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To see a video of a shorter version of this presentation, see
YouTube: https://www.youtube.com/watch?v=7KmDO_mrDOA
Abstract: Getty Vocabularies contain structured terminology for art, architecture, decorative arts, archival materials, visual surrogates, art conservation, and bibliographic materials. Compliant with international standards, they provide authoritative information for catalogers, researchers, and data providers. They contain coreferences to other resources where topics overlap. However, the Getty Vocabularies are unique in their global coverage of the defined domain, in citing published sources and contributors, in allowing interconnections among historical and current information, in accommodating the sometimes debated and ambiguous nature of art historical information, and in allowing complex relationships within and between Vocabularies. Thus they are not simple 'value vocabularies'; the Getty Vocabularies are also rich 'knowledge bases' in themselves. Although each Vocabulary requires a small set of minimum data, the data model allows for rich data that may be exploited for research and discovery. The Vocabularies grow through contributions from institutions and projects comprising the expert user community.

 Getty Vocabularies provide terminology in use by the community, they do not prescribe how to use terms – beyond suggestions in the Scope Note. Getty Vocabularies do not prescribe, but instead assist in decision-making by providing contextual information. For example, rich ‘preferences’ inform users: For a concept or record, which term is most commonly used in authoritative scholarly publications? For each language, which term is preferred? Which term is preferred by each contributor? Which is preferred by each source? Additional flags in the Vocabulary record may further classify terms. While historical, obsolete, and even objectionable terms are not deleted (since they provide access) for research and discovery, terms deemed pejorative or objectionable may be labeled ‘avoid use’ for new indexing, and terms particular to a given culture may be noted.

In a global environment where we strive to be more open and equitable, while maintaining high standards for scholarship and research, Getty Vocabularies can be tools to facilitate such goals for art history and related disciplines. A primary goal of the Getty Vocabulary Program is to make the Vocabularies more multilingual, multicultural, and inclusive, focusing also on diversity, equity, unbiased and antiracist terminology, and accessibility. This presentation lays out a selection of the issues surrounding the accomplishment of these goals. Among the issues are how to keep up-to-date and equitable in choosing preferred terms with unbiased connotations; how to include biographical information without violating the privacy of the individual; how to include antiracist and correct post-colonization content; and how to facilitate content for diverse audiences. We do not yet have all the answers – flexibility is key. Successful resolutions will require a process over months and years, in concert with the expert contributor and user communities.
Getty Vocabularies: History and Content
Find Getty Vocabs Online

For information about Getty Vocabularies, see this site; search “vocabularies”

Search the data, access data releases, how to contribute, editorial guidelines, training materials, news

Contact us: vocab@getty.edu
Find Getty Vocabs Online

For information about Getty Vocabularies, see this site; search “vocabularies”

Search the data, access data releases, how to contribute, editorial guidelines, training materials, news

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Search online
Relational Tables
Web Services APIs
XML
LOD (GVP and Linked.Art)
SPARQL end point
OpenRefine Reconciliation

Open Data Commons
Attribution License (ODC-By) 1.0

Contact us: vocab@getty.edu

http://www.getty.edu/research/tools/vocabularies/index.html

Click the heading

scroll OR papyri
Purpose and Releases

- For some users, to promote consistency in assignment of terms or to provide options for terms for a concept
- For other users, in linking in order to reference the unique identifier of the Vocabulary record, or to otherwise reconcile their data
- For other users, in retrieval and discovery, to utilize variant terms, broader/narrower contexts, rich contextual data
- For others, look-up resources of information

Data files: LOD (GVP & Linked.Art, XML, Rel Tables, APIs); developers, incorporated in other tools; MARC for VIAF; simplified releases → full, rich data sets

Online Search: Consistently the top site visited at GRI, catalogers copy-and-paste, research tool; full data presented in a logical display for end users
Getty was trailblazer in committing resources to standards and vocabularies for art information in 1980s

TAU, Thesaurus Artis Universalis; CIHA, Comité international d'histoire de l'art

 Getty engaged disparate communities (visual resources, museums, libraries, special coll., archives, some scholars) under Getty leadership to reach consensus (*AAT)

1. Cataloging practice
2. Vocabularies for cataloging, research & discovery, knowledge bases [classification model] [semantic structure]

*1970s, Williamstown, MA

History

Art History Information Program (AHIP)

1997

https://www.getty.edu/research/tools/vocabularies/
Over the years, Vocabs have changed with the requirements of our core community; need to remain relevant

Getty partners with international visual arts information community

**Multilingual, multicultural, inclusive**

**Staff:** Small editorial staff, working small technical team at Getty and consultants

**Contributions:** Rely upon > 350 contributors: institutions, consortia, scholarly projects, scholars

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**History**

International Terminology Working Group (ITWG)

[https://www.getty.edu/research/tools/vocabularies/](https://www.getty.edu/research/tools/vocabularies/)
25-year comparison 1997-2022

- **Steady growth:** in terms AAT, ULAN, and TGN, CONA, and IA
- **Global reach:** content, partners in contributions and users
- **Scope:** defined domain, with growth to be multicultural (non-Western) and multilingual; inclusivity
- **Core audience:** beyond visual resources, museums, special collections, but also art historians, conservation, archaeology, among other closely allied fields
- **Partners:** greatly enlarged number of contributors (23 vs 350) and users; e.g., VIAF
- **Free and open access:** LOD, search online, other releases
- **Developers:** incorporation in search engines and collections management software, other applications; not abandoning credit and warrant, nor users without access to funds and technical support
- **Outreach:** from documentation for internal Getty to 100s of Web pages, participate in standards creation, workshops, and rules for cataloging art and creating vocabularies, *Introduction to Controlled Vocabularies, Multilingual Equivalency Work*
Key Characteristics

- **Standards-compliant**: Comply with standards for controlled vocabularies (ISO, NISO)
- **Authoritative**: Cite authoritative sources and contributors; but not authoritarian (may use variant terms)
- **Structured, linked vocabularies**: AAT, TGN, ULAN, CONA, IA
- **Relationships**: Thesauri, 3 relationships: equivalence (synonyms), hierarchical (broader-narrower), associative (btwn records, not hierarchical); all have same core data model
- **Scope**: Carefully defined (see online); within domain of visual arts, terms for cataloging and discovery of art; Getty Vocabularies strive to be ever more multilingual, multicultural, and inclusive
- **Target Audience**: Traditional audience (art and architecture domains: visual resources, catalogers, museums), plus scholars, and related disciplines (archaeology, conservation)
- **How unique**: In their global coverage of defined domain of visual arts, in citing published sources and contributors, in allowing interconnections among historical and current information, in accommodating the sometimes debated and ambiguous nature of art historical information, and in allowing complex relationships within and between Vocabularies
- **Rich knowledge bases**: They are not simple 'value vocabularies’ or authorities; they are rich 'knowledge bases' in themselves, intended for research and discovery
- **Collaborative**: Grow through contributions from expert user community: institutions, consortia, scholarly projects, and individual scholars
- **Compiled and released**: Online search, Relational Tables, Web Services APIs, XML, LOD; Open Data Commons Attribution License (ODC-By) 1.0
What Are the Getty Vocabularies

• **AAT**, *Art & Architecture Thesaurus®* includes generic terms in several languages, relationships, sources, and scope notes for agents, work types, roles, materials, styles, cultures, and techniques (e.g., *amphora, oil paint, olieverf, peintures à l’huile, acetylalysis, 玉器, Jadekünste, sintering, orthographic drawings, Olmeca, Rinascimento, Buddhism, watercolors, asa-no-ha-toji*)

• **TGN**, *Getty Thesaurus of Geographic Names®* includes names, relationships, and coordinates, with special focus on historical information for current cities, historical nations, empires, archaeological sites, lost settlements, and physical features as necessary for cataloging art; not GIS but may include coreferences to GIS and maps (e.g., *Diospolis, Acalán, Ottoman Empire, Mogao, Ch’ien-fu-tung, Ganges River, गंगा नदी*)

• **ULAN**, *Union List of Artist Names®* includes names, relationships, notes, sources, and biographical information for artists, architects, firms, studios, repositories, patrons, and other individuals and corporate bodies, both named and anonymous; may include coreferences to other resources for same entity (e.g., *Mark Rothko, Cai Xiang, 蔡襄, Crevole Master, Riza Abbasi, Altobelli & Molins, Rajaraja Museum*)

• **IA**, *Getty Iconography Authority™* includes proper names, relationships, and dates for iconographical narratives, religious or fictional characters, historical events, names of literary works and performing art; special focus on non-Western with coreferences to other resources including Iconclass for Western (e.g., *Viaggio dei Re Magi, Flood of Deucalion, French Revolution, Olouaipiplele, Xibalba, Nifheim, शिव, Shiva, Bouddha couché*)

• **CONA**, *Cultural Objects Name Authority®* focuses on architecture, multiples, and works depicted in other works; includes titles, artist attribution, creation dates, relationships, and location for works whether extant or destroyed (new contribution: 70,000 works from BWR) (e.g., *Chayasomesvara Temple, Hagia Sofia, Αγία Σοφία, The Lacemaker, La Dentellière, Merlettaia, Lion Throne Room, 神奈川沖浪, Great Wave, Die große Welle*)
What Are Getty Vocabularies

- **AAT, Art & Architecture Thesaurus®** includes generic terms in several languages, relationships, sources, and scope notes for work types, roles, materials, styles, cultures, and techniques (477,898 terms) (e.g., amphora, literati (painters), oil paint, olieverf, peintures à l'huile, acetolysis, 玉器, Jadekünste, sintering, orthographic drawings, Olmeca, Rinascimento, Buddhism, emakimono, watercolors, asa-no-ha-toji)

- **ULAN, Union List of Artist Names** includes names, relationships, notes, sources, and biographical information for artists, architects, firms, studios, repositories, patrons, and other individuals and corporate bodies, both named and anonymous; may include coreferences to other resources for same entity (e.g., Mark Rothko, Cai Xiang, 葵襄, Crevole Master, Riza Abbasi, Altobelli & Molins, Rajaraja Museum)

- **IA, Getty Iconography Authority™** includes proper names, relationships, and dates for iconographical narratives, religious or fictional characters, historical events, names of literary works and performing art; special focus on non-Western with coreferences to other resources including Iconclass for Western (e.g., Viaggio dei Re Magi, Flood of Deucalion, French Revolution, Olouaipipilele, Xibalba, Niflheim, शिव, Shiva, Bouddha couché)

- **CONA, Cultural Objects Name Authority®** focuses on architecture, multiples, and works depicted in other works; includes titles, artist attribution, creation dates, relationships, and location for works whether extant or destroyed (new contribution: 70,000 works from BWR) (e.g., Chayasomesvara Temple, Hagia Sofia, Αγία Σοφία, The Lacemaker, La Dentellièrè, Merlettaia, Lion Throne Room, 神奈川沖浪, Great Wave, Die große Welle)

Unique features of Vocabs may aid in facilitating inclusivity & multicultural content
Terms (cont):
grabados al acero (es-N) [1000429838]

Stahlstiche (de-N) [1000655952]

Associative Relationships
produced by ... steel engraving (printing process) [300190536]
distinct [VP,BHA] Sources. *

guished from ... siderographs [300389774] Date: from early 1800s
Start: 1800 End: 9999

