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Preface

• This presentation is a brief overview of Getty Vocabularies, AAT, TGN, ULAN, CONA and IA.

• For full discussions of Getty Vocabularies, see the vocabulary Web pages, Editorial Manuals, and other presentations on the vocabulary training page.

• [Link to the Getty Vocabularies page]

[http://www.getty.edu/research/tools/vocabularies/index.html]
Getty Vocabularies
Discover, link, access, retrieve, research, catalog, index
Explore art, architecture, cultural heritage, conservation, archaeology, and beyond

Preface

- For news, see our quarterly Newsletter
- For basic information on vocabularies, see Introduction to Controlled Vocabularies
- Translated in Portuguese

This primer on the characteristics, scope, uses, and methods for building and maintaining controlled vocabularies for art and cultural materials explains how vocabularies should be integrated in cataloging systems; utilized for indexing and retrieval; and structured to group synonyms and arrange concepts into categories.
For information about Getty Vocabularies, try Google "getty vocabularies". On the Getty site, do not search: instead, scroll down to "search art terms". Search the data, access data releases, how to contribute, editorial guidelines, training materials, news.

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

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

Center: click headings to go to online search, FAQ, etc.

Upper right: LOD

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

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Click the heading

scroll OR papyri

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Search Tips
For the Find Term or Note field, you may use AND and OR (all in upper case) to perform complex searches.

Art & Architecture Thesaurus® Online

Search the AAT
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Note:

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The Getty Research Institute

http://www.getty.edu

The Getty vocabularies are now available as Linked Open Data. Learn more.

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Search Tips
For the Find Term or Note field, you may use AND and OR (all in upper case) to perform complex searches.
What Are Getty Vocabularies?

AAT      TGN      ULAN      CONA      IA
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, 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, Olouaipipilele, Xibalba, Niflheim, शिव, Shiva, Bouddha couché)

CONA, Cultural Objects Name Authority® focuses on architecture, multiples, works depicted in other works, lost 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, Ayia Σοφία, The Lacemaker, La Dentellièrè, Merlettaia, Lion Throne Room, 神奈川冲浪, Great Wave, Die große Welle)
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<tr>
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<th>item</th>
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</thead>
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<tr>
<td>Classification:</td>
<td>paintings</td>
</tr>
<tr>
<td>Work Type:</td>
<td></td>
</tr>
<tr>
<td>painting (visual work)</td>
<td>[AAT 300033618]</td>
</tr>
<tr>
<td>scroll (information artifact)</td>
<td>[AAT 300028629]</td>
</tr>
<tr>
<td>Title:</td>
<td>Scene of Early Spring</td>
</tr>
<tr>
<td>Type:</td>
<td>repository</td>
</tr>
<tr>
<td>Lang.:</td>
<td>English</td>
</tr>
<tr>
<td>Title:</td>
<td>宋郭熙早春圖 軸</td>
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<tr>
<td>Type:</td>
<td>repository</td>
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<tr>
<td>Lang.:</td>
<td>Chinese</td>
</tr>
<tr>
<td>Creator Display:</td>
<td>Guo Xi, Song Dynasty</td>
</tr>
<tr>
<td>Index:</td>
<td>Guo Xi (Chinese painter, 1023 - ca.1085 CE) [ULAN 500125758]</td>
</tr>
<tr>
<td>Role:</td>
<td>artist</td>
</tr>
<tr>
<td>Creation Date:</td>
<td>1072 CE; fifth year of Xining, first era of the Shenzong Emperor, Northern Song Dynasty</td>
</tr>
<tr>
<td>Index: Start Date:</td>
<td>1072</td>
</tr>
<tr>
<td>End Date:</td>
<td>1072</td>
</tr>
<tr>
<td>Materials Display:</td>
<td>painted scroll</td>
</tr>
<tr>
<td>Index: color (pigment)</td>
<td>[AAT 300264870]</td>
</tr>
<tr>
<td>Index: ink</td>
<td>[AAT 300015012]</td>
</tr>
<tr>
<td>Index: silk (silkworm material)</td>
<td>[AAT 300014072]</td>
</tr>
<tr>
<td>Index: paper (fiber product)</td>
<td>[AAT 300014109]</td>
</tr>
</tbody>
</table>
Dimensions: 158.3 x 108.1 cm
- Index: Value: 158.3 Unit: cm Type: height
- Index: Value: 108.1 Unit: cm Type: width [TGN 1000959]

Location: National Palace Museum (Taipei, Taipeii, Taiwan) [ULAN 500309392] Type: current

Repository No.: Meta Data identification: 000053N000000000
Credit Line: National Palace Museum

Inscription: On the right side, the painter wrote: "Early Spring. Painted by Guo Xi in the year of Ren-Zi (49th year of the Chinese sexagenary cycle, referring to 1072 AD).", 畫幅右側畫家自題:「早春。壬子(1072)年郭熙畫。」顧名思義,這幅畫作是在描寫瑞雪消融,雲煙變幻,大地復甦,草木發枝,一片欣欣向榮的早春景象

General Subject: landscapes
Specific Subjects: Renewal of Life [IA 901002238]
  - spring (season) [AAT 300133097] | shan shui [AAT 300387301]
  - trees [AAT 300132410] | streams [AAT 300008699]
  - Pinus (genus) [AAT 300343658] | travel [AAT 300080094]
  - floating perspective [AAT 300438516] Extent: design element

Descriptive Note: "Early Spring" is here conceived of as a mist and forest filled mountain. The brushwork registers infinite variations of pressure and ink: the silhouette of the rocks and boulders are delineated with a heavy touch, the fog-washed trees with a light one….

