



CIDOC
COMITÉ INTERNATIONAL
POUR LA DOCUMENTATION

Digitization Does Not Equal Access: Challenges in Creating and Disseminating Cultural Information in the Age of the Internet

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Key Concepts

- ❑ OPEN ACCESS, OPEN CONTENT
- ❑ Democratization of information and knowledge
- ❑ Cross-cultural, multicultural dialogue
- ❑ Changing behaviors and “venues” (mobile devices, social media)
- ❑ Who are our users?

Key Concepts *continued*

- ❑ Documents vs. data
- ❑ Structured, machine-processable data
- ❑ The Semantic Web, & Linked Open Data (LOD)
- ❑ The importance of language

What is our mission as cultural institutions?

- ❑ to collect and preserve objects, artifacts, the built environment, etc.
- ❑ to foster education and research
- ❑ to “build bridges” between people and collections, and between different cultures
- ❑ to make our collections, our data, and our research widely available—both on site and on line

Digitization does not equal access!

- ❑ Digitized collections without adequate documentation are in essence unmanageable, un-preserveable, difficult to transfer, share, and transmit, and often inaccessible.
- ❑ Even well-documented collections can remain inaccessible due to technical and linguistic barriers.

Barriers to Access

- ❑ diminishing resources (human, technical, financial)
- ❑ institutional inertia and inefficiencies
- ❑ lack of descriptive metadata/cataloguing of collections
- ❑ language!
- ❑ the "Deep Web"
- ❑ the "Google/Wikipedia factor"

Ways to Enhance Access

- ❑ by documenting our collections!
- ❑ by using appropriate data standards and controlled vocabularies
- ❑ by employing new strategies for metadata creation, shared workflow, etc. (also, sharing data and tools among institutions)
- ❑ by generating and analyzing user metrics

Ways to Enhance Access (2)

- ❑ by contributing to union catalogues and other “federated” resources (e.g. Europeana, TELDAP union catalogue, SARI, ARTstor, OCLC WorldCat and Art Discovery Catalogue, etc.)
- ❑ by making collections metadata and related digital assets “harvestable” via protocols such as OAI/PMH, and/or available as Linked Open Data (LOD)

Ways to Enhance Access (3)

- ❑ by building and implementing multilingual tools
- ❑ by implementing strategies for greater Web accessibility:
 - ❑ Web page metadata
 - ❑ optimizing for Google and other commercial search engines
- ❑ by exploiting popular resources like Wikipedia, Facebook, Twitter, YouTube, etc.
- ❑ All of this is made possible by good, standards-based documentation!

Tools for Documentation Professionals: Conceptual Models

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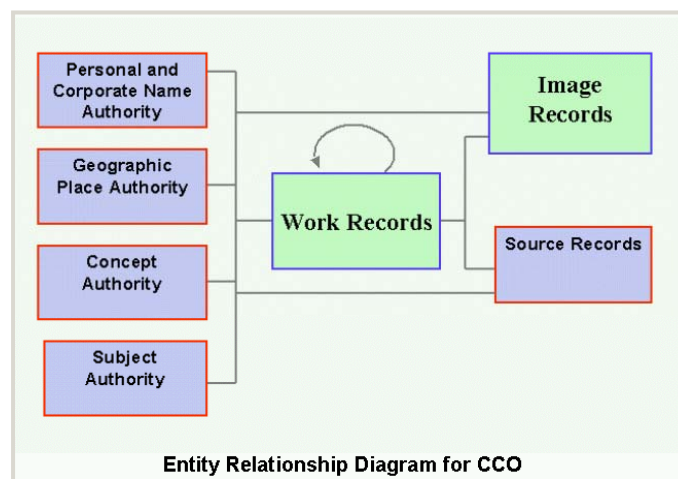


CIDOC Conceptual Reference Model

- ❑ The CIDOC CRM is a formal structure for describing the implicit and explicit concepts and relationships used in cultural heritage documentation.
- ❑ It is also a tool to promote a shared understanding of cultural heritage information.

<http://cidoc.ics.forth.gr/index.html>

CDWA/CCO Entity-Relationship Model



http://www.getty.edu/research/publications/electronic_publications/cdwa/entity.htm

1

Tools for Documentation Professionals: data structures/metadata schemas



"LIDO" (Lightweight Information Describing Objects)

LIDO is a simple XML schema – a metadata “container” for expressing, sharing, and harvesting core museum information.