Hierarchical Relationships (poly)
Objects Facet
.. Visual and Verbal Communication (G)
.... Visual Works (hierarchy name) (G)
....... visual works (works) (G)
........ <visual works by material or technique> (G)
................ intaglio prints (G)
.................. engravings (prints) (G)
.................... steel engravings (visual works) (G)
What Are Getty Vocabularies

• AAT, Art & Architecture Thesaurus® includes generic terms in several languages, relationships, sources, and scope notes for agents, work types, roles, materials, styles, cultures, and techniques (e.g., amphora, oil paint, olieverf, peintures à l’huile, acetolysis, 玉器, Jadekünste, sintering, orthographic drawings, Olmeca, Rinascimento, Buddhism, watercolors, asa-no-ha-toji)

• TGN, Getty Thesaurus of Geographic Names® includes names, relationships, and coordinates, with special focus on historical information for current cities, historical nations, empires, archaeological sites, lost settlements, and physical features as necessary for cataloging art; not GIS but may include coreferences to GIS and maps (e.g., Diospolis, Acalán, Ottoman Empire, Mogao, Ch'ien-fu-tung, Ganges River, गंगा नदी)

• ULAN, Union List of Artist Names® includes names, relationships, notes, sources, and biographical information for artists, architects, firms, studios, repositories, patrons, and other individuals and corporate bodies, both named and anonymous; may include coreferences to other resources for same entity (e.g., Mark Rothko, Cai Xiang,葵襄, Crevole Master, Riza Abbasi, Altobelli & Molins, Rajaraja Museum)

• IA, Getty Iconography Authority™ includes proper names, relationships, and dates for iconographical narratives, religious or fictional characters, historical events, names of literary works and performing art; special focus on non-Western with coreferences to other resources including Iconclass for Western (e.g., Viaggio dei Re Magi, Flood of Deucalion, French Revolution, Olouaipipilele, Xibalba, निफलहाईम, Shiva, Bouddha couché)

• CONA, Cultural Objects Name Authority® focuses on architecture, multiples, and works depicted in other works; includes titles, artist attribution, creation dates, relationships, and location for works whether extant or destroyed (new contribution: 70,000 works from BWR) (e.g., Chayasomesvara Temple, Hagia Sofia, Άγια Σοφία, The Lacemaker, La Dentellière, Merlettaia, Lion Throne Room, 神奈川沖浪, Great Wave, Die große Welle)

Using Getty Vocabularies in the Field

• AAT, Art & Architecture Thesaurus® Sample record

**Terms:**

- steel engravings (pref, en-P, PN) [1000041363]
  - **Qualifier:** visual works
  - **Date:** from 1792
    - **Start:** 1792 **End:** 9999
  - **Terms:**
    - steel engraving (en, SN) [1000299348]
      - **Qualifier:** visual work
    - gravures sur acier (fr-P, PFN) [1000304335]
  - **Note:** Prints made by the process of "steel engraving (printing process)," in which plates of steel or steel-faced copper are used, having replaced the use of less durable copper plates in the early 19th century...

**Chinese (traditional)**

以鋼版雕刻程序製成的版畫

**Dutch**

Gravures waarbij de afbeelding is gesneden in een stalen plaat.

**German**

Druck, der im Verfahren des Stahlstichs hergestellt wurde.

**Spanish**

Estampas realizadas mediante el proceso de grabado en acero.

Contributors:

- VP, CHIN, AS, RKD, IFM-SMB-PK, CDPB-DIBAM

Sources:

- Griffiths, Prints (1996);
- Koschatzky, Die Kunst der Graphik (1988);
- Thes. Graph. Mat. tgm010117;
- Lucie-Smith, Thames & Hudson Dictionary of Art Terms (1986);
What Are Getty Vocabularies

• **AAT**, Art & Architecture Thesaurus® includes generic terms in several languages, relationships, sources, and scope notes for agents, work types, roles, materials, styles, cultures, and techniques (e.g., amphora, oil paint, olieverf, peintures à l'huile, acetolysis, 玉器, Jadekünste, sintering, orthographic drawings, Olmeca, Rinascimento, Buddhism, watercolors, asa-no-ha-toji)

• **TGN**, Getty Thesaurus of Geographic Names® includes names, relationships, and coordinates, with special focus on historical information for current cities, historical nations, empires, archaeological sites, lost settlements, and physical features as necessary for cataloging art; not GIS but may include coreferences to GIS and maps (e.g., Diospolis, Acalán, Ottoman Empire, Mogao, Ch'ien-fu-tung, Ganges River, गंगा नदी)

• **ULAN**, Union List of Artist Names® includes names, relationships, notes, sources, and biographical information for artists, architects, firms, studios, repositories, patrons, and other individuals and corporate bodies, both named and anonymous; may include coreferences to other resources for same entity (e.g., Mark Rothko, Cai Xiang, 葵襄, Crevole Master, Riza Abbasi, Altobelli & Molins, Rajaraja Museum)

• **IA**, Getty Iconography Authority™ includes proper names, relationships, and dates for iconographical narratives, religious or fictional characters, historical events, names of literary works and performing art; special focus on non-Western with coreferences to other resources including Iconclass for Western (e.g., Viaggio dei Re Magi, Flood of Deucalion, French Revolution, Olouaipipilele, Xibalba, Niflheim, इशव, Shiva, Bouddha couché)

• **CONA**, Cultural Objects Name Authority® focuses on architecture, multiples, and works depicted in other works; includes titles, artist attribution, creation dates, relationships, and location for works whether extant or destroyed (new contribution: 70,000 works from BWR) (e.g., Chayasomesvara Temple, Hagia Sofia, Αγία Σοφία, The Lacemaker, La Dentellière, Merlettaia, Lion Throne Room, 神奈川沖浪, Great Wave, Die große Welle)

Using Getty Vocabularies in the Field

**Associative Relationships**
produced by ... steel engraving (printing process) [300190536]
distinguished from ... siderographs [300389774]

**Hierarchical Relationships (poly)**

Objects Facet
... Visual and Verbal Communication (G)
.... Visual Works (hierarchy name) (G)
 ...... visual works (works) (G)
 ........ <visual works by material or technique> (G)
 ........... prints (visual works) (G)
 ........... <prints by process or technique> (G)
 ............ <prints by process: transfer method> (G)
 ................ intaglio prints (G)
 ...................... engravings (prints) (G)
 ......................... steel engravings (visual works) (G)
What Are Getty Vocabularies

• **AAT**, *Art & Architecture Thesaurus®* includes generic terms in several languages, relationships, sources, and scope notes for agents, work types, roles, materials, styles, cultures, and techniques (e.g., *amphora*, *oil paint*, *olieverf*, *peintures à l'huile*, *acetolysis*, *玉器*, *Jadekünste*, *sintering*, *orthographic drawings*, *Olmeca*, *Rinascimento*, *Buddhism*, *watercolors*, *asa-no-ha-toji*).

• **TGN**, *Getty Thesaurus of Geographic Names®* includes names, relationships, and coordinates, with special focus on historical information for current cities, historical nations, empires, archaeological sites, lost settlements, and physical features as necessary for cataloging art; not GIS but may include coreferences to GIS and maps (e.g., *Diospolis*, *Acalán*, *Ottoman Empire*, *Mogao*, *Ch'ien-fu-tung*, *Ganges River*, गंगा नदी).

• **ULAN**, *Union List of Artist Names®* includes names, relationships, notes, sources, and biographical information for artists, architects, firms, studios, repositories, patrons, and other individuals and corporate bodies, both named and anonymous; may include coreferences to other resources for same entity (e.g., *Mark Rothko*, *Cai Xiang*, 葵襄, *Crevole Master*, *Riza Abbasi*, *Altobelli & Molins*, *Rajaraja Museum*).

• **IA**, *Getty Iconography Authority™* includes proper names, relationships, and dates for iconographical narratives, religious or fictional characters, historical events, names of literary works and performing art; special focus on non-Western with coreferences to other resources including Iconclass for Western (e.g., *Viaggio dei Re Magi*, *Flood of Deucalion*, *French Revolution*, *Olouaipipilele*, *Xibalba*, *Niflheim*, निफलहैम, *Shiva*, *Bouddha couché*).

• **CONA**, *Cultural Objects Name Authority®* focuses on architecture, multiples, and works depicted in other works; includes titles, artist attribution, creation dates, relationships, and location for works whether extant or destroyed (new contribution: 70,000 works from BWR) (e.g., *Chayasomesvara Temple*, *Hagia Sofia*, Αγία Σοφία, *The Lacemaker*, *La Dentellière*, *Merlettaia*, *Lion Throne Room*, 面波, *Great Wave*, *Die große Welle*, गुलमोहरा).

Using Getty Vocabularies in the Field

**Sample record**

**Term:** steel engravings (pref, en-P)

**AAT ID:** 300190536

**Contributors:** VP, CHIN, AS, RKD, IfM-SMB-PK, CDPB-DIBAM

**Sources:** Griffiths, Prints (1996); Hunnisett, Steel-Engraved (2020); Koschatzky, Die Kunst der Graphik (1988); Thes. Graph. Mat. tgm010117; Lucie-Smith, Thames & Hudson Dictionary of Art Terms (1986); Newman, Innovative Printmaking (1997)

**Note:** Prints made by the process of "steel engraving (printing process)," in which plates of steel or steel-faced copper are used, having replaced the use of less durable copper plates in the early 19th century...

**Chinese (traditional)** 以鋼版雕刻程序製成的版畫

**Dutch** Gravures waarbij de afbeelding is gesneden in een stalen plaat.

**German** Druck, der im Verfahren des Stahlstichs hergestellt wurde.

**Spanish** Estampas realizadas mediante el proceso de grabado en acero....

**Contributors:** VP, CHIN, AS, RKD, IfM-SMB-PK, CDPB-DIBAM

**Sources:** Griffiths, Prints (1996); Koschatzky, Die Kunst der Graphik (1988); Thes. Graph. Mat. tgm010117; Lucie-Smith, Thames & Hudson Dictionary of Art Terms (1986); Newman, Innovative Printmaking (1997)

Unique features of Vocabs may aid in facilitating inclusivity & multicultural content.
- Indention: broader/narrower (genus/species)
- Sub-facets (called “hierarchies”) establish the context of the term
- Guide terms in angled brackets
- Qualifiers display in parentheses

**Concept**
steel engravings (visual works)
What Are the Getty Vocabularies

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• **TGN**, Getty Thesaurus of Geographic Names® includes names, relationships, and coordinates, with special focus in development on historical information for current cities, historical nations, empires, archaeological sites, lost settlements, and physical features as necessary for cataloging art; not comprehensive and not GIS but may include coreferences to GIS and maps (5,316,468 names) (e.g., Diospolis, Acalán, Ottoman Empire, Axumite Empire, Mogao, Ch'ien-fu-tung, Leptis Magna, Machupicchu, Ganges River, गंगा नदी)

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• **IA**, Getty Iconography Authority™ includes proper names, relationships, and dates for iconographical narratives, religious or fictional characters, historical events, names of literary works and performing art; special focus on non-Western with coreferences to other resources including Iconclass for Western (e.g., Viaggio dei Re Magi, Flood of Deucalion, French Revolution, Olouaipipilele, Xibalba, Niflheim, शिव, Shiva, Bouddha couché)

• **CONA**, Cultural Objects Name Authority® focuses on architecture, multiples, and works depicted in other works; includes titles, artist attribution, creation dates, relationships, and location for works whether extant or destroyed (new contribution: 70,000 works from BWR) (e.g., Chayasomesvara Temple, Hagia Sofia, Ayía Σοφία, The Lacemaker, La Dentellière, Merlettaia, Lion Throne Room, 神奈川沖浪, Great Wave, Die große Welle)

[https://www.getty.edu/research/tools/vocabularies/](https://www.getty.edu/research/tools/vocabularies/) Getty Vocabularies: Diversity and Inclusion, December 2022
• TGN, Getty Thesaurus of Geographic Names®

Sample record

**TGN ID:** 7011179

**Names:**
Siena (pref,it,en-P) [47413]  
Contrib. [VP,BHA,Avery]  
Sources. Annuario Generale 1980, UNESCO (1992); Williams (2010)*
Sienna [140808]  
Sienne (fr-P) [1002860953]  
Σιένα (el-P) [1002038443]  
锡耶纳 (zh-P) [1002038446]  
Σιένα (ru) [1002038445]  
シエーナ (ja) [1002038441]  
Sienese (adj) (en) [1159549]  
Senae (hist.) [181416]  
Sena Julia (hist.) (la) [181415]  
Sena (hist.) [181414]

**Hierarchical Relationships (poly.)**

World (facet)  
...Europe (continent)  
......Italy (nation)  
.........Siena (province)  
..............Siena (inhabited place) (Current)

World (facet)  
...Europe (continent)  
......Italian Peninsula (peninsula)  
.........Etruria (former group of political entities)  
..............Siena (inhabited place) (Hist.)

