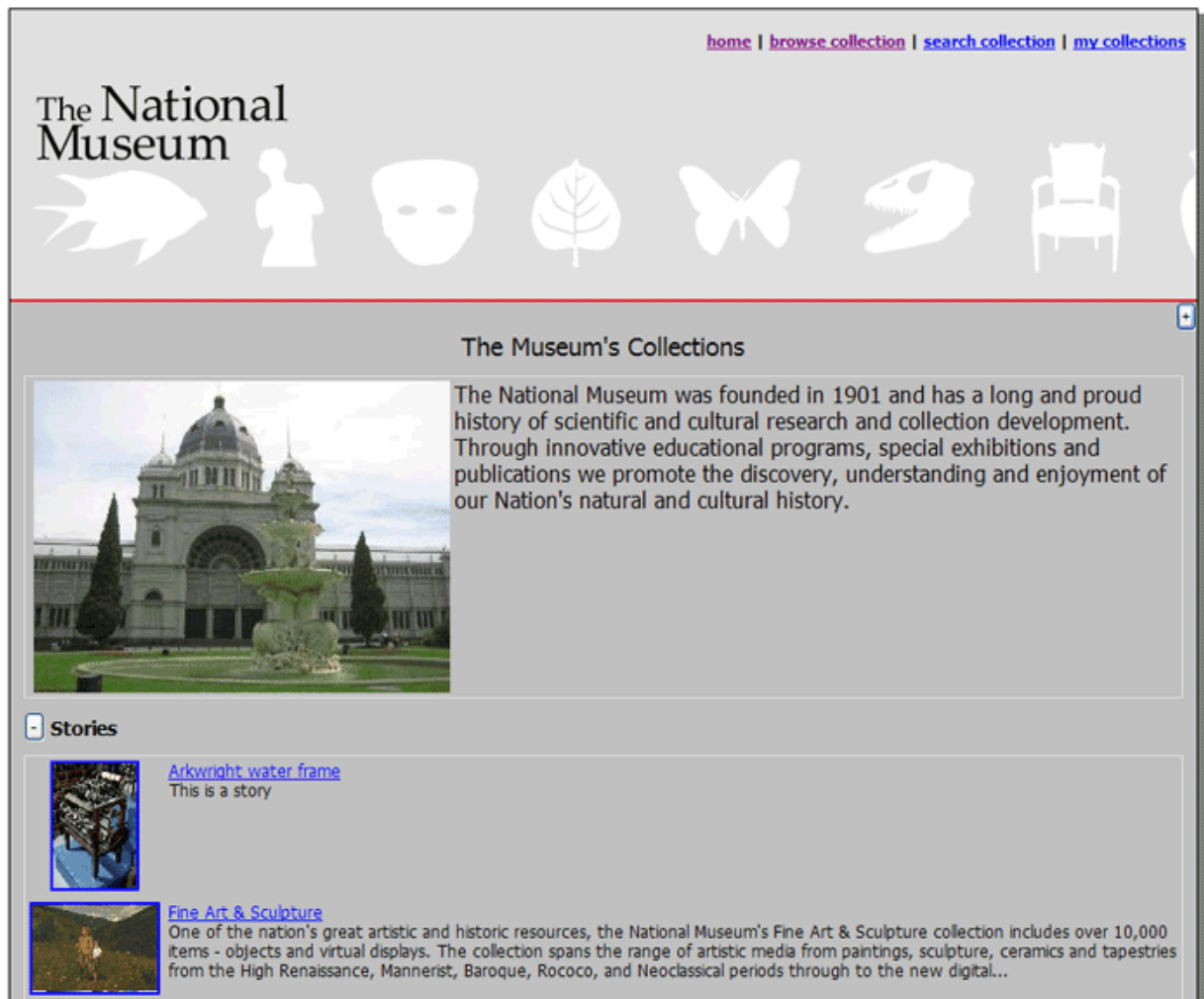
- The introductory text that displays for each narrative link is taken from its narrative record and, in this case, has been abbreviated to a certain number of characters. The full narrative text displays when we select the link.
- For this page the title that displays above the list of narratives is **Themes**, which we will recall is the plural of one of the *Narrative Types*. This title is based on the first Narratives record listed in the *Associated Narratives* table of the record for The Museum's Collection (Science & Technology in the last two screen shots). In this case, all of them have a Narrative Type of Theme.