The mission of the Getty Vocabulary Program (GVP) is to produce rich, structured, authoritative vocabularies, in compliance with international standards, that provide a powerful conduit for inter-related, linked, and meaningful research, discovery, and understanding of the visual arts and their various histories, in collaboration with the international community, and utilizing training and outreach to inform the field.

A primary goal of the Getty Vocabulary Program is to broaden and enrich the scope and coverage of the Getty Vocabularies to become ever more multilingual, multicultural, inclusive, and representative of the subjects and priorities of the GRI, the Getty, and global art history.
Features of Getty Vocabularies

- For over four decades, Getty Vocabularies have been a linchpin in cataloging, retrieval, research, and discovery for art, architecture, diverse cultural works, archival materials, visual surrogates, and art conservation, by providing standards for the naming and identification of artists, artworks, place names, and art terminology.

- The Vocabularies are in many ways unique among other terminology resources; for example, they accommodate debated and ambiguous information, and they provide complex relationships between themselves and other resources.

- Over the years, Getty has improved the Vocabularies for the evolving requirements of traditional and new users, leading in content development and technology, while still ensuring that the Vocabularies remain accessible and useful to all tiers of core users. See Diversity and Inclusion Issues
In a global environment where we strive to be more open and equitable, while maintaining high standards for scholarship and research, the Getty Vocabularies facilitate these goals for art history and related disciplines.

- **The scope of the Vocabularies** remains the visual arts, while an ongoing goal is to make them more multilingual, multicultural, and inclusive, focusing also on diversity, equity, unbiased and antiracist terminology, and accessibility.

- Emerging from the historical Getty focus on Western art, the Vocabularies’ coverage of non-Western art and culture is expanding.

- Examples include the [Florentine Codex project](#), which contributed hundreds of concepts to the Vocabularies in Spanish, Classical Nahuatl, contemporary Eastern Huasteca Nahuatl, and English.

- Ongoing multilingual projects with external partners include Chinese, Spanish, Dutch, German, Portuguese, French, Italian, Japanese, Arabic, Hebrew, and Sanskrit terminology.

- Other areas of development include additions of female artists, East Asian artists, Black artists, LGBTQ artists, indigenous place names, Native American tribal names, and gender identity terminology.
As Getty provides more and more digital resources for research and discovery, it is the Vocabularies that function as the glue joining varied and separate resources.

In order to serve several critical audiences, the Vocabularies are made available free of charge and without restrictions in online displays and in multiple formats, including Linked Open Data (LOD).

LOD is a method of publishing datasets with semantic links that can be used by computers to aid searchers in navigating the vast universe of digital information.

Through LOD, the Vocabularies can unlock and disambiguate access to many kinds of knowledge, data, and images buried in a wide variety of databases and collection management systems at Getty and at museums, archives, and libraries around the world.
Features of Getty Vocabularies

- Getty Vocabularies are rich, structured, authoritative resources for the visual arts domain
  - Built on contributions from the international community
  - Compiled, curated, and distributed by the Getty
  - In a global environment where we strive to be more open and equitable, while maintaining high standards for scholarship and research, Getty Vocabularies facilitate these goals for art history and related disciplines
- They contain terminology for art, architecture, decorative arts, other cultural objects, archival materials, visual surrogates, and conservation
- However, they are not simple 'value vocabularies' or lists of terms; due to rich contextual data, they are 'knowledge bases' in themselves
- Compiled, curated, and distributed by Getty, the Vocabularies grow through contributions from the expert user community, including institutions, consortia, and individuals
They are available in online displays and in various release formats.

Getty Vocabularies contain coreferences to other resources where topics overlap.

However, they 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.

Audience: For institutions and individuals
- in the visual arts domain of art, architecture, decorative arts, diverse cultural works, archival materials, visual surrogates, and art conservation
- including catalogers, researchers, museums, art libraries, archives, image repositories, consortia, research projects, knowledge repositories, professors, scholars, other content experts, developers

Who have the mission/task/imperative/interest of
- cataloging, retrieving, researching, and discovery of information about the visual arts
They comply with international standards
They, in an increasingly data-driven society, function as the glue joining varied and separate resources, regardless of language or domain within visual arts
They provide rich context as “knowledge bases” not serving only as simple “value vocabularies”
They, through contextual data, would allow multiple views of the data (e.g., by language, by historical/current, by culture, etc.)
They are non-authoritarian in application, yet provide default terms and coreferences
They accommodate multiple opinions and the sometimes debated and ambiguous nature of art historical and multicultural information (e.g., dates on terms, extent may be “possibly”, etc.)
They may provide a powerful conduit for inter-related, linked, and meaningful research, discovery, and understanding of the visual arts and their various histories
Benefits of Getty Vocabularies