**Date:** Medieval  
**Start:** 800  
**End:** 1500

Sena Julia (hist.) (la) [181415]  
Sena (hist.) [181414]

**Date:** Etruscan  
**Start:** -800  
**End:** 200

**Place Types**

inhabited place  
Date: settled by Etruscans (flourished 6th century BCE)  
**Start:** -800  
**End:** 9999

city  
archiepiscopal see  
commune (administrative)  
**Date:** since 1125  
**Start:** 1125  
**End:** 9999

cultural center  
university center  
world heritage site

**Date:** Ghibelline allies, 13th-14th centuries  
**Start:** 1250  
**End:** 1400

**Contributors:**
VP,BHA, Avery,GRI

**Sources:** Annuario Generale (1980); NGA/NIMA database (2003-)-129709; Library of Congress Authorities n 79013822; UNESCO World Heritage Centre [online] (1992-); VIAF: Virtual International Authority File [online] (2009-) VIAF ID: 239842096 (Geographic)
View of the TGN hierarchy

- Indentation: broader/narrower (whole/part(former group of political entities))
- Historical hierarchical view of places
- Place Types display in parentheses

Place

Siena (Etruria)
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• **ULAN**, *Union List of Artist Names®* includes names, relationships, notes, sources, and biographical information for artists, architects, firms, studios, repositories, patrons, other individuals and corporate bodies, both named and anonymous; may include coreferences to other resources (1,470,142 names) (e.g., Mark Rothko, Cai Xiang, 蔡襄, Crevole Master, Riza Abbasi, Rajaraja Museum, I. M. Pei & Partners, Ahuitzotl, William Kentridge, Frida Kahlo).

• **TGN**, *Getty Thesaurus of Geographic Names®* includes names, relationships, and coordinates, with special focus on historical information for current cities, historical nations, empires, archaeological sites, lost settlements, and physical features as necessary for cataloging art; not GIS but may include coreferences to GIS and maps (e.g., Diospolis, Acalán, Ottoman Empire, Mogao, Ch’ien-fu-tung, Ganges River, गंगा नदी).

• **ULAN**, *Union List of Artist Names®* includes names, relationships, notes, sources, and biographical information for artists, architects, firms, studios, repositories, patrons, other individuals and corporate bodies, both named and anonymous; may include coreferences to other resources (1,470,142 names) (e.g., Mark Rothko, Cai Xiang, 蔡襄, Crevole Master, Riza Abbasi, Rajaraja Museum, I. M. Pei & Partners, Ahuitzotl, William Kentridge, Frida Kahlo).

• **CONA**, *Cultural Objects Name Authority®* focuses on architecture, multiples, and works depicted in other works; includes titles, artist attribution, creation dates, relationships, and location for works whether extant or destroyed (new contribution: 70,000 works from BWR) (e.g., Chayasomesvara Temple, Hagia Sofia, Αγία Σοφία, The Lacemaker, La Dentellière, Merlettaia, Lion Throne Room, 神奈川沖浪, Great Wave, Die große Welle).
Using Getty Vocabularies in the Field

**ULAN, Union List of Artist Names®**

*Sample record*

**Display bio:** (Japanese printmaker, painter, 1760-1849)

**Birth date:** 1760  
**Death date:** 1849

**Nationalities:**  
Japanese (pref)

**Roles:**  
artist  
printmaker  
painter  
designer  
calligrapher  
draftsman  
landscapist  
marine artist  
figure artist  
ukiyo-e artist

**Gender:** male

**Birth and Death Places:**  
Born:  Tokyo (Kanto, Japan) (inhab place)  
Died:  Tokyo (Kanto, Japan) (inhab place)

**Events:**  
active: Tokyo (Kanto, Japan) (inhab place)  
........... in Edo, modern-day Tokyo

**Associative Relationships:**  
teacher of  Taito, Katsushika, II  
..............(Japanese printmaker, active ca. 1820-1850)  
child of  Nakajima Ise  
.............(Japanese mirror maker, 18th century)  
possibly identified with ... Tōshūsai Sharaku  
............. (Japanese printmaker, active 1794-1795)

**Contributors:**  
VP, Avery,GRL,BHA,CCA

**Sources:**  
Bowie, Drawings of Hokusai (1964);  
Grove Dictionary of Art online (1999-2002);  
Library of Congress Authorities n 80043599 ;  
Metropolitan Museum of Art [online] (2003-);  
Bouquillard, Hokusai: First Manga Master (2007)

---

**ULAN ID:** 500060426

**Names:**  
Katsushika Hokusai (en,ja-trans) [1500235399]  

**Contrib.** [VP,CCA, Avery]

**Sources.**  
Bowie (1964), Grove (2022), Met (2003)*

Hokusai (en,ja-trans) [1500235408]  

**Date:** name taken by the artist in 1798, and used for his prints and paintings  
**Start:** 1798  
**End:** 9999

葛飾 北斎 (ja) [1500705416]  
Shunrō (en,ja-trans) **Date:** gō (artist's name), used in his years of training, when painting hosoban (narrow prints) [1500235400]

Sōri (en,ja-trans) **Date:** gō used in early career, named taken from his Rinpa-school master Tawaraya Sōri [1500235401]

Kakō (en,ja-trans) **Date:** used for the production of commecial prints and books [1500235402]

Tatsumasa (en,ja-trans) **Date:** used for the production of privately published illustrations [1500235403]
**Top of the ULAN list / hierarchy**

**Persons, Artists** (ULAN facet)

- Katsukawa Shuntei (Japanese illustrator, printmaker, and painter, 1770-1820)
- Katsukawa Shunzan (Japanese printmaker, active 1782-1831)
- Katsuki, Liane (Brazilian jewelry designer, active late 20th century)
- Katsumoto, Fujio (Japanese painter, 1926-1984)
- Katsumoto, Hosokawa (Japanese administrator, architect, 1430-1473)
- Katsura, Hideaki (Japanese architect, contemporary)
- **Katsushika Hokusai** (Japanese printmaker, painter, 1760-1849)
- Katsushika Ōi (Japanese painter, active 19th century)
- Katsu Shikin (Japanese poet, seal carver, and physician, 1739-1784)

**Corporate Bodies** (ULAN facet)

- Art Institute of Chicago (American museum, Chicago, founded in 1879)
- Dept. of Architecture (American department, Chicago, founded 1982)
- John M. Flaxman Library (American library, Chicago, established in 1967)
- Ryerson and Burnham Libraries (American library, Chicago, established 1967)
- **Burnham Library of Architecture** (American library, Chicago, 1912-1967)
- Ryerson Library (American library, Chicago, founded 1904)
- School of the Art Institute of Chicago (American art school, Chicago, established in 1967)

- Indention: broader/narrower (instance)
- Corporate Bodies can have more levels
- Display Biography displays in parentheses

**Person**

Katsushika Hokusai
What Are the Getty Vocabularies

- **AAT, Art & Architecture Thesaurus®** includes generic terms in several languages, relationships, sources, and scope notes for agents, work types, roles, materials, styles, cultures, and techniques (e.g., amphora, oil paint, olieverf, peintures à l'huile, acetolysis, 玉器, Jadekünste, sintering, orthographic drawings, Olmeca, Rinascimento, Buddhism, watercolors, asa-no-ha-toji).

- **TGN, Getty Thesaurus of Geographic Names®** includes names, relationships, and coordinates, with a special focus on historical information for current cities, historical nations, empires, archaeological sites, lost settlements, and physical features as necessary for cataloging art; may include coreferences to GIS and maps (e.g., Diospolis, Acalán, Ottoman Empire, Mogao, Ch'ien-fu-tung, Ganges River, गंगा नदी).

- **ULAN, Union List of Artist Names®** includes names, relationships, notes, sources, and biographical information for artists, architects, firms, studios, repositories, patrons, and other individuals and corporate bodies, both named and anonymous; may include coreferences to other resources for same entity (e.g., Mark Rothko, Cai Xiang,葵襄, Crevole Master, Riza Abbasi, Altobelli & Molins, Rajaraja Museum).

- **IA, Getty Iconography Authority™** includes proper names, relationships, and dates for iconographical narratives, religious or fictional characters, historical events, names of literary works and performing art; special focus on non-Western with coreferences to other resources (7,200 terms) (e.g., Yemonja, Flood of Deucalion, Viaggio dei Re Magi, French Revolution, Olouaipipilele, Xibalba, Niflheim, शिव, Shiva, Bouddha couché, Mithras).

- **CONA, Cultural Objects Name Authority®** focuses on architecture, multiples, and works depicted in other works; includes titles, artist attribution, creation dates, relationships, and location for works whether extant or destroyed (new contribution: 70,000 works from BWR) (e.g., Chayasomesvara Temple, Hagia Sofia, Αγία Σοφία, The Lacemaker, La Dentellière, Merlettaia, Lion Throne Room, 神奈川沖浪, Great Wave, Die große Welle).

https://www.getty.edu/research/tools/vocabularies/
Using Getty Vocabularies in the Field

• IA, Getty Iconography Authority™
  Sample record

**IA ID** 901000085

**Names**
Avalokiteśvara (pref-en) [5000191]

**Qualifier:** Buddhist bodhisattva
**Date:** name occurs in Sanskrit by 7th century
**Start:** 600 **End:** 9999 **Contrib:** VP,BHA,BWR
**Sources:** Bowker (1997); Dunhuang (2010)

Avalokitesvara [5001067]
Avalokitesvara [5003150]
अवलोकितेश्वर (sa) [5001068]
sburgsambhavā (bo) [5002308]
Spyan ras gzigs [5002309]

**Vocab links**
role/characteristic is ... Bodhisattva [AAT]
symbolic attribute is ... lotus [AAT]
culture/religion is ... Mahayana (Buddhism) [AAT]
culture/religion is ... Theravada (Buddhism) [AAT]

**Hierarchical Relationships**
Top of the IA hierarchies
Legend, Religion, Mythology
Buddhist iconography
Buddhist characters
Avalokiteshvara (Buddhist iconography)

**Associative Relationships**
associated with .... Krishna (Hindu iconography)
counterpart is .... Guanyin (Buddhist iconography)

**Display Date:** veneration in India flourished ca. 3rd-7th centuries
**Start:** 200 **End:** 9999

**Note** The bodhisattva of infinite compassion and mercy; embodies the compassion of all Buddhas. Known in over 100 manifestations; is portrayed in different cultures as either female or male, as ... ...