As we know, it is possible to associate any record with any other record. Therefore, if we were to associate a record of *Type Story* with The Museum's Collection and move it to the top of the *Associated Narratives* table:

The screenshot shows a software window titled "Narratives (1) - Display". It has a menu bar with "File", "Edit", "Select", "View", "Tools", "Tabs", "Hierarchy", "Multimedia", "Window", and "Help". Below the menu is a toolbar with various icons. The main content area is divided into sections. The top section is "The Museum's Collections" with a tab labeled "19". Below this is "Related Narratives" with "Master Narrative:" and "Sub Narratives:" labels and empty text boxes. The "Associated Narratives" section contains a table with two columns: "Associated With" and "Comment". The table has three rows: 1. "Arkwright water frame" with comment "This is a story", 2. "Fine Art & Sculpture", and 3. "Science & Technology". Below the table is an "Associates:" label and an empty text box. At the bottom of the window is a tabbed interface with "Summary", "Details", "Narrative", "Description", "Associations" (selected), "Hierarchy", "Tasks", and "Interactions". The status bar at the very bottom says "Display Narrative 13 of 14".

	Associated With	Comment
1	Arkwright water frame	This is a story
2	Fine Art & Sculpture	
3	Science & Technology	

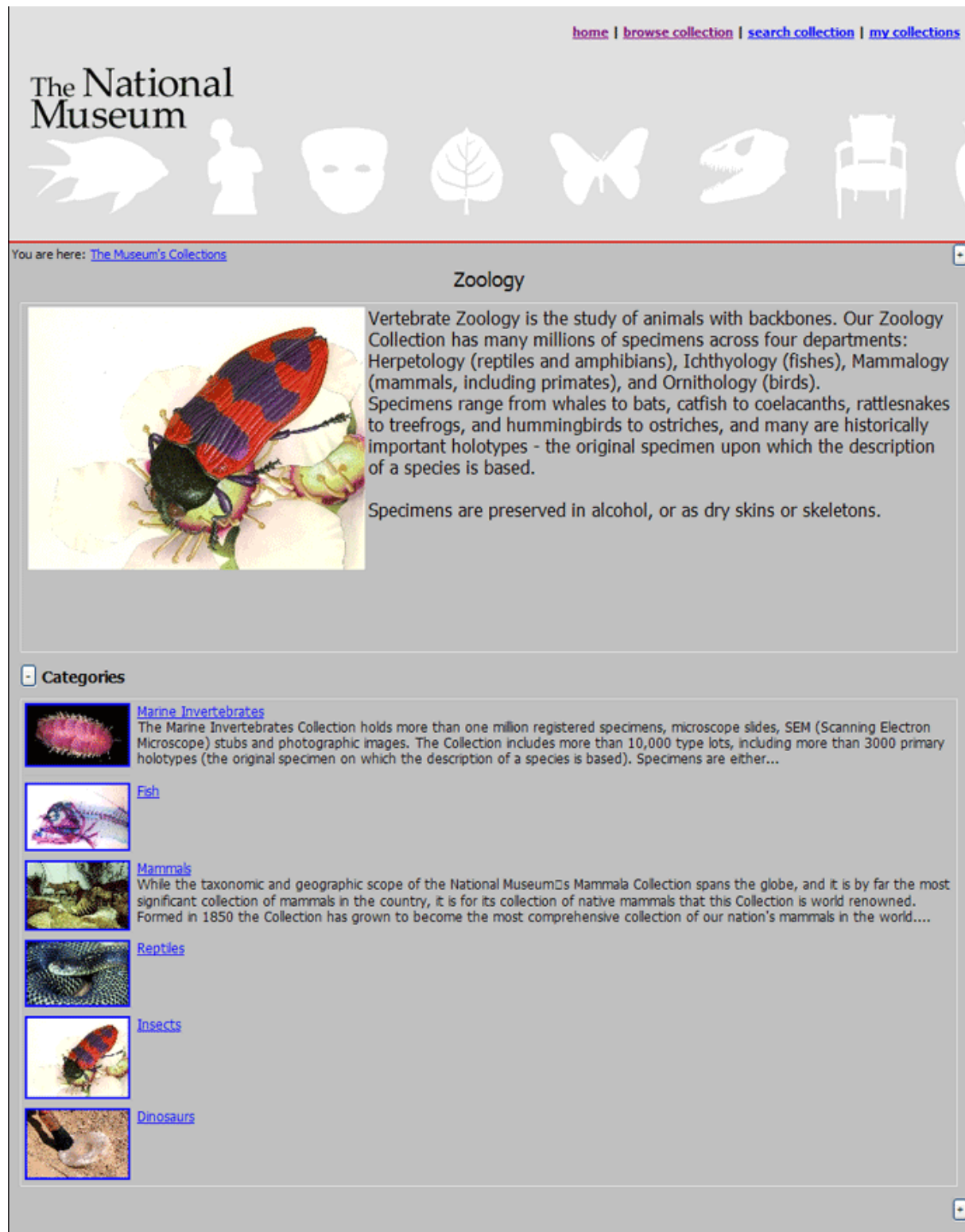
the label for this page would change to **Stories:**