- They are enriched with domain-specific semantic links, which can be queried with a high level of precision, thereby addressing ambitious questions about history and culture.
- They, in order to serve several critical audiences, are made available free of charge and without restrictions in online displays, with multiple iterations of the data (e.g., full to simple), and in multiple formats, including Linked Open Data (LOD).
- They work in collaboration with the international community of users and over 350 contributors.
- They have clearly defined boundaries of scope.
- They are committed to broaden and enrich coverage to become more multilingual, multicultural, inclusive (DEAI), and representative of the subjects and priorities of the GRI, the Getty, global art history.
Benefits of Getty Vocabularies

- They are subjects of Getty training and outreach to inform and assist the field in contributing to and application/use of the Vocabularies
- They are represented in broader realm of standards as Getty participates in ISO and other standards organizations
- They have high score in functional metrics for LOD KOS products and as 5-Star LOD data, serving as a controlled vocabulary, tree of knowledge, faceted framework, and knowledge base
- They are produced by a trusted cultural institution who has a commitment to users and the continuation of the Vocabularies may be expected into the future

from Marcia Zeng
How to Obtain and Use Getty Vocabularies

- Getty Vocabularies may be used and reused under the [Open Data Commons Attribution License (ODC-By) 1.0](http://opendatacommons.org/licenses/odc-by/1.0/).
- They are intended to support research and cataloging efforts.
- Getty Vocabularies are made available in online displays accessed via Web search interfaces.
- Click to see the search screens: [AAT](http://vocab.getty.edu/aat/), [TGN](http://vocab.getty.edu/tgn/), [ULAN](http://vocab.getty.edu/ulan/), [CONA](http://vocab.getty.edu/conv/), and [IA](http://vocab.getty.edu/ia/).
- The Vocabulary data is also released in several formats:
  - AAT, TGN, and ULAN are available as as [Linked Open Data](http://vocab.getty.edu/aat/) and in [XML](http://vocab.getty.edu/aat/), [relational tables](http://vocab.getty.edu/aat/), and [Web services](http://vocab.getty.edu/aat/)
  - CONA and IA are available via [Web services](http://vocab.getty.edu/conv/)
- Please find more information at the [Download Center](http://download.getty.edu/)
- Also see the Getty Vocabularies [SPARQL End Point](http://vocab.getty.edu/sparql/) and the [Open Refine Reconciliation Service](http://vocab.getty.edu/openrefine/)

---

**Overview of Getty Vocabularies**

How to Obtain and Use Getty Vocabularies

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  - AAT, TGN, and ULAN are available as as [Linked Open Data](http://vocab.getty.edu/aat/), and in [XML](http://vocab.getty.edu/aat/), [relational tables](http://vocab.getty.edu/aat/), and [Web services](http://vocab.getty.edu/aat/)
  - CONA and IA are available via [Web services](http://vocab.getty.edu/conv/)
- Please find more information at the [Download Center](http://download.getty.edu/)
- Also see the Getty Vocabularies [SPARQL End Point](http://vocab.getty.edu/sparql/) and the [Open Refine Reconciliation Service](http://vocab.getty.edu/openrefine/)
Scope: The domain of the Getty Vocabularies is the visual arts. The scope of each Getty Vocabulary is clearly defined, including what is included and what is excluded.

Please click to read about Scope:
- Scope of AAT
- Scope of TGN
- Scope of ULAN
- Scope of CONA
- Scope of IA
More about Scope

- **Scope of AAT**
  - AAT includes generic terms, and associated dates, relationships, and other information about concepts related to or required to catalog, discover, and retrieve information about art, architecture, and other visual cultural heritage, including related disciplines dealing with visual works, such as archaeology and conservation, where the works are of the type collected by art museums and repositories for visual cultural heritage, or that are architecture. It is our goal to be ever more inclusive of various cultures and their visual works. Also, in recognition of diverse collections found in art museums, the AAT contains terminology to describe objects and associated activities that are ceremonial or utilitarian in nature, but are not necessarily labeled as art according to traditional Western aesthetics.
  - The AAT is used for work types, roles, materials, styles, cultures, techniques, subject, and other fields in a work record, so long as terms fit into established AAT facets.
  - **What is excluded in AAT?** In general, terminology from domains other than visual arts is excluded from AAT, except to the extent that such terminology is necessary to catalog or discover information about visual works, including new media art, conceptual art, and performance art (as distinct from the performing arts).
  - Excluded are proper names and iconographical subjects for the domain of art and architecture, but which are included in the other Getty Vocabularies: examples are names of people (ULAN), geographic names (TGN), titles of works of art (CONA), or iconographical topics (IA). Also excluded from AAT are unbound compound terms, which combine words from distinct hierarchies; for example, *Baroque cathedral* is an unbound compound term combining terms for a style and for a work type. Excluded are phrases or words that do not have literary warrant, organizational warrant, or user warrant. Overall, records that lack the minimal information for an AAT record are excluded; see [guidelines for contributions](#) for more information regarding minimum contribution requirements.
Scope of TGN

TGN is not comprehensive; although coverage is multilingual and global, the scope is tailored to the needs of the Getty Vocabularies’ core audience. The temporal coverage of TGN ranges from prehistory to the present. The scope of TGN includes names, relationships, place types, dates, and coordinates for places required to catalog, discover, and retrieve rich information about art, architecture, and other visual cultural heritage, including related disciplines dealing with visual works, such as archaeology and conservation. Visual works include not only works classified as art according to Western aesthetics, but also utilitarian and ceremonial works. For works' information, TGN is used for current location, creation location, discovery location, and subject depicted; for people in ULAN, TGN is used for places of birth, death, and activity. TGN is linked to CONA and IA as well. Development in TGN focuses on the historical world, although as much of the modern world as is necessary for giving context to the historical world and for cataloging and discovery of visual works is included.