**Contributors** VP,BHA,BWR
**Sources** Bowker, Oxford Dictionary of World Religions (1997); Huntington, Art of Ancient India (1985); Encyclopedia Britannica Online (2022-);
**LC:** LC control no.: sh 85010492
Top of the IA Hierarchies

Legend, Religion, Mythology

<Buddhist iconography>

<Buddhist characters>

Aizen Myōō (Buddhist character)
Akṣobhya (Buddhist deity)
Amaterasu (Shinto deity)
Amitābha (Mahayana deity)
Amitāyus (Buddhist character)
Amoghapasa (Buddhist character)
Amoghasiddhi (Buddhist deity)
Ānanda (Buddhist character)
Arāpacana (Buddhist deity)
Avalokiteśvara (Buddhist bodhisattva)
Benzaiten (Japanese deity)
Bhairava (Hindu-Buddhist deity)
Bishamont (Buddhist character)
Buddha (primary character of Buddhism)
Cakrasaṃvara (Buddhist deity)
Channa (Buddhist character)
Daiitoku Myōō (Buddhist character)

View of the IA hierarchy

- Indentation: broader/narrower (instance)
- Guide Terms in angled brackets
- Qualifying description in parentheses

Character
Avalokiteśvara (Buddhist bodhisattva)
What Are the Getty Vocabularies

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• **IA**, *Getty Iconography Authority™* includes proper names, relationships, and dates for iconographical narratives, religious or fictional characters, historical events, names of literary works and performing art; special focus on non-Western with coreferences to other resources including Iconclass for Western (e.g., Viaggio dei Re Magi, Flood of Deucalion, French Revolution, Olouaipipilele, Xibalba, Niflheim, शiva, Shiva, Bouddha couché)

• **CONA**, *Cultural Objects Name Authority®* focuses on architecture, multiples, and works depicted in other works; includes titles, artist attribution, creation dates, relationships, and location for works whether extant or destroyed (new contribution: 70,000 works from BWR) (e.g., Chayasomesvara Temple, Hagia Sofia, Αγία Σοφία, Adinatha Temple, Flatiron Building, The Lacemaker, Merlettaia, La Dentellière, Lion Throne Room, 神奈川沖浪, Great Wave, Die große Welle)

https://www.getty.edu/research/tools/vocabularies/
CONA, Cultural Objects Name Authority

Sample record

**CONA ID:** 700002923

**Titles/Names:**
Temple of Heaven (pref- en) [1000016889]
Display Date: renamed in the 16th century Start: 1521 End: 9999
Contrib: JPGM,BWR,BHA
Sources: BWR database (2019); Great Buildings (2000); UNESCO WHC (1992)

Tian Tan (zh-tr) [1000016890]
T'ien-t'an (zh-trl) [1000019041]

Tiantan [1000016892]
Temple du Ciel (fr) [1000019264]

Temple del Cielo (es) [1000019265]

Himmelstempel (de) [1000019266]

**Catalog Level:** item

**Work Types:** temple complex

**Classification:** Architecture

**Creation Date:** construction 1406-1420; extended 16th century Start: 1406 End: 1420

**Qualifier:** construction

**Creator Display:**
first built by Ming Chengzu; extended by Ming Shizong; renovated by Qianlong

**Locations:**
current Beijing (Beijing Shi (municipality), China (nation)
Address Note: +39.913889,+116.391667
Dimensions [display] entire complex: 237 hectares
Mat & Tech [display] wood and stone wood AAT 300011914 | stone AAT 300011176

**Style:** Chinese [AAT 300018322] | Taoist [AAT 300143666]

**General Subject:**
architecture Type: isness
religion and mythology Extent: purpose

**Specific Subjects:**
Heaven [AAT 300185658] Extent: dedication
Chinese heaven [IA 901002236]

**Note:** Large religious complex in the old outer city comprises three buildings are built in a straight line

**Contributors:**
JPGM; VP; GRISC; BHA; BWR;
Top of the CONA Hierarchy

... Built Works (CONA facet)

...<Built Works by class: religious, ceremonial, and funerary structures>

......
Aachener Dom (cathedral); by order of Charlemagne; 805; Aachen (Nordrhein-Westfalen, Deutschland)

......
Abbadia San Salvatore (abbey); Creator: unavailable; 1035; Siena (Toscana, It)

......
Abba Libanos Church (church); Creator: unavailable; 1299; Lalibela (Amara, It)

......
Abbatiale Saint-Ouen (abbey); Jean de Bayeux I (French architect...; construct; 16th centuries; Rouen (Haute-Normandie, France)

......
Abbaye de la Chaise-Dieu (abbey); Robert Abbe of Saint-Dieu (died 1067?), France; associate...; 1043; Departement de la Haute-Loire (Auvergne-Rhone-Alpes, France)

......
Temenos of Demeter (sanctuary); Creator: unavailable; 200 BCE; Hellenistic; Bergama (Izmir, Turkkiye)

......
Temple Synagogue (synagogue); Ignacy Hercok (Austrian-Polish architect); 1862; Cracow (Malopolskie, Polska)

......
Temple du Devin (temple); Creator: unavailable; 1400 BCE; Maskanah (H)

......
Temple Emanu-El (temple); Sylvain Schnaiddtacker; Bakewell & Brown; Bellow G...; 1928; San Francisco (San Francisco, California, United States)

......
Temple Emanuel (synagogue); Kohn, Robert D. (1870-1953), American, associate...; 1929; New York (New York, United States)

......
Temple of Apedemak (temple); unknown Nobian; mid 1st century CE; Athar an Nag’a (Nosh an Nil, As Sudan)

......
Temple of Heaven (temple complex); first built by Ming Chengzu (1360-1424); extended by Ming Sh...; construction 1406 to 1420; ext...; Beijing (Zhongguo)

......
Circular Mound Altar (altar); original construction: the Jiajing Emperor; built in 1530, rebuilt in 1740...; Beijing (Beijing Shi, Zhongguo)

......
Hall of Prayer for Good Harvests (shrine); patron: Yongle Emperor of Ming Dynasty; 15th century; rebuilt after fire of 1889; Beijing (Zhongguo)

......
Imperial Vault of Heaven (shrine); during the reign of the Yongle Emperor of Ming Dynasty; original, temple complex was c... Beijing (Zhongguo)

......
Temple of Hephaestus (temple); Creator; unavailable, 444 BCE; Athens (Attiki, Elas)

......
Temple of Isis (temple); begun by Ptolemy II (Ancient Egyptian king, 309-246 BCE); late 2nd century BCE; Filah, Jazirat (Aswan, Misr, Africa, World)
Context for Consideration of Issues re. Diversity, Multicultural Views, etc.
Goals and Mission

• How to make the Vocabularies more

Multilingual Multicultural Diversity Inclusive Equity Unbiased Antiracist Accessible

Where We Are Now, Where We Are Going

• How to measure multiculturality?
• Historical content of Vocabs was often Western-centric
• What is the target? Comparison to similar resources and status of scholarly literature; plus broader aspirational goals
How Do We Get There?

- How do we accomplish more multilingual, multicultural, and inclusive terminology combined with rich, linked content?
- How do we facilitate the use of unbiased terminology?
- How do we facilitate antiracist and correct postcolonization content?
- How do we facilitate content for diverse audiences?
- How do we facilitate inclusive and neutral content?
- Do we play it safe and avoid controversial topics, or are we leaders?
- How do we avoid conflict between personal privacy & scholarly info?
- How do we provide accessible content for inclusive audiences in all realms: scholarly, generally interested, and the technical developers?
- How do we balance responsibility to current users while still remaining relevant re. keeping up with technical advancement?
- Many more questions …

First let’s start with an overview of the context in which the Getty Vocabularies exist →
Work at the Getty:
- Getty Diversity, Equity, Accessibility, and Inclusion Plan
- Getty Research Institute: Anti-Racist Statement
- Diversity of content and collections: e.g., African American Art History Initiative, Florentine Codex Initiative, acquisition as co-custodian of Archive of Johnson Publishing Company (focused on Black community)
- Surveys re possible biased terminology in Web materials
- Getty Style Guide (e.g., diversity, inclusiveness)

Related Disciplines:
- Library community
- Visual Resources comm.
- Archival community
- Museum community
- University community
- government agencies (e.g., US Dept. of Interior)
- published scholarship in art history, archaeology, anthropology, history, etc.
Institutional Plans and Policies

https://www.getty.edu/about/governance/pdfs/deai_plan.pdf

Getty Diversity, Equity, Accessibility, and Inclusion Plan

January 2021

Comprehensive and meaningful change does not happen immediately. We will build on this foundation to implement systems with lasting impact. We commit to the following five goals:

1. Develop Getty’s workforce to reflect the diversity of Southern California and the nation
2. Confront and eliminate racism and discrimination in the workplace
3. Improve communication within Getty community to help contribute to a culture of trust
4. Enhance diversity and accessibility of collections, interpretations, exhibitions, digital content, education, and public programs
5. Deepen engagement between all areas of Getty and BIPOC and other diverse communities, locally and nationally
The Getty Research Institute is committed to addressing biased language, distortion, and the erasure of marginalized individuals and communities in the descriptions of our collections.

Archival and bibliographic description is not neutral, and neither are librarians and archivists. While we strive to describe collection materials and their creators respectfully, accurately, and with care for the communities who use and are represented in them, we recognize that we may not always initially succeed in this endeavor. The library and archives staff of the Getty Research Institute is dedicated to critically examining descriptive practices and to using appropriate, inclusive, and respectful language. As remediation, we have initiated a collaborative, iterative project to identify areas for improvement in our descriptive practices. Our primary goals in undertaking this project are to disrupt, discontinue, and atone for the histories of oppression present within the art historical and American library and archival traditions.

Institutional Plans and Policies

https://www.getty.edu/research/institute/antiracist_statement.html

Getty Research Institute: Anti-Racist Statement

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African American Art History Initiative

This transformational research initiative focuses on the postwar art and cultural legacy of artists of African American and African diasporic heritage. The Getty Research Institute's objective is to provide a more robust and accurate history of American art, one that will have a decisive impact on the narrative of global culture.

Recognizing the extraordinary contributions that have already been made to the field, the Research Institute will partner with institutions and individuals locally and nationally on projects that support their work. These collaborations will make the archival and published record of African American art history freely accessible, both nationally and internationally, in physical and digital form.