<http://network.icom.museum/cidoc/working-groups/data-harvesting-and-interchange/what-is-lido/>



Tools for documentation professionals:
data value standards (=vocabularies)

Example of a "cross-cultural" controlled vocabulary:
the *Art & Architecture Thesaurus* (AAT)

The *Art & Architecture Thesaurus* (AAT)[®]

THE AAT IS A STRUCTURED VOCABULARY OF MORE THAN 36,000 CONCEPTS, INCLUDING MORE THAN 245,000 TERMS WITH DESCRIPTIONS, BIBLIOGRAPHIC CITATIONS, AND OTHER INFORMATION RELATING TO FINE ART, ARCHITECTURE, DECORATIVE ARTS, ARCHIVAL MATERIALS, AND MATERIAL CULTURE. ITS DATA MODEL IS DESIGNED FOR MULTILINGUALITY.

http://www.getty.edu/research/conducting_research/vocabularies/aat/

still lifes
still life
still-lifes
still lives
nature morte
natura morta
stilleven
Stilleben
naturaleza muerta
nature reposée (early 18th-century French term)



[AAT "still life" record on the Web](#)

**Many AAT records
 include terms in other
 languages, as well as
 historical variants**

File Edit View Favorites Tools Help
 Back Forward Stop Search Favorites Media Print Copy Paste Undo Redo

Research Home > Conducting Research > Art & Architecture Thesaurus > Full Record Display

Art & Architecture Thesaurus® Online
 Full Record Display

[New Search](#) [Previous Page](#) [Help](#)

Click the icon to view the hierarchy.

ID: 300028/49 **Record type:** concept

watermarks (<marks by location or context>, marks (symbols), ... Visual and Verbal Communication)

Note: Devices incorporated into paper as it is made and appearing as translucent or shaded areas visible only through transmitted light. They are often used to give the name of the manufacturer and the date of the paper's manufacture; symbols, seals, and initials are also common. Watermarks have also been used to detect and prevent counterfeiting and forgery. Watermarks were first introduced in Bologna, Italy in 1282.

Terms:

- watermarks** (preferred, C,U,D,American English-P)
- watermark** (C,U,AD,American English)
- filigrain** (C,U,UF,American English)
- filigrains** (C,U,UF,American English)
- mark in paper** (C,U,UF,American English)
- marks in paper** (C,U,UF,American English)
- water-marks** (C,U,D,British English-P)
- water-mark** (C,U,AD,British English)
- water marks** (C,U,UF,American English)
- water mark** (C,U,UF,American English)
- marks, water** (C,U,UF,American English)
- mark, water** (C,U,UF,American English)
- Wasserzeichen** (C,U,D,German-P)
- filigranes** (C,U,D,French-P)
- filigrane** (C,U,D,French,Italian-P) Italian plural/French singular
- filigranas** (C,U,D,Spanish-P)
- filigrana** (C,U,AD,Italian,Spanish)
- watermerken** (C,U,D,Dutch-P)
- watermerk** (C,U,AD,Dutch)
- papiermerken** (C,U,UF,Dutch)
- papiermerk** (C,U,UF,Dutch)
- papermarks** (H,U,UF,English) term used prior to ca. 1790

AAT record on the Web for "watermarks," with multilingual & historical variants

Art & Architecture Thesaurus: Multilingual Initiatives

- Spanish: Centro de Documentación de Bienes Patrimoniales (CDBP) Santiago de Chile)
- Dutch: Netherlands Institute for Art History (RKD)
- Chinese: Taiwan e-Learning and Digital Archives Program (TELDAP, Academia Sinica)
- German: State Museums of Berlin/Institute for Museum Research)

A multilingual vocabulary for subject access to visual material: the ICONCLASS system