Types of places included in TGN are inhabited places (cities, towns, villages), nations, empires, archaeological sites, named general areas, tribal areas, lost settlements (historically documented, but the precise location is unknown), and physical features. Names that reference a built work may be included, when the name serves as a place name; if it is also serves as a built work name, you may record it in CONA and link to TGN (places and built works have different attributes, thus are recorded in separate Vocabularies). Sizable areas within inhabited places may be included if they serve as place names, such as districts, neighborhoods, squares, and large parks. Street addresses are not included. Settlements that were planned but never built may be included, but legendary and fictional places are not included; they may be included in IA.

Various types of names for places are included. Records for modern places often include historical names; places may have various historical names that change over time. Alternative place names are included, such as indigenous names and official names. Codes and official abbreviations may be included in the name field; for example, ISO codes for nations are included. See the discussion of fields below for more information about flags used to denote codes. Names in multiple languages may be included. Various transliterations may be included. Misspellings may be included, provided they are found with some frequency in published sources, and therefore are useful for retrieval. Names that are considered "pejorative" or "avoid use" may be flagged.

What is excluded in TGN? While TGN includes lost settlements that have warrant in historical documentation, excluded are names of imaginary or legendary places that did not exist. These places may be recorded in the Getty Iconography Authority (IA). Generally, excluded also are names for underwater features and other physical features that are not required for cataloging and discovery of visual works or for creating historical hierarchies. Given that TGN is not comprehensive and is optimized for the domain of visual arts, many places found in generic GIS are excluded in TGN. Also, locally used abbreviations and names found in only one archival source are excluded. Street addresses are generally out of scope for TGN; if you require controlled street address as location identifiers in your local data, we advise that you use a local authority. The names of built works are generally out of scope for TGN, although they are occasionally included when used as a place name. Record built works in CONA. Overall, records that lack the minimal information for a TGN record are excluded (i.e., name, place type, broader contexts, warrant); see guidelines for contributions for more information regarding minimum contribution requirements.
More about Scope

Scope of ULAN

ULAN focuses on creators of the visual arts. It includes names, relationships, and biographical information for makers and other people and corporate bodies required for the documentation, collection, and discovery of rich information about art, architecture, and other material culture where the works are of the type collected by art museums and other repositories for visual cultural heritage, or that are architecture. Within scope are artists, architects, other makers, firms, and studios, both named and anonymous. Also included may be patrons (who often have input in the creative process) and repositories of art. Makers may be named (e.g., Katsushika Hokusai) or anonymous (e.g., Master of the Aachen Altar). ULAN includes makers of cultural visual works which are ceremonial or utilitarian in nature, even if not classified as art according to traditional Western perceptions. Appellations for creating cultures are included (e.g., unknown Aztec). Also included are repositories of art. Amateur artists may be included in ULAN if their work is of the type typically collected by art museums and information for all CORE ULAN fields is available, including a recognized published source that names or discusses the artist and their work (for example, a journal article or an entry in a museum catalog). Occasionally, names of certain donors, sitters, and other non-makers associated with the work may be included, although generally such names are out of scope.

What is excluded from ULAN? Filmmakers, musicians, actors, dancers, or other performing artists are out of scope for ULAN. The names of fictional and literary characters who may be the subject of the visual work are excluded from ULAN; they could be recorded instead in the Iconography Authority (IA), provided they are within scope for the IA. Records for people and corporate bodies that are named in documentation or archival materials about visual works, but whose identity and biographical information are unknown or unknowable are typically out of scope for ULAN. Attribution statements, including those naming studios or workshops, are outside the scope of ULAN. For example, when a painting is attributed to an artist or to some unknown hand in the workshop of a known artist (e.g., as might be expressed in an object record as attributed to Hokusai or follower of Rembrandt), these attribution statements are outside the scope of ULAN (attribution qualifiers are in AAT). In such cases, the attribution statement combines a qualifier that should be recorded in the object record, not included in ULAN, and possibly a link to a known artist (if applicable). Generic personal names, such as the word Brueghel, are excluded from ULAN because they do not represent a single definable entity. Overall, records that lack the minimal information for a ULAN record are excluded (i.e., name, nationality, role, and life dates or an estimation of when the person existed); see guidelines for contributions for more information regarding minimum contribution requirements.

Although occasionally the names of donors, sitters, and others who are only peripherally associated with the creation of the work may be included in ULAN, these people are not the focus of ULAN and are generally excluded. Filmmakers, musicians, actors, dancers, or other performing artists are excluded from ULAN are included only in the rare occasion when the people or their works are necessary to catalog particular visual works. Names of catalogers, conservators, field archaeologists, art historians, and authors who write about cultural works are typically excluded from ULAN. In general, if a repository includes names such as noted above in the catalog record, we advise that the names be maintained in a local authority rather than contributed to ULAN, because such names are likely needed locally but are not useful to the larger ULAN user community. Also excluded from ULAN are certain local names for people and corporate bodies who themselves are within scope for ULAN, but where these particular names are used only locally; for example, excluded are local abbreviations for names and name spellings found in only one archival document.