- You will notice also that it is possible to override the abbreviated text that displays by adding text to the *Comment* cell of the *Associated With:* (*Associated Narratives*) table (if you missed that, take a look at the previous screenshot of the Narratives module).

Example: The National Museum website: Subsequent levels

As we've seen (page 70), one of the Theme narratives listed is Zoology. If we select this, we are taken to its page. Here we find the full text of the Zoology narrative, and a list of all its associated narratives:









The screenshot shows the Zoology page on The National Museum website. At the top, there is a navigation bar with links: [home](#), [browse collection](#), [search collection](#), and [my collections](#). Below this is the museum's logo and a row of icons representing various biological groups: a fish, a human figure, a mask, a leaf, a butterfly, a dinosaur skull, and a chair. A breadcrumb trail indicates the user's location: [You are here: The Museum's Collections](#).

Zoology

Vertebrate Zoology is the study of animals with backbones. Our Zoology Collection has many millions of specimens across four departments: Herpetology (reptiles and amphibians), Ichthyology (fishes), Mammalogy (mammals, including primates), and Ornithology (birds). Specimens range from whales to bats, catfish to coelacanths, rattlesnakes to treefrogs, and hummingbirds to ostriches, and many are historically important holotypes - the original specimen upon which the description of a species is based.

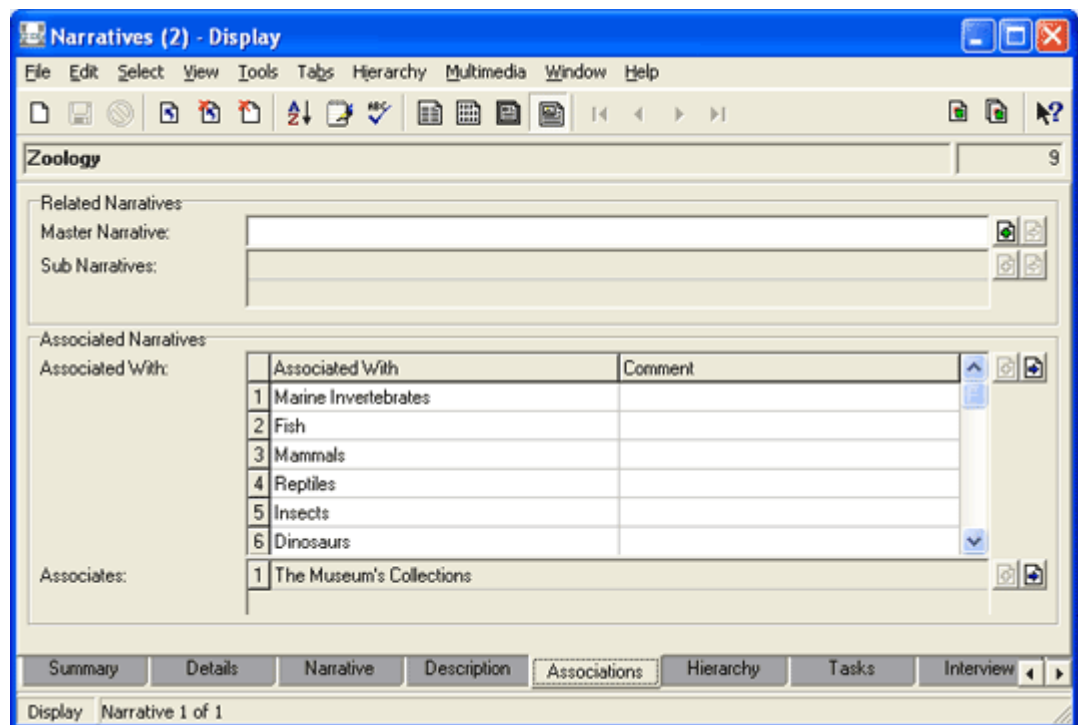
Specimens are preserved in alcohol, or as dry skins or skeletons.

Categories

-  [Marine Invertebrates](#)
The Marine Invertebrates Collection holds more than one million registered specimens, microscope slides, SEM (Scanning Electron Microscope) stubs and photographic images. The Collection includes more than 10,000 type lots, including more than 3000 primary holotypes (the original specimen on which the description of a species is based). Specimens are either...
-  [Fish](#)
-  [Mammals](#)