<http://www.iconclass.nl/>

ICONCLASS 92C454 - Windows Internet Explorer

http://beta.iconclass.com/rkd/92C454/

File Edit View Favorites Tools Help

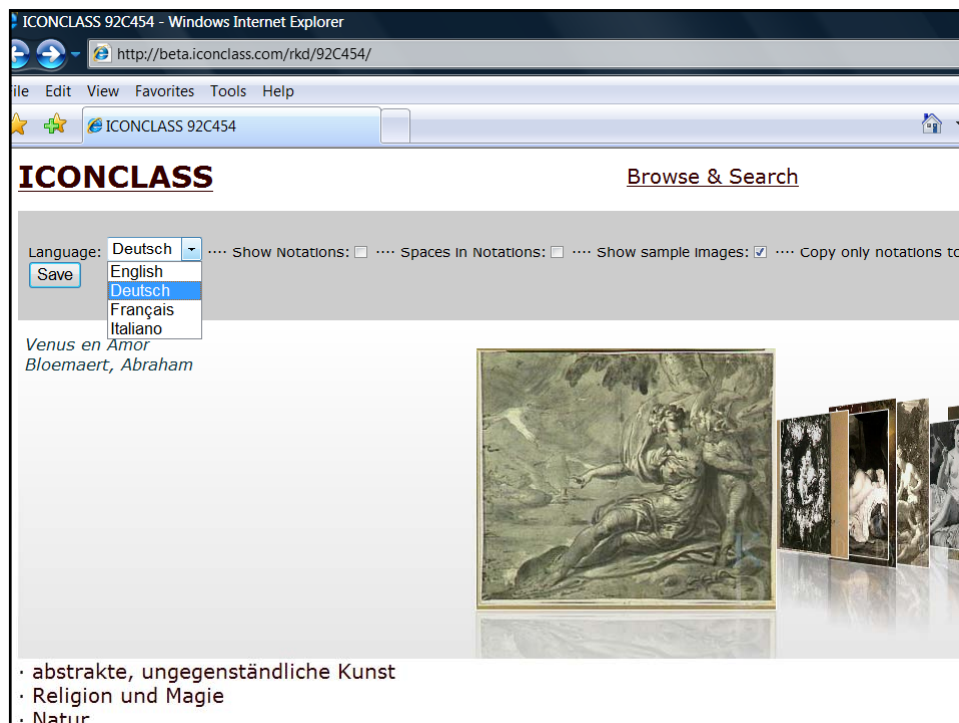
★ + ICONCLASS 92C454

ICONCLASS [Browse & Search](#)

Language: Deutsch Show Notations: Spaces in Notations: Show sample images: Copy only notations to

Save English Deutsch Français Italiano

Venus en Amor
Bloemaert, Abraham



- abstrakte, ungegenständliche Kunst
- Religion und Magie
- Natur

Example of a “regional” controlled vocabulary:
the *Tesouro Regional Patrimonial* (TRP)

www.tesouroregional.cl/

Mozilla Firefox
ew History Bookmarks Tools Help
http://www.aatespanol.cl/trp/publico/portada.htm

Tesouro Regional Patrimonial

El Tesouro Regional Patrimonial contiene terminología relativa a bienes patrimoniales, tangibles e intangibles, pertenecientes a las culturas precolombinas y a colecciones etnográficas principalmente de los Andes Centrales y de Mesoamérica. Esta terminología incluye materiales, arquitectura, símbolos, vegetales, alimentos, farmacia y otros.

La información que contiene no es definitiva y está sujeta a revisión editorial y discusión por parte de la comunidad científica.

Búsqueda en el Tesouro
Ingreso equipo editorial
Contáctenos

Se espera la colaboración de los usuarios/as.

Entrar al Tesouro

Gobierno de Chile
Dirección de Bibliotecas
Archivos y Museos

Sitio administrado por el Centro de Documentación de Bienes Patrimoniales, dependiente de la Dirección de Bibliotecas, Archivos y Museos - Gobierno de Chile
Tabaré Nº 654, Recoleta, Santiago de Chile. Fono: (56-2) 732 1100 / Fax: (56-2) 732 1133

Downloaded from KnowledgeBase on 04/09/2014

The TRP contains terminology relating to pre-Columbian cultures primarily in the central Andes and Mesoamerica. Terms are in Spanish and regional vernacular languages.

ISSUES in Exposing Cultural Collections to the Web



Web Search Engines

- ❑ What do search engines do? – They “index” the Web.
- ❑ Web search engines index HTML Web pages (static and dynamic) versus content from proprietary databases, which is mostly impenetrable by commercial search engines like Google.

“Visible Web” versus “Deep Web”

- ❑ The Visible Web is what you see in the results pages from general Web search engines & subject directories (static HTML pages) – it is what is “penetrable” by Google and other search engines.
- ❑ The Invisible or Deep Web consists of data from dynamically searchable databases that cannot be indexed by search engines, because the Web pages resulting from searches are not “stored” anywhere.

Questions to ask ...

- Are your collections “reachable” by commercial search engines?
- If yes, how will you “contextualize” individual collection objects?
- If not, what is your strategy to lead Web users to your search page?

The "Google Factor"



Facing the facts

- Google is the starting point for most users' (both experts and non-experts) searches.
- "If you can't be found from Google, you don't exist."
- Is English is the *lingua franca* of the Web?