Please see further discussion in the guidelines for contributions and editorial guidelines regarding which names may be contributed to ULAN and which should instead be maintained in a local authority; you may consult the list of fields likely to be found in a work record and that may contain personal names, but which are out of scope for inclusion in ULAN.
Scope of CONA

CONA currently focuses on architecture, multiples, lost and destroyed works, works designed but not built, performance art, and works depicted in visual surrogates or other works. In general, the scope of CONA may include many types of visual works, including architecture and movable works such as paintings, sculpture, prints, drawings, manuscripts, photographs, textiles, basketry, ceramics, furniture, other visual media such as frescoes and architectural sculpture, performance art, archaeological artifacts, and various functional or ceremonial objects that are from the realm of material culture and of the type collected by museums. However, it is our goal to be ever more inclusive of various cultures and their visual works; thus objects recorded in CONA are not necessarily labeled as art according to traditional Western aesthetics. CONA records may represent built works or movable works, whether extant or historical, whether realized or conceptual. Works that are destroyed, disassembled, or planned but not constructed may be included. In CONA, data may be contributed from multiple contributors and other sources; the resulting compilation or linking of metadata could provide a rich resource for researchers and other users. The unique ID that CONA provides for works is seen as useful by members of the community for disambiguation of linked data about works; a concordance of the CONA ID and IDs for the work from other resources can enable a practical solution to the problem of uniquely identifying a work in the semantic Web and beyond.

What is excluded in CONA? In general, out of scope for CONA are objects in natural history or scientific collections, although these works indeed fit into the framework of CONA and may be included if collected in art museums. CONA may include artists’ films, but in general films, literary works, or musical works are out of scope for CONA. Limited exceptions may occur when such creations are considered visual works or produced by conceptual artists. CONA does not include records for corporate bodies, although the building that houses the corporate body could be included, even if it has the same name as the corporate body. For example the buildings of the National Gallery of Art in Washington, DC, are included in CONA; however, the corporate body that inhabits those buildings, also called the National Gallery of Art, is outside the scope of CONA (but within scope for ULAN).
Scope of IA

The domain of the IA is the visual arts. The scope of IA includes proper names and other information for named events, themes and narratives from religion/mythology, legendary and fictional characters, themes from literature, works of literature and performing arts, and legendary and fictional places. IA includes proper names not covered by the other Getty Vocabularies, ULAN, TGN, CONA, or terms in AAT. IA is unique in the following ways: The coverage of IA is multilingual, multicultural, and global; IA is not rooted in Western iconography, but culturally is universal in scope. Where there is overlap with other resources, such as Iconclass and US Library of Congress subject authorities, links are made between IA and these resources. IA also shares areas of uniqueness common to all the Getty Vocabularies, when compared to other resources covering similar topics: 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.

What is excluded in IA? In general, out of scope for IA are topics and names included in the other Getty Vocabularies. Generic terms are found in AAT; personal names of historical people are found in ULAN; names of real places are found in TGN; and names of visual works are found in CONA. Also excluded are characters, themes, narratives, and other topics within the general scope of IA, as noted above, but which are not needed for cataloging, researching, or discovery of visual works.
Purpose of Getty Vocabularies

**Purpose:** Getty Vocabularies are used for several purposes:

- **Cataloging:** For some users, the Getty Vocabularies are utilized as data value standards at the point of documentation or cataloging, to promote consistency in assignment of a term or to provide options among multiple terms referencing the same concept. The Vocabularies provide preferred names/terms and synonyms for people, places, and things. They also provide structure and classification schemes that can aid in documentation.

- **Linking:** For other users, the Getty Vocabularies are used in linking, in order to reference the unique identifier of the Vocabulary record, or to otherwise reconcile their data.

- **Retrieval:** For other users, the Getty Vocabularies aid in retrieval and discovery, as search assistants to enhance end-user access to online resources. These users may utilize synonymous terms, broader/narrower contexts, and other rich contextual data in search assistants, in database retrieval systems, and more broadly in a linked environment. The Vocabularies are rich knowledge bases that contain dozens of fields of rich contextual data about each concept, and semantic networks that highlight links and paths between concepts.

- **Research tools:** For other users, the Getty Vocabularies are used as look-up resources, valuable because of the rich information and contextual knowledge that they contain.

- **Other:** Other uses may be as a target for enriching free-text descriptions of cultural objects; and as a pivot vocabulary for coreferencing (interlinking) other art vocabularies.
About the Getty Vocabularies

AAT  TGN  ULAN  CONA  IA
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).

Facets are the upper levels of the AAT structure.

AAT is not organized by subject matter or discipline.