Florentine Codex Initiative

Since 2016, the Florentine Codex, an encyclopedia of Nahua knowledge and history of early modern Mexico, has been the focus of a collaborative research and publication initiative of the Getty Research Institute, the Seaver Institute, and the Biblioteca Medicea Laurenziana. The initiative's goal is to give global access to the manuscript and disseminate knowledge about its cultural significance. The research focuses on Book 12 of the codex, the most extensive historical account of the conquest of Mexico (1519–1521), written in Nahuatl and documenting the Mexica perspective.
The archive includes 3.35 million negatives and slides, 983,000 photographs, 166,000 contact sheets, and 9,000 audio and visual recordings, comprising the most significant collection illustrating African American life in the 20th century. The archive was acquired last year for $30 million by the Ford Foundation, the J. Paul Getty Trust, the John D. and Catherine T. MacArthur Foundation, The Andrew W. Mellon Foundation and the Smithsonian Institution in an effort to safeguard the unparalleled treasure of African American history and culture for the public benefit.
Remedial Efforts re Content

Commit to unbiased terminology, avoid systemic racism in content.

Example: Getty Provenance Index search for potentially problematic words online.
Documenting Preferred Practice

Examples from internal Getty Editorial Style Guide (as of December 2022)

Let people tell you how they want to be identified. And it is okay to check with them that what you’ve written is to their liking.

“[redacted], who identifies as trans nonbinary…”

“[redacted], the third of nine children, comes from a family that is part of the Mandan, Hidatsa, and Arikara Nation.”

Ask writers if their background led to their new work.

“As a queer writer, it is an exciting proposition to create a show with characters whose race is instrumental and not incidental to the story,” he said in an email.

Ask curators how the idea for their exhibitions developed.

African American

Not all Black people are African Americans. When race is relevant and there is no stated preference, use Black since it is an accurate description of race. Note: there is no hyphen between “African” and “American” when the phrase is used as a noun or adjective. Source: National Association of Black Journalists
2022, Webinar dealing with the following:

- Recognize ways in which systemic racism and bias are hidden within library catalog records and metadata;
- Understand the opportunities and limitations in addressing problematic language in the catalog;
- Leverage procedures, processes, and other resources appropriate for all libraries; and
- Design community engagement and public programming around the use of catalog language.

These topics are not new. Examples, 1993 and 2022.
Library community

Regional efforts

Efforts of Related Disciplines

https://www.ala.org/

ALA Chapters Condemn Systemic Racism

In addition to the American Library Association’s Executive Board’s statement on racism, several ALA chapters have stated their statements below.

Anti-Racist resources for the library profession, including plan for action and staff development resources, can be found on the Services #LibrariesRespond - Black Lives Matter webpage.

Contact CRO Program Officer, Mariel Colbert to add a statement to this list.
Efforts of Related Disciplines

https://arlis.net/arlis-cataloguing-and-classification-committee-ethics-series/

ARLIS Cataloguing and Classification Committee – Ethics series

Ethical issues in cataloguing and classification are a critical area of library thinking and practice and are high priorities for libraries seeking to make their services and collections more inclusive and diverse. We believe that this series of talks will help to introduce and share past, recent, and ongoing acquisitions of ethical practices in cataloguing and classification.

This series will cover the inherent tensions between inclusive design in a local setting, following global practices, and the potential barriers toward changes. The talks will look at case studies of ethics scenarios around cataloguing and/or classification.

Attendance is free and all are welcome – no prior knowledge of cataloguing or classification is required. Furthermore...
Greetings from the Equitable Action Committee!

We would like to highlight the numerous Pre-Conference and Conference events that relate to the VRA’s equity, diversity, inclusion, and accessibility efforts. We hope you are able to join us virtually and/or in person.
Efforts of Related Disciplines

https://www2.archivists.org/

"Protocols for Native American Archival Materials": Information and Resources Page

Overview, History, and Guidelines

This page provides an overview of where to find information about the Protocols for Native American Archival Materials (PNAAM) publication, as well as reports about what...
Efforts of Related Disciplines

https://www.aam-us.org/

American Alliance of Museums

Diversity, Equity, Accessibility, and Inclusion

Anti-Racist by Design: How the Oakland Museum of California Is Building Equity into Its Practices

At the Oakland Museum of California (OMCA), diversity, equity, inclusion, access, and anti-racism are commitments that have long been a part of our DNA, both internally and in our work with...
“More than 600 geographic sites across the US will be renamed, replacing a derogatory term for Indigenous women used for decades.


The Department of the Interior is moving forward with removing and replacing a derogatory term for Indigenous women used for decades across the US, the department said Tuesday.
Efforts of Related Disciplines

Be aware of ongoing discussions and trends

* Intended as examples. Not a comprehensive nor necessarily representative list

Defining practice and terminology

University community

Antiracist Glossary and Terms | Diversity, Inclusion, and Equity
A dialect of English that is stigmatized due to the history of racism in America. Ableism. Ableism is prejudice and discrimination against people with...

Equity, Diversity & Inclusion Glossary of Terms | Pacific University
The following is a list of carefully researched and thoughtfully discussed key social justice terms and definitions. It is by no means a comprehensive list...

Antiracism: A Resource Guide: Terminology - LibGuides at Cañada...
Sep 20, 2021 — Who created these words? What do they mean? Who gets to decide? Can a dictionary definition be racist? Why does the Census Bureau...

Being Antiracist | National Museum of African American History and Culture
In a society that privileges white people and
Efforts of Related Disciplines

Be aware of ongoing discussions and trends

* Intended as examples. Not a comprehensive nor necessarily representative list
Published scholarship

Common usage of terminology in authoritative sources has a direct effect on content of Getty Vocabularies

* Intended as examples. Not a comprehensive nor necessarily representative list

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**Efforts of Related Disciplines**

Update Vocabularies preferred terms to reflect usage in scholarship

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Raising the dead: walls of names as mnemonic devices to commemorate **enslaved people**

AL Araujo - Current Anthropology, 2020 - journals.uchicago.edu

... Identified through physical characteristics, **enslaved people** were listed in ship manifests and farm books as ordinary commodities. Yet lists of names of enslaved men, women, and ...

☆ Save  Cite  Cited by 5  Related articles  All 5 versions

A “tone of voice peculiar to New-England” Fugitive Slave Advertisements and the Heterogeneity of **Enslaved People** of African Descent in Eighteenth-Century Quebec

CA Nelson - Current Anthropology, 2020 - journals.uchicago.edu

... active and ongoing negation of their colonial and slaving histories—I have consciously chosen to use the terms “runaway” and “fugitive,” not because that is what the **enslaved people** ...☆ Save  Cite  Cited by 3  Related articles  All 2 versions

The Jamaican airs: An introduction to unpublished pieces of musical notation from **enslaved people** in the eighteenth-century Caribbean

D Leigh - Atlantic Studies, 2020 - Taylor & Francis

... This half features the most extensive pieces of musical notation from the early-modern era of songs that were composed and performed by **enslaved people**. The present article is an ...

☆ Save  Cite  Cited by 5  Related articles  All 2 versions

Reorienting the “origins debate”: Anglo-American trafficking in **enslaved people**, c. 1615–1660

LH Roper - Atlantic Studies, 2022 - Taylor & Francis

This article argues that trafficking in enslaved Africans and Natives constituted a chief element in English overseas colonization and was a primary component of English overseas trade ...

☆ Save  Cite

---

Example where preponderance of use in scholarly publications informs change in preferred term

(history, anthropology = “enslaved people” vs “slaves”)

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 Getty Vocabularies: Diversity and Inclusion, December 2022
Getty Vocabularies: Overview of Selected Issues
Defining the Issues

Selected issues that are illustrated in this presentation

- To provide structure and practice to facilitate diverse points of view
- To facilitate use of unbiased terminology
- To facilitate terms to express ambiguity or uncertainty
- To facilitate terms and structure to express various cultural points of view
- To acknowledge various cultural traditions
- To be sensitive to preferred terms: Ethnicity
- To be sensitive to preferred terms: Gender identity, preferences
- To be sensitive to biased historical points of view
- To respect personal privacy balanced with critical ability to research
- To ensure accessibility and inclusivity for user community
Defining the Issues

Basic considerations when you resolve the selected issues

• Getty Vocabularies provide terminology in use by the community, they do not prescribe *how to use terms* beyond Scope Note suggestions

• Getty Vocabularies do not prescribe, but instead assist in decision-making by providing contextual information
  • Rich ‘preferences’ inform users: a) for record = most commonly used in authoritative scholarly publications; b) for each language; c) for each contributor; d) for each source
  • Additional flags further classify terms; e.g., those deemed pejorative or objectionable are labeled ‘avoid use’ for new indexing; those particular to a given culture are noted
  • Historical, obsolete, and even objectionable terms are not deleted (since they provide access) for research and discovery
Defining the Issues

Basic considerations when you resolve the selected issues

- We in the Getty Vocabulary Program (GVP) are not numerous enough, representative enough, or expert enough to ourselves make such weighty decisions regarding which terms are best for each of the millions of Vocabulary records.

- Getty Vocabularies’ users may look to professional organizations for guidelines for usage on unbiased, antiracist, correct postcolonial terminology, etc.

- Through contributions to the Vocabularies, the expert contributor community may actuate change.
  - Could form consortia to reach consensus and contribute to GVP.
  - Could survey professional organizations already making these decisions, and then you contribute to GVP with sources noted.
Languages and Linking = Multiple Views

- Multilingual context & relationships between records

Vocabularies’ structure and practice can facilitate diverse points of view

Multilingual terminology and interconnectedness allows for multiple points of views
Flexibility Is a Feature of Getty Vocabls

- Rich contextual information
  Data model allows for rich context, not simple ‘value vocabularies’

- Core fields
  Always include Core fields. Do not leave important fields blank, e.g., knowing that the creator attribution is “unavailable” is useful information to the researcher, while a blank field is ambiguous and confusing

- ‘Display’ information is separate from indexing, express nuance, uncertainty
  **Display date:** finished ca. 1810  **Start:** 1805  **End:** 1815
  **Materials:** gouache and gold leaf on parchment  **AAT:** gouache_300070114

- Scope the usage broadly enough, but not too broad
  If not exact synonym, make a new record, e.g., using indigenous language, “kākaku” as separate record, not a Maori-translated term for “cloak”

- Unknown vs. unknowable
  Distinguish when data is unknowable by scholarly community, or simply unknown due to cataloger lack of knowledge

- Broad and correct vs specific and wrong
  Do not guess; e.g., index material as broad ‘metal,’ do not guess ‘cast iron’

- Specificity and Exhaustivity
  Be consistent re how specific and also how exhaustive (no. of terms) indexing will be; indexing minute details may not be useful, judge based on audience and your cataloging resources

Examples of established rules and best practice critical to allow indexing and then meaningful research in many contexts, including topics re diversity and inclusiveness.
Defining the Issues

```
lebetes (vessels (containers), <containers by form>, ... Furnishings and E

Note: Refers to ancient Greek small, deep bowls that curve in sharply at the shoulder and have a distinct neck with overhanging lip and round bottom designed so the bowl could sit on a stand; they may have feet. A lebes is equipped with a pair of upright handles at the shoulder and often with a domed cover topped by a tall, stemmed handle. Bronze lebetes were used for cooking and those made of terracotta were used for mixing wine. They are distinguished from "dinoi" by their smaller size. Many scholars in the past have used the term to refer to both the dinos and lebes, because they thought that the term dinos referred to a cup.
```

 Getty Vocabularies are already well-suited to the challenge of expressing ambiguity and multiple views that characterize art history.

```
lebetes (preferred C,U,English-P,D,U,PN)
(Dutch-P,D,U,U)

lebes (C,U,English,AD,U,SN)
(Dutch,AD,U,U)
(Spanish-P,D,U,PN)

λέβης (C,U,Greek-P,AD,U,U)

碗形金属器 (C,U,Chinese (traditional)-)
```

```
Example: ‘lebetes’ vs ‘dinoi’

Vocabularies’ structure and practice can facilitate diverse points of view.
```

```
“Other” Flag
```

Flag to indicate “Avoid Use”

Note: incorrect usage
Defining the Issues

Inform users by flagging terms
Example: ‘illegal aliens’ has pejorative connotations. Deprecated to UF, cautionary flag attached. May be used for retrieval, but should be avoided in new indexing. ‘undocumented immigrants’ is new record-preferred term

Facilitate use of unbiased terminology

AAT
Facilitate use of unbiased terminology

Authoritative source made change to deprecate ‘illegal aliens,’ thus provides warrant for change in AAT

Defining the Issues

Authoritative source made change to deprecate ‘illegal aliens,’ thus provides warrant for change in AAT.