While the taxonomic and geographic scope of the National Museum's Mammal Collection spans the globe, and it is by far the most significant collection of mammals in the country, it is for its collection of native mammals that this Collection is world renowned. Formed in 1850 the Collection has grown to become the most comprehensive collection of our nation's mammals in the world....
-  [Reptiles](#)
-  [Insects](#)
-  [Dinosaurs](#)

In this case all of the associated narratives have a *Type* of Category.

If we look at the record for Zoology, we find that The Museum's Collections is listed as an Associate:



If we select any of the links on the Zoology page, we proceed down another level. If the **Dinosaurs** link is selected, for instance, we are taken to a page that contains the Dinosaurs narrative material and a list of stories, any one of which will take us to the final level in this branch of the website.


However, don't forget that there is no reason why the levels in this branch couldn't continue if there are appropriate groupings.

For example, if we selected the **History of Music** narrative at the first level of our website, we would find a listing of narratives with various Types:


- The Musical Instruments narrative has a Category *Type* and selecting this link will display a page with a list of narratives of *Type* Story.

- The other narratives listed on this page have a *Story Type* and selecting any of these links will display a page that contains their full narrative:


Categories




[Musical Instruments](#)
The Museum's collection of musical instruments originated in 1920 with a bequest of several spectacular European pieces owned and played by Gustav Mertens, the nation's foremost musician at the time and president of the National Philharmonic. The Musical Instruments Collection has continued to grow primarily through bequests of instruments owned and played by the nation's finest musicians....




[Gold hotpants worn by Kylie Minogue - 'Spinning Around' video from the album Light Years, 2000](#)
Kylie Minogue is one of Australia's most famous cultural exports. After early success during the 1980s in the Australian television series Neighbours she embarked on a career as a recording artist and performer, enjoying phenomenal international success and celebrity. Today, she is loved by millions of fans all around the world and known simply as 'Kylie'. The disco-inspired video of the...