Brand Names Overview of Getty Vocabularies
Sample record (partial)

**Terms:**

*grabados al acero* (es-N) [1000429838]

*Stahlstiche* (de-N) [1000655952]

**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)

**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....

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

**Sources:** Griffiths, Prints (1996); Hunisett, 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)
Contributors are cited

AAT records are merged information from multiple contributors

 Getty Vocabularies grow through contributions from the expert user community

All information in a Getty Vocabulary record is attributed to a contributor and cites the published sources

- Getty Conservation Institute (Los Angeles, California)
- Morem, Missouri Remembers consortium (St. Louis, Missouri)
- BHA (Bibliography of the History of Art)
- Academia Sinica (Nankang, Taiwan)
- Netherlands Institute for Art History (RKD: Bureau AAT) (The Hague, The Netherlands)
- CHIN (Canadian Heritage Information Network)
- Staatliche Museen zu Berlin Preussischer Kulturbesitz (Berlin, Germany)
- Centro de Documentación de Bienes Patrimoniales (Dirección de Bibliotecas, Archivos y Museos) (Santiago, Chile)

<table>
<thead>
<tr>
<th>Preferred term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>steel engravings (visual works)</td>
<td>(C,U,English,AD,U)</td>
</tr>
<tr>
<td>steel engraving (visual work)</td>
<td>(C,U,English,AD,U)</td>
</tr>
<tr>
<td>engravings, steel (visual works)</td>
<td>(C,U,English,AD,U)</td>
</tr>
<tr>
<td>engravings on steel</td>
<td>(H,U,English,UF,U,U)</td>
</tr>
<tr>
<td>line engravings on steel</td>
<td>(H,U,English,UF,U,U)</td>
</tr>
<tr>
<td>鋼版刻印</td>
<td>(C,U,Chinese,(traditional)-P,D,U,U)</td>
</tr>
<tr>
<td>gàng bān kè yìn</td>
<td>(C,U,Chinese,(transliterated-H了一个年会))</td>
</tr>
<tr>
<td>gang ban ke yin</td>
<td>(C,U,Chinese,(transliterated-H一个年会))</td>
</tr>
<tr>
<td>kang pan ke yin</td>
<td>(C,U,Chinese,(transliterated-H一个年会))</td>
</tr>
<tr>
<td>staalgravure</td>
<td>(C,U,Dutch,P,D,U,U)</td>
</tr>
<tr>
<td>staalgravur</td>
<td>(C,U,Dutch,AD,U,U)</td>
</tr>
<tr>
<td>gravures sur acier</td>
<td>(C,U,French-P,D,U,PN)</td>
</tr>
<tr>
<td>gravure sur acier</td>
<td>(C,U,French,AD,U,SN)</td>
</tr>
<tr>
<td>Stahlstiche (visuelle Werke)</td>
<td>(C,U,German,AD,U)</td>
</tr>
<tr>
<td>Stahlstich (visuelles Werk)</td>
<td>(C,U,German-P,A)</td>
</tr>
<tr>
<td>gravuras em metal</td>
<td>(C,U,Portuguese-P,D,U,PN)</td>
</tr>
<tr>
<td>gravura em metal</td>
<td>(C,U,Portuguese,AD,U,SN)</td>
</tr>
<tr>
<td>grabados al acero</td>
<td>(C,U,Spanish-P,D,U,PN)</td>
</tr>
<tr>
<td>grabado al acero</td>
<td>(C,U,Spanish,AD,U,SN)</td>
</tr>
<tr>
<td>grabado en acero</td>
<td>(C,U,Spanish,UF,U,SN)</td>
</tr>
</tbody>
</table>
View of the AAT hierarchy

- Indentation: 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)
• **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*).
### TGN ID: 7011179

#### Names:
- Siena (pref,it,en-P) [47413]
- Sienne (fr-P) [1002860953]
- Σιένα (el-P) [1002038443]
- 锡耶纳 (zh-P) [1002038446]
- Сиена (ru) [1002038445]
- シエーナ (ja) [1002038441]
- Sienese (adj) (en) [1159549]
- Senae (hist.) [181416]
- Sena Julia (hist.) (la) [181415]
- Sena (hist.) [181414]

#### Date:
- Medieval: Start = 800 End = 1500
- Etruscan: Start = -800 End = 200

#### Hierarchical Relationships (poly.):
- World (facet)
  - ...Europe (continent)
  - ......Italy (nation)
  - ..........Siena (province)
  - .............Siena (inhabited place) (Current)

#### 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

#### Contributors:
- VP, BHA, Avery, GRI

#### Sources:
- Annuario Generale (1980); NGA/NIMA database (2003-)
- Library of Congress Authorities n 79013822; UNESCO World Heritage Centre [online] (1992-);
- VIAF: Virtual International Authority File [online] (2009-) VIAF ID: 239842096 (Geographic)
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)
ULAN, Union List of Artist Names®

Sample record

**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 Rinpā-school master Tawaraya Sōri [1500235401]

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

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

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

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

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

**Nationalities:**
Japanese (pref)

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

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

**Assocative 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

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., Xibalba, Yemonja, शिव, Shiva, Bouddha couché, Flood of Deucalion, Viaggio dei Re Magi, French Revolution, Olouaiipilele, Niflheim, Mithras)
• **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-P

**Sources:** Bowker (1997); Dunhuang (2010)

Avalokitesvara [5001067]

Avalokitesvara [5003150]

अवलोकितेश्वर (sa) [5001068]

Spyan ras gzigs [5002308]

**Hierarchical Relationships**

Top of the IA hierarchies

Legend, Religion, Mythology

Buddhist iconography

Buddhist characters

Avalokiteshvara (Buddhist iconography)

