GRI Presentations on Social Tagging and Controlled Vocabularies for Enhanced Access to Online Collections

1 April 2009
Exploring Social Tagging for Enhanced Access to Art-Historical Materials

Murtha Baca

GRI Brown Bag Presentation

April 1, 2009

Social tagging and folksonomies--some definitions
In the context of the Web, tagging is the act of associating terms (called “tags”) with an information object (e.g. a Web page, an image, a streaming video clip), thus describing the item and enabling keyword-based classification and retrieval. Tags – a form of user-generated metadata – from communities of users can be aggregated and analyzed, providing useful information about the collection of objects with which the tags have been associated.

(definition from Introduction to Metadata, 2008)

The decentralized practice and method by which individuals and groups create, manage, and share terms, names, etc. (called “tags”) to annotate and categorize digital resources in an online “social” environment. A folksonomy is the result of social tagging. Also referred to as collaborative tagging, social classification, social indexing, mob indexing, folk categorization.
A visual depiction of tags, with their importance or weight indicated by font size and/or color.
Tagging ≠ cataloging, but it can be used instead of, or to enhance more formal cataloging.

taxonomy

An orderly classification that explicitly expresses the relationships, usually hierarchical (e.g., genus/species, whole/part, class/instance), between and among the things being classified. A taxonomy is a kind of controlled vocabulary.
folksonomy

An assemblage of concepts, represented by terms and names (called “tags”), the result of social tagging. A folksonomy is not a taxonomy.

social bookmarking

The decentralized practice and method by which individuals and groups create, classify, store, discover, and share Web bookmarks or “favorites” in an online “social” environment.

Example: del.icio.us: http://del.icio.us/
“Expert metadata” vs. user-generated (non-expert) metadata

The two are not mutually exclusive: See the Library of Congress pilot sets of images that have been uploaded to Flickr.

### Issues

- Cataloging is expensive and labor-intensive, and cataloging resources in libraries, archives and museums are not copious.

- Many library records for Special Collections Materials are at the group, collection, or "larger entity" level, and have limited if any subject headings or form/genre access points.

- Titles determined according to Anglo-American Cataloging Rules (AACR), which are optimized for bibliographic items, are often problematic for visual works and other special collections materials.

- Much of what scholars do in the course of their research constitutes describing the materials that they are examining—tagging could enable us to “capture” this research and exploit it for enhanced access.

### Examples of social tagging possibilities with GRI Special Collections materials
The first page of the ms. is in another hand, almost certainly written after the poem itself.
Mellini, Savio (Italian cardinal and art collector, 1644-1701)

Note: Cardinal Savio Mellini was papal nuncio in 1681, when his brother Pietro Mellini wrote the inventory of the family painting collection, known as "Relazione delle pitture militanti di Casa Mellini."

Names:
- Mellini, Savio (preferred)
- Savio, Mellini (alias)
- Savio, Savio (other)
- Savio, Mellini (other)
- Mellini, Cardinal Savio (other)
- Mellini, Savio (other)

Nationalities:
- Italian (preferred)

Roles:
- cardinal (preferred)
- collector

Gender: male

Related People or Corporate Bodies:
- son of ... Mellini, Savio

List/Hierarchical Position:
- (Italian art collector, active 1681) [500129325]
Etchings of Antique and Renaissance statues, woodblock prints, Farnese Hercules, goddess, antique sculpture, Renaissance sculpture.
manuscript with illustrations; sketches; watercolor, prints, female nude; Te Nave Nave Fenua (The Delightful Land); temple; columns; eyes, breasts; triangle; trinity; areols; Areoi; Legend of Ta’aroa
Click the icon to view the hierarchy.

ID: 300078925  
Record Type: concept

watercolors (paintings)  
<paintings by material or technique>,  
paintings (visual works),  
... Visual and Verbal Communication

Note: Refers to two-dimensional works of art, usually on a paper support, to which pigment suspended in water is applied with a brush to create an image or design.