[Page from the Manuscript score of 'King Arthur', subtitled 'The British Worthy', By Henry Purcell. Pen with later pencil markings, c.1698-1699](#)
This semi-opera by Henry Purcell with words by John Dryden was first performed at the Queen's Theatre, Dorset Garden, late May-early June 1691. Dryden, Poet Laureate, wrote 'King Arthur' in 1684 to celebrate the 25th anniversary of the accession to the throne of King Charles II and the text is about uniting Britons as a nation, against the foreign enemy. The famous song, 'Fairest Isle', is sung...



[Page from the manuscript score of 'Mikado' by W. S. Gilbert and Arthur Sullivan. 'The Flowers that Bloom in the Spring'. Full score in Library, MS6. Holograph](#)
Page from the manuscript score of 'Mikado' by W. S. Gilbert and Arthur Sullivan. 'The Flowers that Bloom in the Spring'. Full score in Library, MS6. Holograph. The score of 'The Mikado' was bequeathed by the composer, Sir Arthur Sullivan to the Royal Academy of Music. One of the most famous comic operas ever written, it was premièred on 14th March 1885 at the Savoy Theatre with a cast...



[Manuscript: 'Fantasia on British Sea Songs', title page, with Sir Henry Wood's corrections in blue pencil. Holograph](#)
'Fantasia on British Sea Songs', title page, with Sir Henry Wood's corrections in blue pencil. In 1905 Sir Henry wrote his Fantasia on British Sea-Songs to celebrate the Centenary of the Battle of Trafalgar. This music is used each year in the final concert to celebrate the BBC's 'Last Night' of the Proms. Sir Henry has changed his original name of 'English Sea Songs' to 'British Sea Songs'....



[Manuscript page, 'The Origin of the Lute or the Derivation of the Lute' from The Burwell Lute Tutor](#)
Manuscript page, 'The Origin of the Lute or the Derivation of the Lute' from The Burwell Lute Tutor. An instruction book for lute which belonged to 'Elizabeth Burwell' (signature on the first leaf), ca. 1660-1672. A manuscript tutor for the baroque lute, most likely a pupil's copy of a method written by an Englishman. The book was probably written out by Mary Burwell, or her mother, Elizabeth...

Index

A

A narrative can only have one Master

Part 1 • 44

Part 2 • 44, 47, 64

A practical example with Tips

The National Museum • 3, 20, 63, 67

About this document • 3

Associate narratives • 48

Associated With • 68

Associations tab • 22

Authorisation tab • 31

B

Build a different hierarchical structure • 51

By Association • 23, 35, 53, 54, 66

C

Classification tab • 32

Controlling styles and formats • 16

Correspond. tab • 28

Create two new narratives • 47

D

Description tab • 9, 18

Details tab • 9, 10

Dublin Core • 5, 10, 11, 15, 18

E

Example

The National Museum website

Subsequent levels • 80

The highest level • 20, 23, 61, 70, 80

Example narratives • 36, 57

G

Guided Tours tab • 34

H

Hierarchically • 35, 37, 43, 44

Hierarchy tab • 24

How it might look on a website • 63

How the approach By Association differs from
the Hierarchical approach • 54

How to create the hierarchy

Part 1 • 40

Part 2 • 45

How to establish associations

Part 1

Graphical representation • 57, 61

Part 2

Making the associations • 60

How to organise your narratives

the theory • 22, 35

I

Interview tab • 26

N

Narrative module tabs • 4, 8

Narrative tabs • 9, 12, 26, 28

Narratives • 1

P

Pros and cons of the two approaches • 64, 67

Publication tab • 30

S

Summary tab • 9

T

The Hierarchical approach • 64

The Narratives module • 3, 7

Tips

editorial precautions • 4, 72

U

Using Type

(Description Details) to organise narratives
for the web • 18, 20, 22, 36, 39, 40, 41