**Vocab links**

role/characteristic is ... Bodhisattva [AAT]

symbolic attribute is ... lotus [AAT]

culture/religion is ... Mahayana (Buddhism) [AAT]

culture/religion is ... Theravada (Buddhism) [AAT]

**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-P

**Sources**

Bowker, Oxford Dictionary of World Religions (1997); Huntington, Art of Ancient India (1985); Encyclopedia Britannica Online (2022-);

**LC:** LC control no.: sh 85010492
CONA, Cultural Objects Name Authority® titles, artist attribution, creation dates, relationships, and location for works; focuses on architecture, multiples, works depicted in other works, lost works, designed but not built (107,493 titles) (e.g., Hagia Sofia, Αγία Σοφία, Adinatha Temple, Flatiron Building, The Lacemaker, Merlettaia, La Dentellièrè, Lion Throne Room, 神奈川沖浪, Great Wave, Die große Welle)
CONA ID: 700002923

Titles/Names:
Temple of Heaven (pref- en) [1000016889]
Display Date: renamed in the 16th century Start: 1521 End: 9999
Contrib: JPGM-P; BWR; BHA

Locations:
Location 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 of Beijing, comprises three buildings are built in a straight line.

Contributors:
JPGM; VP; GRISC; BHA; BWR;
What Do We Do?

AAT    TGN    ULAN    CONA    IA
Getty was a trailblazer in committing resources to standards and vocabularies for art information in the 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]

1997

History

Art History Information Program (AHIP)

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

*1970s, Williamstown, MA
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

 History

 International Terminology Working Group (ITWG)

[Visual of group photo]
History

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 Open Data Commons Attribution License (ODC-By) 1.0
- **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*

https://www.getty.edu/research/tools/vocabularies/
Meet the Getty Vocabulary Program (GVP)

- PhD or MA in Art History, or MLIS with strong Art History
- All are recognized experts in vocabulary creation
- Cross-trained on all Getty Vocabularies

Contact us: vocab@getty.edu
What do we do?

- Getty Research Institute
- Vocabs grow through contributions: We train contributors, process incoming contributions, 1000s per year
- Is data compliant with standards, within scope, correct? Updates published regularly by Getty Digital
- Contact us: vocab@getty.edu

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

Our Workflow
Our Workflow

Coordinating contributions

• Nurturing relationships with contributors
• Advising re. mapping their existing data to format for loading into our editorial system
• Advising re. translation methodology and content issues
• Meetings and online conversations
• Receiving contributions, preprocessing, transforming to XML, then contribution is loaded
• Outreach, workshops, individual training for users and contributors
Processing records

• Contributors’ data is loaded and processed by the Getty Digital team and the Getty Vocabulary Program
• Data is merged, normalized, and published
• Exported data is refreshed for users every month
• Releases: Online search, Web services APIs, LOD, XML, and relational tables

At any time, could be 100s of thousands of candidate records, contributed but still in process

Editors have monthly quotas for work done to allow anticipation of time frame for publications to ensure not too much time is spent on unsolvable tasks
Merging data in one record

- Getty Vocabularies merge contributed records representing the same concept
- Example from ULAN: Three contributions; are any of these records for the same person? Yes, 1st and 3rd rows
- Merged by algorithm, if possible; if not, merged by editors

<table>
<thead>
<tr>
<th>ULAN ID</th>
<th>Matching name</th>
<th>Display biography</th>
<th>Roles (AAT-controlled)</th>
<th>Nationality (AAT-controlled)</th>
<th>Estimated birth date</th>
<th>Estimated death date</th>
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</thead>
<tbody>
<tr>
<td>500017409</td>
<td>Guardi, Francesco</td>
<td>Venetian painter, 1712-1793</td>
<td>artist painter landscapist</td>
<td>Venetian Italian</td>
<td>1712</td>
<td>1793</td>
</tr>
<tr>
<td>500312969</td>
<td>Guardi, Francesco</td>
<td>Italian noble, born 1514</td>
<td>noble</td>
<td>Italian</td>
<td>1514</td>
<td>1614</td>
</tr>
<tr>
<td>500412666</td>
<td>Guardi, Francesco</td>
<td>Italian artist, ca. 1712-1793</td>
<td>artist</td>
<td>Italian</td>
<td>1707</td>
<td>1793</td>
</tr>
</tbody>
</table>

Overview of Getty Vocabularies

- Contributors’ data is loaded and processed by the Getty Digital technical team and the Vocabulary Program editorial team
- Data is merged, normalized, and published
- Refreshed for users every two weeks
- Releases: Online search, XML, relational tables, APIs, LOD

Images may be under additional copyright
ULAN record is a merged, homogenous entity

Merging data in one record

Relationships and linking are built into and among Getty Vocabularies

ULAN record is a merged, homogenous entity

Merged in one record

Attribution to contributor and source is maintained, but merged and unified, and various “preferred” data is flagged