What Google “looks at” regularly

- ✓ Title tag
- ✓ Text on the Web page
- ✓ Referring links

What Google “looks at” only occasionally

- ✓ Keywords metatag
- ✓ Description metatag

What Google “ignores”

- ✓ Graphics, flash animation
– anything it cannot index!

A Collections Access “Checklist”: Fundamentals

- Create standards-based core documentation for collection objects.
- Broaden user group by creating multilingual access points.
- Expose collection information to search engines, and/or make it easy for users to find your collections search page.

Collections Access “Checklist” *continued*: exploring new avenues

- ❑ Make collection metadata & images “harvestable” and/or available as LOD.
- ❑ Create/and or enhance carefully selected Wikipedia entries, with links to your site.
- ❑ Explore the use of social networking tools like Flickr, YouTube, and Twitter.
- ❑ Only do this after you’ve created standards-based core documentation for your collections!

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Some Recent Developments

- ❑ Online Scholarly Museum Catalogues
- ❑ Collaborative Digital Workspaces for Conducting and Publishing Research
- ❑ Linked Open Data (LOD), the “Semantic Web,” and “Virtual Authority Files”

Online Scholarly Catalogue Initiative (OSCI)



Sponsored by the Getty Foundation

OSCI Partners

Art Institute of Chicago
Freer | Sackler Gallery of the Smithsonian
Los Angeles County Museum of Art
National Gallery of Art, Washington D.C.
San Francisco Museum of Modern Art
Seattle Art Museum
Tate
Walker Art Center



Why do online museum catalogues?

- **Interactive & easily updated**
- **More comparative images**
- **Enhanced image viewing: zoom technologies, side-by-side comparison, etc.**
- **Multimedia capability (audio, video)**
- **Archival documentation**
- **Conservation documentation and analysis**
- **Flexible searching**
- **Users can make their own collections**
- **Annotations and comment functions**
- **Citation tools**
- **Exportable to a variety of devices and formats**
- **Ability to reach expanded audiences**



Three Technical Solutions

1. OSCI Toolkit

Micro website that has the appearance of an ebook
(Art Institute of Chicago)

2. Web content management system

integrates the catalogue with existing & enhanced web content
(San Francisco Museum of Modern Art)

3. Collections management system (TMS/eMuseum)

catalogue is assembled from enhanced online collection pages
(Seattle Art Museum)

OSCI Catalogues

To browse the published catalogues
and
learn more about the initiative
go to:

<https://www.getty.edu/foundation/initiatives/current/osci/>



Developing tools, methods, and standards for teaching,
conducting, and publishing humanities research in
digital form:

GETTY SCHOLARS' WORKSPACE TM

WHAT IS THE GETTY SCHOLARS' WORKSPACE?



An online collaborative venue with a toolset specifically designed for teaching, conducting and publishing art-historical research -- a “back end” production environment, *not* a website.

WHY WORK DIGITALLY?



to enable access and information sharing versus hoarding—part of the Open Content philosophy



to capture scholarly dialogue, multiple perspectives

How might the Scholars' Workspace "change the game"?

By causing a significant *paradigm shift*

Break with the single authorial model

Capture conversations, debates, different interpretations and perspectives

Enable production of new knowledge, visualizations, and new types of publications

Transform the way that art history is taught (proposed Getty Digital Seminar)

Validate digital publications—change the "reward system" of academic art history, and re-define the concept of a "publication"

FEATURES | Image integration, cropping, comparison

Kirchner Light Table

GETTY SCHOLARS' WORKSPACE

MAKE COMPARISON

Recent Images



CROP



CROP

REMOVE



CROP

REMOVE

FEATURES | Text annotation

In Corinth's painting, however, Death does not serve as a muse. There is no relation to art, neither regarding the artist, not the skeleton, which hangs from an iron hook attached to its head. It is displayed in an almost scientific way, in an arrangement, in which it could serve for anatomical study purposes. It is an object of utility rather than the creative inspiration that Boecklin's or Thoma's skeletons are. Contrary to Boecklin's or Thoma's works, there is no movement in the painting, the skeleton and the artist seem stiff, Corinth himself the viewer. Even though the var remarkably different in con connected by the notion of inevitability of death. When to prompt even more vivid artists like Boecklin, there painting. He soberly brings

There is not enough evidence in this paragraph to support your claims

tscutt - 11/25/13 11:30 AM

Exhibition Catalogs

I disagree.

tscutt - 1/15/14 9:58 AM

GETTY SCHOLARS' WORKSPACE

FEATURES | Image annotation



Arnold Böcklin, Self-Portrait with Death Playing the Fiddle, 1872 (crop)

What is this?