Facilitate use of unbiased terminology

Note: In LOC, not all 450-fields are true synonyms; but in AAT all UFs must be true synonyms.

Purposes differ: LOC is grouping headings that may be used to index similar topics in books, but AAT is grouping synonyms for disambiguation and precision in indexing and research.

Thus AAT may not exactly reflect the LOC terminology.

AAT pref = ‘undocumented immigrant’
Defining the Issues

AAT includes non-synonymous terms in separate concept records

**noncitizens**

*Note:* Unnaturalized foreign residents of a country, nation, or state who do not hold official citizenship status within that place. Noncitizens may or may not possess residence documentation.

**expatriates**

*Note:* Refers to persons who have withdrawn voluntarily from their native country, especially those who have renounced allegiance to it. For persons who have fled their native country or country of residence to escape danger or persecution, use "refugees."
Defining the Issues

Example: Most authoritative sources speak of ‘enslaved people’ instead of ‘slaves.’ Reason: Formulated in this way, the term separates a person’s identity from their circumstance.

Users and vocabulary developers need to be aware of and be willing to make changes re the term marked ‘preferred’ based on authoritative sources.

AAT data is refreshed monthly.

Flag to indicate “Avoid Use”
Facilitate use of unbiased terminology

Authoritative sources may be perceived as somewhat slow (e.g., proposed in 2021, adopted in 2022)

However, on the other hand, making precipitous changes in an evolving environment disrupts consistency and reliability for users

In September 2021, a proposal was submitted to change Slaves to Enslaved persons. The Library of Congress took the proposal under advisement for more research and evaluation, and determined that the proposal would be re-considered and a decision would be made in March 2022.

LC control no.: sj2021051779
LCCN Permalink: https://lccn.loc.gov/sj2021051779

<table>
<thead>
<tr>
<th>HEADING</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>150</td>
<td>a Slaves</td>
</tr>
<tr>
<td>530</td>
<td>w g</td>
</tr>
</tbody>
</table>
Defining the Issues

Note:
A coarse-grained igneous rock that has been subjected to metamorphic processes, formed by cooling of silica-rich magma below the surface of the earth at great depths and pressures. It is the most common intrusive acid igneous rock of the Earth's crust. Granite is commonly found on continents, but is virtually absent from the ocean basins...Granite is primarily composed of feldspar, quartz, and mica along with various other minerals in varying percentages. Granite is frequently used for buildings and monuments.
Defining the Issues

Example of terms for rocks that are classified differently by Maori culture

**pounamu** (rock (inorganic material)

Note: General term for greenstone found on South Island, New Zealand. The term refers to any of three different types of stone: nephrite, bowenite, and serpentinite. Maori do not classify pounamu by geological origin, but by appearance according to color, markings, and translucency. There are many local names for different pounamu, but four main varieties are widely recognized: inanga, kahurangi, kawakawa, and tangiwai.

Terms:

- **pounamu** (preferred, C, U, English-P, D, L, N)
- (Dutch-P, D, U, U)
- (Maori, UF, U, U)
- **poenamu** (C, U, English, UF, U, N)
Respect diverse points of view

Reflect the indigenous people’s view if possible.

Use polyhierarchy, associative relationships, qualifiers, dates on names and relationships; e.g., Cherokee people were forcibly removed from SE to S Central US state of Oklahoma

Do the current hierarchies reflect the indigenous people’s point of view? Often more complex than a simple hierarchy, with differences and relationships over time and territory

How to remedy the situation? Can the repositories (museums) convene with experts and members of the communities to reach consensus?

AAT

Defining the Issues

Top of the AAT hierarchies
+ Styles and Periods Facet
    + Styles and Periods (hierarchy name)
        + <styles, periods, and cultures by region>
            + Americas, The
                + Native American
                    + Native North American styles
                        + Acolapissa (culture or style)
                        + Atakapa (culture or style)
                        + Avoyel (culture or style)
                        + Biloxi (culture or style)
                        + Cherokee (culture or style)
                        + Chickasaw (culture or style)
                        + Chitimacha (culture or style)
                        + Choctaw (culture or style)
                        + Creek (culture or style)
                        + Creek (culture or style)
                        + Creek (culture or style)
                        + Creek (culture or style)
                        + Creek (culture or style)
Note: Whenever possible, use the specific tribal name. The general term "Native American" is widely used in the United States, but many groups now prefer "American Indian" or "Indigenous American." For the indigenous peoples of Canada use the term "First Nations."...

Terms:
- Native American (preferred, C,U,English-P,D,U,A)
- American Indian (C,U,English,UF,U,U)
- Indigenous American (C,U,English,UF,U,U)
- Indian (Native American) (C,U,English,UF,U,U)
- Native (Native American) (C,U,English,UF,U,A)
- American, Native (C,U,English,UF,U,U)
- Indian, American (C,U,English,UF,U,U)
- Native Americans (C,U,English,UF,U,A)
- 美洲印第安人 (C,U,Chinese (traditional)-P,D,U,U)
Defining the Issues

**chimalxopilli** (insignia shields, <temporary alphabetical list: objects>)

**Note:** Nahua chimalli (shield) design of postclassic central Mexico featuring a tear-drop or paisley shape understood as a "toe" or "claw." 

**chimalxopilli**

**toe-design shield**

**Hierarchical Position:**  
- Objects Facet  
  - <temporary alphabetical list: objects> (G)  
  - insignia shields (G,U)  
    - chimalxopilli (G)

**Additional Notes:**  
- **Spanish** ..... Diseño de chimalli (escudo) nahua que presenta una forma de lágrima o de cachemira, entendida como "dedo del pie" o "garra".  
- **Eastern Huasteca Nahuatl** ..... Tlaixnextilli tlen chimalli nahua tlen quinextia quence ixxayotl zo tlen cachemira, huan mocuamachilia quence toicxopilli zo mahtehteixquitic.

Nahuatl term is Loan Term with preferred use in English and Spanish  

Literal translation is UF, not preferred
Defining the Issues

‘Anasazi’ is avoided in modern usage, contemporary Pueblo peoples do not prefer it.

Coincides with preponderance of modern scholarly usage.

Respect diverse points of view.
Defining the Issues

Respect diverse points of view

May include terms for colonial, diaspora, etc. cultures

Contributions to increase coverage

AAT

- **Black (general, race and ethnicity)**
  (race (group of people), culture-related concepts, ... Associated

- **African American**
  (modern North American, modern American, ... Styles and Periods (hier

- **African Brazilian**
  (modern Latin American, modern American, ... Styles and Periods

- **Colonial African**
  (African (general, continental cultures), <styles, periods, and c
  (hierarchy name)) [300108565]

  - Afro-Caribbean (culture and style)
  - Afro-Portuguese (culture and style)
  - Bini-Portuguese
  - Sapi-Portuguese
Be sensitive to preferred terms: gender identity, preferences

Defining the Issues

- It is important to provide appropriate, current terminology for indexing art, artists, etc.
- Current terminology is based on contributions and GVP research, warranted by current authoritative sources

**Note:** Persons who gender-identify outside the male/female binary...

**gender non-binary** *(preferred, C, U, English-P)*

**NB** *(C, U, A, English, UF)*

**enby** *(C, U, N, English, UF)*
Defining the Issues

- For gendered languages, such as German, Romance languages, how to render gender-neutrality; occasionally in English (legacy data)
- *Latinx* is just one example, usually not a neutral alternative; AAT does not invent terms
- Separate records for each male and female gender of role nouns?
- The role may not have the same meaning depending upon gender (e.g., *monks, nuns*)

**Terms:**

<table>
<thead>
<tr>
<th>Masculine Noun</th>
<th>Feminine Noun</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Latino</strong> (Spanish-derived)</td>
<td>(preferred, C, U, English, D, U, MN)</td>
</tr>
<tr>
<td><strong>Latina</strong> (Spanish-derived)</td>
<td>(C, U, English, AD, U, FN)</td>
</tr>
<tr>
<td><strong>Latinx</strong></td>
<td>(C, U, N, English, UF, U, N)</td>
</tr>
<tr>
<td><strong>latino</strong></td>
<td>(C, U, Dutch-P, D, U, U)</td>
</tr>
</tbody>
</table>

**Note:** As a general term, belonging to Spanish-derived culture, especially referring to those of Spanish origin in North, Central, or South America.
Defining the Issues

• For gendered languages, such as German, Romance languages, how to render gender-neutrality; occasionally in English (legacy data)
• *Latinx* is just one example, usually not a neutral alternative; AAT does not invent terms
• Separate records for each male and female gender of role nouns?
• The role may not have the same meaning depending upon gender (e.g., monks, nuns)

Be sensitive to preferred terms: gender neutrality, preferences

Note: As a general term, belonging to Spanish-derived culture, especially referring to those of Spanish origin in North, Central, or South America.

Terms:

- painters (artists) *(preferred, C, U, LC, English-P, D, U, PN)*
- painter (artist) *(C, U, English, AD, U, SN)*
- painter's (artist) *(C, U, English, AD, U, N)*
- painters' (artists) *(C, U, English, AD, U, N)*
- 畫家 *(C, U, Chinese (traditional)-P, D, U, U)*
- 畫師 *(C, U, Chinese (traditional), UF, U, U)*
- huà jià *(C, U, Chinese (transliterated Hanyu Pinyin)-P, UF, U, U)*
- hua jia *(C, U, Chinese (transliterated Pinyin without tones)-P, UF, U)*
- hua chia *(C, U, Chinese (transliterated Wade-Giles)-P, UF, U, U)*
- kunstchilders *(C, U, Dutch-P, D, U, U)*
- kunstchilder *(C, U, Dutch, AD, U, U)*
- schilder (kunst) *(C, U, Dutch, UF, U, U)*
- schilders (kunst) *(C, U, Dutch, UF, U, U)*
- pintores (artistas) *(C, U, Spanish-P, D, U, PN)*
- pintor (artista) *(C, U, Spanish, AD, U, SN)*
- pittore *(C, U, Italian, AD, U, SMN)*
- pittrice *(C, U, Italian, AD, U, SFN)*
- Maler *(C, U, German-P, AD, U, MSN)*
- Malerin *(C, U, German, AD, U, FSN)*
- Kunstmalerei *(C, U, German, UF, U, MSN)*
- Kunstkameradern *(C, U, German, UF, U, FSN)*
Defining the Issues

Be sensitive to biased historical points of view

Former preferred name is now flagged as ‘Pejorative’; squaw refers to a Native American female.
Be sensitive to biased historical points of view

Which should be the preferred name? E.g., Aboriginal language, or English? But non-authoritarian!