Terms:
- watercolors (paintings)  
  (preferred, C,D,U, American English-P)
- watercolor (painting)  
  (C,D,U, American English)
- watercolor drawings  
  (C,U, U, American English)
- watercolor paintings  
  (C,U, U, American English)
- water-colours (paintings)  
  (C,D,U, British English-P)
- water-colour (painting)  
  (C,D,U, British English)
- watercolour drawings  
  (C,D,U, British English)
- watercolour paintings  
  (C,D,U, British English)
- aquarelles (paintings)  
  (C,D,U, French-P)
- aquarelle (painting)  
  (C,D,U, French)
- acquerelli (paintings)  
  (C,D,U, Italian-P)
- acquerello (painting)  
  (C,D,U, Italian)
- acuarelas (obra visual)  
  (C,D,U, Spanish-P)
- acuarela (obra visual)  
  (C,D,U, Spanish)
Color lithograph, coming of age, female nude, women bathers, African-American women, silhouettes, artists’ books.
The spontaneity and currency of social tagging combined with the structure and precision of controlled vocabularies and thesaurus could yield powerful results, enhancing both precision and recall in online searches.
Some Social Tagging Tools for libraries & museums

Library Thing: http://www.librarything.com/
PennTags: http://tags.library.upenn.edu/
steve: http://www.steve.museum/

Moving toward a collaborative, “cross-community” model for metadata creation and enhanced access to collections!

• Catalogers/indexers: expertise in formal cataloguing
• Art historians/researchers: subject expertise
• Vocabulary builders: expertise in thesaurus construction, language equivalents; subject expertise
• Systems builders: ability to provide technical infrastructure & tools for shared metadata creation and “discovery”
Social Tagging: Technical Implications and Use in Libraries

Joseph Shubitowski
GRI Brown Bag presentation
April 1, 2009

Social Networking and Social Tagging

- Internet is no longer a bunch of loosely linked sites/places
- People are resources on the internet
  - your “wall” as a place
- People are entry points
Social Tagging Infrastructure

How does it work?

• Bookmarks
  – personal, local
  – flat list of sites without other descriptors
  – unmanageable once it gets large

• Bookmarking/tagging
  – hosted/public site
  – site + descriptors/tags
  – search engine friendly

• Application-based tagging
  – tagging integrated with description and access functions
  – better management and analysis

• Both
  – shared
  – aggregate by tag, by author, by users, by item/object
Social Tagging - Examples

- del.icio.us (tagging)
- Connotea (citations)
- Flickr (images)
- Wikipedia (everything!)
- LibraryThing (“cataloging”)
- “Next-gen” library catalogs
  - WorldCat Local
  - Primo
  - VuFind

CAA 2009, February 27, 2009
Jean-Honoré Fragonard

Jean-Honoré Fragonard (April 6, 1732 – August 20, 1806) was a French painter and printmaker whose late Rococo manner was distinguished by remarkable facility, vivacity, and invention. One of his most prolific artists active in the late stages of the Rococo regime, Fragonard produced more than 650 paintings (not counting drawings and etchings), of which only few are dated. Among his most popular works are genre paintings conveying an atmosphere of intimacy and sensuality.

Biography

He was born in Grasse, Alpes-Maritimes, the son of a gardener. He was admitted to a Paris academy when his father's circumstances became strained through unsuccessful speculations, but showed such talent and inclination for art that he was taken at the age of eighteen to François Boucher, who recognized the youth's raw gifts and determined to waste his time with one so unprepared; sent him to Chardin's studio. Fragonard studied for six months under the great master, then returned more fully equipped to Boucher, whose style he soon acquired so completely that the master entrusted him with his associate of pupils to his paintings.

Though a part of the Academy, Fragonard painted the Prix de Rome in 1752 with a painting of "Jardinette Seated in the Golden Calf", but before proceeding to Rome he continued to study in Paris under Chardin until 1753. In the year preceding his departure he painted "Christ washing the Feet of the Apostles" now at Grasse cathedral. On September 17, 1756, he took up his abode at the French Academy in Rome, where praised over by Charles Joseph Natoire.

While in Rome, Fragonard contracted a friendship with a fellow painter, Hadelin Robert. In 1780, they lived together, executing numerous sketches of classical scenery. It was in these romantic patterns, with their frontons, columns, temples and terraces, that Fragonard conceived the dreams which he was afterwards able to put to canvas. He was later licensed to execute the emblems of the Court and Parliament.
Social Tagging @ GRI

- PennTags demo and discussion
Social Tagging as Sanctioned Metadata

• Technical implications
  – tags separate from controlled indexing
  – how to search both?
  – should results sets be combined from controlled and tag terms?
  – how to get use stats and search stats?
Social Tagging as Sanctioned Metadata

- Workflow implications
  - who tags?
  - structured approach or "whatever/whenever"?
  - item related or context specific?

Social Tagging as Sanctioned Metadata

- Social implications
  - Temporal
  - Task based tagging
  - Free form or semi-controlled?
Technology in 21st Century Libraries and Cultural Institutions

- Days of the standalone “catalog” or “collection management system” are gone
- User expectations
- Collaboration
Thanks.......... 

- jshubitowski@getty.edu