FAlbrezzi - 11/21/13 3:29 PM



Is this a human figure?

AFoerschner - 10/10/13 1:55 PM

GETTY SCHOLARS' WORKSPACE

FEATURES | Document comparison

GETTY SCHOLARS' WORKSPACE


The screenshot displays a document comparison interface. On the left, there is a facsimile of a handwritten manuscript page. On the right, the corresponding English translation is provided. The interface includes tabs for 'Facsimile', 'Transcription', 'English', and 'Spanish'. A tooltip is shown over the translation, with the text: 'I disagree with the translation suggested here.' The translation text includes: 'He rests on the breast of the great Mother and sits / While humble shepherds with devoted hearts / Make Him an offering of the gold of faith. / A horrific Polyphemus by the great Van Dyck / Makes the people stand stock still with awe / As the giant seizes Acs with a huge boulder. / Colera, on a seashell / Holding the reins of her dolphins, / Swifly fees the cruel, violent Cyclops. / Fluttering puts shoot arrows into her breast / And scaly Tritons swirl / In the serene sea. / With singular colors and / Palma depicted the V... / In her lap, adorned with graces. / From St. Joseph, who stands near him / The Babe happily accepts an apple / While onlookers intently observe the divine act. / Angelica on the ground with sorrowful eyes / Tolls to heal Medoro, / Dropping the juice of dittany on his wound. / The exquisite canvas was painted by Lanfranco / And shows the fatal moment / When Angelica is wounded by Love as she rest'.

FEATURES | Bibliography building and integration


GETTY SCHOLARS' WORKSPACE

The screenshot shows a bibliography building and integration interface. A list of bibliographic entries is displayed over a background image of a painting. The entries include: 'Erna Schilling an Dr. Frédéric Bauer: Juni 1923 bis März 1939'. Frédéric Bauer / [Red.: Roland Scott]. - Davos, 2004. 53-183.', 'Delfs, Hans, Ernst Ludwig Kirchner, Carl Hagemann, and Hermann Blumenthal. 2004. Kirchner, Schmidt-Rottluff, Nolde, Nay ...: Briefe an den Sammler und Mäzen Carl Hagemann : 1906-1940. Ostfildern: Hatje Cantz.', 'Kornfeld, Eberhard: Das Leben Ernst Ludwig Kirchners, Davos: Kornfeld Verlag, 1979', and 'Ernst Ludwig Kirchner, "Die Arbeit Ernst Ludwig Kirchners", in: Eberhard Kornfeld, Ernst Ludwig Kirchner: Nachzeichnungen seines Lebens (Bern: Kornfeld & Co., 1979), pp. 331-345.'. A link 'Kirchner's library, Kirchner's own books' is also present. At the bottom, there is a link 'More information about text'.


FEATURES | Essay authoring, with image integration




Arnold Böcklin, Self-Portrait with Death Playing the Flute, 1872



Hans Thoma the Younger (Hans Thoma), Self-Portrait with Amor and Death, c. 1872




Hans Thoma, Self-Portrait with Amor and Death, 1875




The subject "Artist and Death" was, especially in the visual Arts. ...
 mein kommentar ...
 in 1872 ...
 as ...
 te ...
 y, which ...
 bein the ...
 tsout - 16/14 2:29 PM

Only a few years later, in 1875, Hans Thoma painted himself in a similar manner, with the skeletal death lurking behind the artist's shoulder (*Self-Portrait with Amor and Death*, Staatliche Kunsthalle Karlsruhe). In 1896, Lovis Corinth followed with a *Self-Portrait with Skeleton* (Staatliche Galerie im Lenbachhaus, Munich). The artist continued his engagement with this topic and, several years later, in 1922, created a series of etchings called *Dance of Death* (published by Euphorion Verlag, Berlin, currently held in various locations).