May change also due to historical view of the person for whom the place is named

Place Type: cultural and physical, archaeological. Sacred site. Which preferred?

<table>
<thead>
<tr>
<th>Name</th>
<th>Place Types</th>
<th>Language and Dates</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Burrup Peninsula</td>
<td>peninsula <em>(preferred)</em>, archaeological site,</td>
<td>Lang: English-Pref</td>
<td>from 1979, for Mt. Birrup Start: 1979 End: 9999</td>
</tr>
<tr>
<td></td>
<td>cultural landscape, sacred site, protected area</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Murujuga</td>
<td></td>
<td>Lang: Australian Aborig.-Pref</td>
<td>meaning 'hip bone sticking out’ Start: 1000 End: 9999</td>
</tr>
<tr>
<td>Dampier Peninsula</td>
<td></td>
<td>(H, Lang: English)</td>
<td>for English navigator William Dampier Start: 1670 End: 1979</td>
</tr>
</tbody>
</table>

Note: Part of the Dampier archipelago, the Burrup Peninsula is noted as important cultural landscape that contains the world's largest and most important collection of petroglyphs. Some Aboriginal rock carvings have been dated to more than 45,000 years ago.
Be sensitive to biased current or historical points of view

How to represent overlapping jurisdictions. E.g., Indian Nations within United States

Defining the Issues

- Top of the TGN hierarchy (hierarchy root)
  - ... World (facet)
  - ....... North and Central America (continent)
  - .......... United States (nation)
  - ............ Navajo Nation (tribal nation)
  - ................ Chinle Agency (administrative division)
    - ..................... Blue Gap (inhabited place) [N]
    - ..................... Chinle (inhabited place) [N]
    - ..................... Cottonwood (inhabited place) [N]
    - ..................... Lukachukai (inhabited place) [N]
    - ..................... Many Farms (inhabited place) [N]
    - ..................... Nazlini (inhabited place) [N]
    - ..................... Pinon (inhabited place) [N]
    - ..................... Rough Rock (inhabited place) [N]
    - ..................... Salina (inhabited place) [N]
    - ..................... Tsaile (inhabited place) [N]
    - ..................... Wheatfields (inhabited place) [N]
Be sensitive to biased current or historical points of view

Use polyhierarchy here to represent place’s relationship to USA and to Navajo Nation

Defining the Issues

- **Top of the TGN hierarchy (hierarchy root)**
  - ... World (facet)
    - ..... North and Central America (continent) (P)
      - United States (nation) (P)
        - Arizona (state) (P)
          - Apache (county) (P)

- **Names:**
  - **Blue Gap** (preferred, G, V)

- **Hierarchical Position:**
  - World (facet)
    - North and Central America (continent) (P)
      - United States (nation) (P)
        - Arizona (state) (P)
          - Apache (county) (P)

- **Additional Parents:**
  - World (facet)
    - North and Central America (continent) (P)
      - United States (nation) (P)
        - Navajo Nation (tribal nation) (P)
          - Blue Gap (preferred, G, V)

- **Navajo Nation (tribal nation) (P)**
  - Blue Gap (inhabited place)

- **Blue Gap (inhabited place)**
Defining the Issues

Be sensitive to biased historical points of view

Which is the preferred name? Is it the first chronologically, or the most recent? Which language?

- **Hagia Sophia**
  - (preferred. Lang: English-pref Status: loan term; Lang: German-pref)

- **Αγία Σοφία**
  - (Lang: Greek-pref)

- **Ayasofya**
  - (Lang: Turkish-pref)

- **Santa Sofia**
  - (Lang: Spanish-pref; Lang: Italian-pref)

- **Ayasofya-i Kebir Cami-i Şerifi**
  - (Lang: Turkish-pref)

- **Ayasofya Müzesi**
  - (Lang: Turkish-pref)
### Defining the Issues

**Be sensitive to biased historical points of view**

Which is the preferred name? Is it the first chronologically, or the most recent? Which language?

Which are the preferred work types?

Based on preponderance of practice in scholarly sources, this varies

---

<table>
<thead>
<tr>
<th>Work Types</th>
<th>Note</th>
<th>Start</th>
<th>End</th>
</tr>
</thead>
<tbody>
<tr>
<td>church (building)</td>
<td>Note: 532-ca.1453</td>
<td>532</td>
<td>1455</td>
</tr>
<tr>
<td>mosque (building)</td>
<td>Note: after 1453-1931; again from 2021</td>
<td>1453</td>
<td>9999</td>
</tr>
<tr>
<td>museum (building)</td>
<td>Note: from 1935</td>
<td>1935</td>
<td>9999</td>
</tr>
<tr>
<td>basilica (work by form)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

*Hagia Sophia* (church (building); Anthemios of Tralles (Byzantine architect and mathematician ...; original structure dated from ...)

Note: Commissioned by the Emperor Justinian, built in Constantinople in the 6th century. The structure, a domed basilica, was built in the amazing cities of Emperor Justinian, including Tralles and Isidore of Miletus, in the Ottomans (1454), it became the Hagia Sophia Museum (building).

*Ayasofya-i Kebir Cami-i Şerifi* (Ayasofya Müzesi) (Hagia Sophia)
Defining the Issues

ID: 901001629
Page link: http://vocab.getty.edu/page/ia/901001629

First Boer War (British-South African history, 1880-1881)

Note: War caused by the conflict between the British desire for colonial rule and the South African desire for independence. At stake were diamond and gold mines in the Transvaal.

Display Date: 1880-1881

Names:
- First Boer War (British-South African history, 1880-1881)
- Boer War, First (British-South African history, 1880-1881)
- First Boer War, the (British-South African history, 1880-1881)
- Transvaal Rebellion (British-South African history, 1880-1881)
- First War of Independence (British-South African history, 1880-1881)
- Eerste Vryheidsoorlog (British-South African history, 1880-1881)

Be sensitive to biased historical points of view

migration
colonial memory
postcolonial memory
multivocality

Which name is preferred?

History written by former colonizers is different from the memories of the formerly colonized
Be sensitive to diverse cultural preferences

Respectfully describe and classify iconographical topics, e.g., deities

Defining the Issues

Top of the IA Hierarchies

Legend, Religion, Mythology
<Amerindian iconography>
<Nahua iconography>
<Nahua characters>
Huitzilopochtli (teotl, Nahua deity)
Mictecacihuatl (Nahua deity)
Tezcatlipoca (Nahua deity)
Tlahuizcalpantecutli (Nahua deity)
Tlaloc (Nahua deity)
Topiltzin Quetzalcoatl (Nahua character; Toltec character)

Involve scholarly experts and/or members of the community referenced, if possible
Respectfully describe and classify iconographical topics.

What topics and links are included?

Note: Nahua deity associated with storms and rain. Represented with large round eyes or "goggles" and with pointed or curling elements at the mouth, sometimes interpreted as fangs. Related deities with similar iconography are found across Mesoamerica and from at least the 1st century BCE.

Tlaloc (Nahua deity) (preferred, English-P,D,N) (Eastern Huasteca Nahuatl-P,D,N) (Spanish-P,D,N) (Classical Nahuatl-P,D,N)

Totiotzin Tlaloc (Nahua deity) (Eastern Huasteca Nahuahequez, tlatomonianih (Nahua deity) (Eastern Huasteca Nahuahequez, tlatomonianih)

Related Iconography:
- consort/spouse of ... Chalchiuhtlicue
- ...........(Legend, Religion, Mythology, Amerindian iconography, Aztec deity)) [901002066]

Other Relationships:
- role/characteristic is .... deity
- people in religion and related occupation

Display Date: from 3rd century CE

Be sensitive to diverse cultural preferences.

Involve scholarly experts and/or members of the community referenced, if possible.
Acknowledge various cultural traditions
Names and naming traditions are respected
E.g., Art names for name as artist, Adult name for name conferred at adulthood, Changed name could be for transgender, etc.

Katsushika Hokusai (Japanese printmaker, painter, 1760-1849)

Note: Noted for works of ukiyo-e ('pictures of the floating world') in painting and printmaking. He had a long career of over 70 years during which, he adopted over 30 names, typically associated with shifts in production and style. He studied Ming painting in China, the Kanō school, Sumiyoshi school, Rinpa painting, and his contemporaries of the Edo period in Japan; he also learned from Western-style painting. Types of works included nikuhitsuiga (polychrome or ink paintings); surimono ('printed things'; small-edition woodblock prints) and nishiki (polychrome prints), woodblocks for eerihon (illustrated books), kyōka ehon (illustrated books of poems), and printed book illustrations. He was one of the main shunga (erotic picture) artists of the Edo period. Hokusai is thought to have created over 30,000 drawings and illustrations for 500 books. Since the late 19th century, his work has had a significant impact on Western artists, including Gauguin and van Gogh.

Katsushika Hokusai (preferred, V.display)
Hokusai Katsushika (V, index)
Katsushika, Hokusai (VLC)
Hokusai (VCN)
Sōri (V, Japanese, NA, U)
Shunrō (V)

Sōri — gō (artist's name), used in early career, name taken from his Rinpa-school master Tawaraya Sōri

https://www.getty.edu/research/tools/vocabularies/guidelines/ulan_3_3_names_terms.html#3_3_21
Could including names, roles, locations, sex/gender, relationships be considered an invasion of the person’s privacy?

Respect personal privacy, balanced with critical ability to research.
Respect personal privacy balanced with critical ability to research

When is it appropriate to include information about recent or living people?

Open issue: When it is established in reliable published sources that they so self-identify?

Privacy is paramount.

But to eliminate knowledge is to deny research (e.g., female artists, African American artists, etc.)

An artist’s oeuvre may be influenced by or publicly focused on their own gender identity or sexual preference.

If we include this data, are sources reliable?

* nationality, culture, ethnicity, race, religion, sexual identity, or sexual orientation
Defining the Issues

Unlike mission of LOC, Getty Vocabularies are rich resources intended to facilitate complex research and discovery; they are not just “value vocabulary” authorities but include contextual information.

Respect personal privacy, balanced with critical ability to research

• LOC says, do not include gender: “The primary goal of authority data is for disambiguation, not contextual biographical information”

Revised Report on Recording Gender in Personal Name Authority Records

PCC Ad Hoc Task Group on Recording Gender in Personal Name Authority Records
April 7, 2022

Recommendation for Personal Name Authorities

Do not record the RDA gender element (MARC 375) in personal name authority records. Delete existing 375 fields when editing a record for any other reason.

Proposed revisions to relevant LC-PCC documentation (including DCM Z1, LC-PCC PS, LC-PCC Metadata Guidance Document, LC Guidelines Supplement to the MARC 21 Format for Authority Data, and the NACO Participants’ Manual) can be found in the appendices to this report.

Getty Vocabs differ: include rich contextual information to allow research and discovery.
Having documentation rules in place where possible

Avoid value judgement, unbiased, neutral

Difficult because often sources are not neutral; cataloger must beware

Defining the Issues

From Getty Vocabulary guidelines

https://www.getty.edu/research/tools/vocabularies/guidelines/aat_3_4_scope_note.html#3_4_1

Be objective

Avoid bias or critical judgment. Express all information in a neutral tone. Do not write from a subjective or biased point of view, even if your source expresses a fact in a subjective way.

- People, events, art works
  Do not express biased views about rulers, other people, art, architecture, or events. That is, do not express views that are subjectively negative; likewise, do not express positive information in a subjective way. Instead, state views that are held by the scholarly or professional community in an objective way.

- Controversial subjects
  When referring to a disputed or controversial matter, remain perfectly neutral, giving equal emphasis to both points of view.

- Religious and cultural biases
  Avoid using language that expresses biased views about religion or religious groups. Do not state or imply negative or Western-centric views about native peoples.

  - Avoid using terminology for that may be considered offensive by groups of people. For example, when speaking of the indigenous populations of the Americas in the scope note, do not use the term "Indian," which is offensive and also ambiguous, since it more correctly refers to the people of the subcontinent of India, but instead use the name of the tribes. If you don't know the name of the tribe or need to speak in general terms, use "Native American," "Amerindian" (where appropriate), or "First Nations" (where appropriate).
Ensure accessibility and inclusivity for user community

Defining the Issues

- For Getty Vocabularies, what is meaning of **Accessibility and Inclusivity**?
- Usual definition entails combining accessibility standards and usability to ensure that physical spaces and Web design are usable by people with disabilities (physical, cognitive)
- For Vocabs, this would **include legibility of Web site**
  - Large enough, clear fonts, contrast with background, braille, audibles, etc.
  - Ease of use of Web and tools for multiple audiences
- We expand this to **include various other slices of audiences**
  - Regardless of money, advanced technology, technical expertise
  - Regardless of culture and language differences
  - Regardless of intention – scholarly research, casually interested user, catalogers, and technical developers
  - Making Vocabs online, guidelines and training, data formats, tools, and contributions accessible
  - Use redundancy in addition to primary entry point – specialist vs public vs developer
Getty Vocabularies: The Future
Future of Getty Vocabularies

Multilingual
Multicultural
Diversity
Inclusive
Equity
Unbiased
Antiracist
Accessible

Getty Vocabularies: the Future
https://www.getty.edu/research/tools/vocabularies/

- Reimagine how to commit to make AAT, TGN, ULAN, CONA, and IA ever more multilingual, multicultural, and inclusive, focusing also on diversity, equity, unbiased and antiracist terminology, and accessibility.

- Working within our defined domains (see Scope descriptions for AAT, TGN, ULAN, CONA, IA), nurture relationships with our established community and reach out to new partners and opportunities.

- Plan development for four audiences: scholarly research, casual interested persons, those who are linking, developers.

- Facilitate contributions that are more targeted vs opportunistic.
  - Continue seeking contributions that focus on our core mission.
Contributors

• By contributing, contributors benefit from having their data incorporated in the greater whole of standard Vocabularies

• For their own use and for sharing with the broader community for linking, research, and discovery

• How to Contribute: Spreadsheets, XML format, online form
## Contributors to Getty Vocabularies

<table>
<thead>
<tr>
<th>Provenance Index</th>
<th>GRI Photo Archive</th>
<th>GCI JPMG</th>
</tr>
</thead>
<tbody>
<tr>
<td>GRI Special Collections</td>
<td>GRI Library</td>
<td>Getty</td>
</tr>
</tbody>
</table>

Netherlands Institute for Art History (RKD)
Academia Sinica of Taiwan
Canadian Heritage Information Network
Avery Architectural & Fine Arts Library
Staatliche Museen zu Berlin Preussischer Kulturbesitz
Ctr. de Documentación de Bienes Patrimoniales, Santiago
Istituto Centrale per il Catalogo e la Documentazione, Rome
Courtauld Institute
Canadian Centre for Architecture (CCA)
Frick Art Reference Library
Indiana University Digital Collections
Harry Ransom Center, University of Texas at Austin
Bunting Visual Resources Library, U. of New Mexico
Pinacoteca do Estado de São Paulo
Rijksmuseum in Amsterdam
Mystic Seaport Museum in Connecticut
Smithsonian National Museum of African Art
Grove Art online
Florentine Codex Initiative (GRI)
Traditional Chinese Architecture (Vanderbilt, SEU)

### Who are the contributors?
- Getty projects
- 300 institutions, consortia, research projects

### How is the data generated?
- Contrib. may research and create original data for the purpose of contribution
  E.g., translations: Spanish, Dutch, Chinese, German, French, Croatian, Portuguese, Japanese, Hebrew, Arabic, Turkish
- Or may map data already collected in the course of their own work
  E.g., repositories and documentation projects, research projects
- Contributions = 10s of thousands per year
Accessing and Obtaining

- **NEW! LinkedArt Semantic Representation**: Website, Model
  Default model for JSON and JSON-LD serializations Semantic Resolution
  Activity Stream: https://data.getty.edu/vocab/activity-stream
  SPARQL Endpoint: https://data.getty.edu/vocab/sparql
  SPARQL UI: https://data.getty.edu/vocab/sparql-ui

- **GVP Semantic Representation**: HTML (for linking), PDF (for printing).
  Sections **GVP URLs and Prefixes** and **Semantic Resolution** describe the used URIs and provide examples. All prefixes that we use are in prefixes.ttl.
  Comprehensive **Sample Queries** are included.

- **GVP ontology**: HTML, RDF/XML, Turtle

- **Datasets**: (NTriples Zip, see doc section **Export Files** before using!):
  - AAT: full.zip (all statements), explicit.zip (only explicit statements)
  - TGN: full.zip (all statements), explicit.zip (only explicit statements)
  - ULAN: full.zip (all statements), explicit.zip (only explicit statements)

*Linked Art is a metadata application profile based primarily on the CIDOC Conceptual Reference Model*
**Open Refine**

Open-source tool for data cleanup and transformation

Data managers, developers, researchers who wish to reconcile data sets to Getty Vocabs

---

**Reconciliation Service**

Accessing and Obtaining

**Open Refine**

Artists Names.xlsx

40254 rows

<table>
<thead>
<tr>
<th>ARTIST NAME</th>
<th>ARTISTBIRTH</th>
<th>ARTISTDEATH</th>
<th>ARTISTNATION</th>
<th>ARTISTGENDER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tamburini, Arnaldo</td>
<td>(Italian painter, count, 1843-1901)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Comment on works: genre, Portraits</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

 Getty Vocabularies: Diversity and Inclusion, December 2022
Accessing and Obtaining

http://vocab.getty.edu/queries#Finding_Subjects

### Survey of users:
Who and how use the Vocabularies, what do they need to use vocabs better

### SPARQL end point

**Demonstration project at GRI:**
Using rich data of Getty Vocabularies to answer complex research questions on Provenance Index data and Getty Portal

---

### Getting Vocabularies: LOD

<table>
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<td>Version 3.3</td>
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<tr>
<td>1,2,5</td>
<td>Version 3.4</td>
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<td>Finding Subjects</td>
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<td>Stop-Word Removal</td>
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<td>Case-insensitive Full Text Search Query</td>
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<td>2.9</td>
<td>Exact-Match Full Text Search Query</td>
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<tr>
<td>2.10</td>
<td>Find Person Occupations by broader/Extended</td>
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<tr>
<td>2.11</td>
<td>Find Person Occupations by Double FTS</td>
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<tr>
<td>2.12</td>
<td>Find Quartz Timepieces by Double FTS</td>
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<tr>
<td>2.13</td>
<td>Find Subject by Exact English PrefLabel</td>
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<tr>
<td>2.14</td>
<td>Find Subject by Language-Independent PrefLabels</td>
</tr>
<tr>
<td>2.15</td>
<td>Combination Full-Text and Exact String Match</td>
</tr>
<tr>
<td>2.16</td>
<td>Find Subject by Any Label</td>
</tr>
<tr>
<td>2.17</td>
<td>Find Ordered Subjects</td>
</tr>
<tr>
<td>2.18</td>
<td>Find Ordered Collections</td>
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<td>2.19</td>
<td>Get Subjects in Order</td>
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<td>2.20</td>
<td>Find Contributors by Vocabulary</td>
</tr>
<tr>
<td>2.21</td>
<td>Find Sources by Vocabulary</td>
</tr>
</tbody>
</table>

---

2. **Finding Subjects**

2.1 **Top-level Subjects**

The top-level Subjects of AAT are gvp:Facets, so the query is easy:

```sparql
select * { ?a a gvp:Facet; skos:inScheme aat; gvp:prefLabel ?label }\
```

The same holds for TGN (there’s only two: World and Extraterrestrial):
5.9 Non-Italians Who Worked in Italy
Find non-Italians who worked in Italy and lived during a given time range
- Having event that took place in tgn:1000080 Italy or any of its descendants
- Birth date between 1250 and 1780
- Just for variety, we look for artists as descendants of facets ulan:500000003 "Corporate bodies" or ulan:500000002 "Persons, Artists", rather than having type "artist" as we did in previous queries. In the previous query we used values{..} but we here use filter(in(...)).
- Not having nationality aat:300111198 Italian or any of its descendants

**Demonstration project at GRI:**
Using rich data of Getty Vocabularies to answer complex research questions on Provenance Index data and Getty Portal

```sparql
select ?x ?name ?bio ?birth {
  {select distinct ?x
    {?x
        foaf:focus/bio:event/(schema:location|(schema:location/gvp:broaderExtended))
        tgn:1000080-place}}
  ?x gvp:prefLabelGVP/xl:literalForm ?name;
  foaf:focus/gvp:biographyPreferred [
    schema:description ?bio;
    gvp:estStart ?birth].
  filter ("1250"^^xsd:gYear <= ?birth && ?birth <= "1780"^^xsd:gYear)
  filter exists {?x gvp:broaderExtended ?facet.
    filter (?facet in (ulan:500000003, ulan:500000002))
    filter not exists {
      ?x foaf:focus/(schema:nationality|(schema:nationality/gvp:broaderExtended))
      aat:300111198}}
```
5.9 Non-Italians Who Worked in Italy
Find non-Italians who worked in Italy and lived during a given time range
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Demonstration project at GRI:
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5.9 Non-Italians Who Worked in Italy
Find non-Italians who worked in Italy and lived during a given time range
- Having event that took place in tgn:1000080 Italy or any of its descendants
- Birth date between 1250 and 1780
- Just for variety, we look for artists as descendants of facets ulan:5000000003 "Corporate bodies" or ulan:500000002 "Persons, Artists", rather than having type "artist" as we did in previous queries. In the previous query we used values{..} but we here use filter(in(..)).
- Not having nationality aat:300111198 Italian or any of its descendants

Demonstration project at GRI:
Using rich data of Getty Vocabularies to answer complex research questions on Provenance Index data and Getty Portal
Linking the Getty Vocabularies

Improving interconnectivity:

Linking Getty Vocabularies to other resources

https://www.getty.edu/research/tools/vocabularies/
Thank you.

Patricia Harpring
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Getty Vocabulary Program
pharpring@getty.edu
vocab@getty.edu
https://www.getty.edu/research/tools/vocabularies/