Lovis Corinth, Self-portrait with Skeleton, 1896




Lovis Corinth, Death and Artist


In the works of Böcklin and Thoma, and even Corinth's etching, Death serves as a muse to the artist, inspiring him in his creative work -- a notion conveyed by the musical instrument that the skeleton is playing. The artist is

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FEATURES | Item-level Metadata, with links to authoritative external resources

Statue of Bes #SN





| | |
|--|---|
| <p>Montigny's Drawing</p> <p>Drawing Creator UAIAN Reference: Montigny, Die-Henric</p> <p>Image ID montigny_16_7b</p> <p>Leaf Number 14</p> <p>Side: Verso</p> <p>Location on page: Leaf 14, bottom right of the page</p> <p>Page orientation: Vertical</p> <p>Inscription: [transcription] Capitulum [transcription] se de la fertilité [transcription] ne galerie du palais [transcription] arlogne au n°1622 2 p[ar]tie de haut</p> | <p>Object Displayed</p> <p>Title: Bes</p> <p>Online Record of object: Fitzwilliam Museum - GR.1.1918</p> <p>AAT Reference: statuemanilla (nca)</p> <p>Object type: Sculpture</p> <p>Source object dimensions: 27 × 28.5 × 39.5 cm</p> <p>Material: Marble</p> <p>Date: 117</p> <p>Period: 117-200</p> <p>Current Location (TGN Reference): United Kingdom (country) - Cambridge (inhabited place) - Fitzwilliam Museum</p> <p>Iconography: Bes</p> <p>Current inventory no.: GR.1.1918</p> <p>Provenance: Shel Palace (Verona), Rome</p> <p>Archaeological context: Rome, Fregene</p> |
|--|---|

GETTY SCHOLARS' WORKSPACE

FEATURES | Future developments: timeline builder

Timeline

OCTOBER 11, 2013
First Timeline Entry

November 1, 2013
Second Timeline Entry

A second piece of text.

Read More

Biography

Network

OCT NOV DEC

GETTY SCHOLARS' WORKSPACE

FEATURES | Future developments: plan exhibitions, re-create historic exhibitions/displays

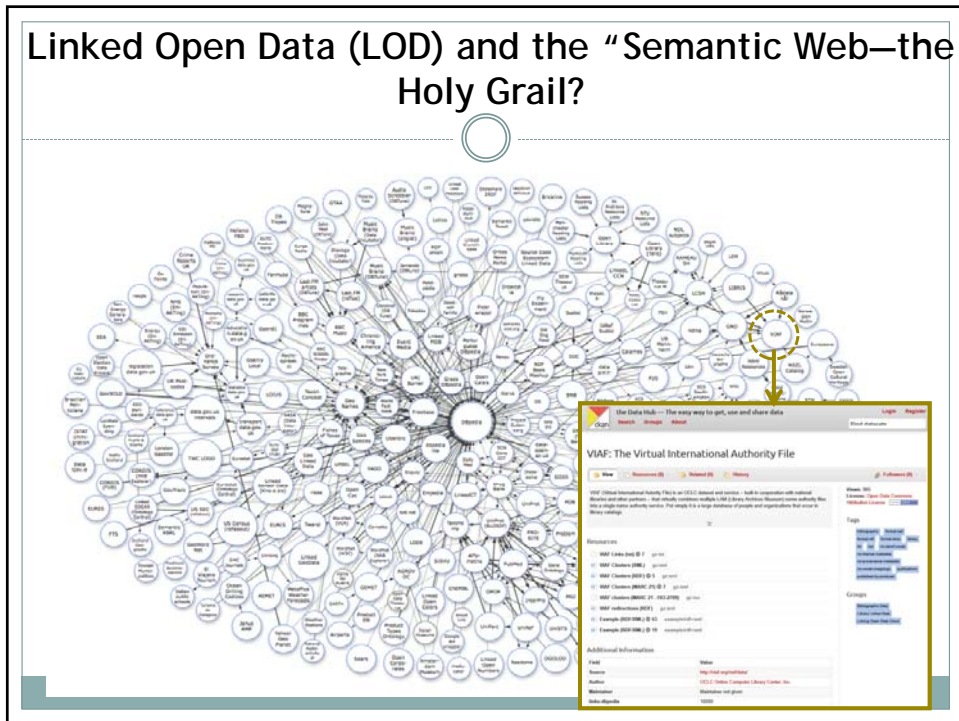
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What Comes Next?

Linked Open Data (LOD) and the “Semantic Web—the Holy Grail?”



The diagram shows a dense network of interconnected circular nodes, each representing a different library or authority file. A yellow dashed circle highlights a specific node, which is linked to a screenshot of the VIAF (Virtual International Authority File) website. The screenshot shows the VIAF interface with a search bar and a list of results, including 'VIAF: The Virtual International Authority File'.

Good documentation & carefully thought-out dissemination strategies can help us avoid chaos and reach more users!