Contributors
AVERY, BHA, GRISC, GRL, GRLPA, PROV, VP, WCI, WCP, WL-Courtauld

Sources
Avery Authority files (1963-)
Harald Szeemann papers, Finding Aid, GRI Special Collections (2011-)
J. Paul Getty Museum, collections online (2000-)
Library of Congress Authorities database (n.d.) n 50074509
M. Knoedler & Co. records, Finding Aid, GRI Special Collections (2012-)
Provenance Index Databases, Authority file (1985-)
RILA/BHA (1975-2000)
Witt Library, Authority files
ULAN record is a merged, homogenous entity

Nationalities:
Venetian (preferred)

Roles:
artist (preferred)

Birth and Death Places:
Born: Venice (Venezia province, Veneto, Italy) (inhabited place)
Died: Venice (Venezia province, Veneto, Italy) (inhabited place)

Related People or Corporate Bodies:
member of .... Guardi family
(parent of .... Guardi, Giacomo
(sibling by marriage (in-law) of .... Tiepolo, Giovanni Battista

Barbara Guardi married Tiepolo in 1719

sibling of .... Guardi, Antonio
sibling of .... Guardi, Niccolò
Usage of the Vocab data

- Online Web searches
- Access to training materials and editorial guidelines
- Highest number of pages accessed at GRI every month (17,000 page views, 200,000 queries)
- Among the highest at Getty overall
- Demonstrating usefulness is important to proving the value of the project, re. budgets, etc.

In addition, Getty Vocabularies released as LOD with very high use
- AAT and other vocabs available at satellite sites and in vendor systems

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<thead>
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<th>No.</th>
<th>Page</th>
<th>Views</th>
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<td>GRI list of resources</td>
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<td>6</td>
<td>Exhibition: monumentality</td>
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</tr>
<tr>
<td>15</td>
<td>Vocabs: CDWA (cataloging rules for art)</td>
<td>1,143</td>
</tr>
</tbody>
</table>
Usage of the Vocab data

- Vocabulary data is licensed and used by hundreds of institutions and vendors
- Collections management systems (e.g., TMS)
- We contribute to VIAF
- Now linking vocabulary data in LOD in hundreds or thousands of new ways

GRI (with ULAN and TGN) contributes to VIAF, the Virtual International Authority File.

Link to other sources in Linked Open Data
Getty Vocabularies and LOD

AAT   TGN   ULAN   CONA   IA
Traditional use of Vocabularies for retrieval focuses on the names

- If a user asks for one name/term, all of the synonyms can be used for retrieval
- For example, if a user searches on “Giovanni da Bologna”...

“giambologna” OR “giovanni da bologna” OR “giovanni bologna” OR “jean boulogne” OR “bologna, giovanni da”

From ULAN

Giambologna
Giovanni da Bologna
Giovanni Bologna
Jean Boulogne
Jean de Boulogne
Bologna, Giovanni da
Used for Retrieval

• New methods and LOD can incorporate hierarchical and associative relationships, and other links or inferred relationships to answer more complex questions and aid serendipitous discovery.

Associative relationships

Giambologna (Flemish sculptor and architect, 1529-1608, active in Italy)

Marie de Medici (French queen, patron, 1573-1642)

Tacca, Pietro (Italian sculptor and architect, 1577-1640)

Display Date: from 1592
Start Date: 1592   End Date: 1608
What Is Linked Open Data (LOD)?

- The AAT, TGN, and ULAN are now available as LOD
- They are published under the Open Data Commons Attribution License (ODC-By) 1.0

- When data is linked and open, it means that data is structured and published according to the principles of Linked Data, so that it can be both interlinked and made openly accessible and shareable on the Semantic Web. The goal of linked open data is to allow data from different resources to be interconnected and queried.

- In order for data to be understood and processed automatically by computers, data in records or about resources must be expressed in a standard format. Each thing (for example, a museum object, a place, or a person) must be represented by a persistent identifier (known as a Uniform Resource Identifier (URI)). A Resource Description Framework (RDF) is a language or format for describing things as well as the relationships between things as simple properties and values (known as 'triples'), while things are represented using URIs.
Getty Vocabularies are linked to each other
Getty Vocabularies providing conduits to links in the cloud
Appendix A: What Are Controlled Vocabularies

AAT  TGN  ULAN  CONA  IA
What Are Controlled Vocabularies?

• A controlled vocabulary is an organized arrangement of words and phrases
• Typically includes preferred and variant terms
• Has a defined scope or describes a specific domain

Purpose of Controlled Vocabularies

• To provide terminology to catalog and retrieve information
  • To capture the richness of variant terms
  • For some users, to promote consistency in assignment of the same terms to similar content
  • In retrieval, to utilize variants and broader/narrower contexts
Controlled vocabularies are organized sets of controlled terminology values (often with other information as well)

Controlled format refers to rules concerning the allowable data types and formatting of information

Fields may have controlled format in addition to being linked to controlled vocabulary

Or the controlled format may exist in the absence of any finite controlled list of acceptable values
Controlled format

- May govern the expression of Unicode or other characters in either a free-text field or in a field that is linked to a controlled vocabulary

- Also for fields where numbers or codes are used
  - E.g., recording measurements, geographic coordinates
  - May regulate the number of digits allowed, the expression of decimals and negative numbers, etc.
  - *Ideally in compliance with ISO, NISO, or another appropriate standard*
Controlled Vocabularies vs. Controlled Format

Which fields here are controlled format, which use controlled vocabulary?

Materials/Techniques Description: egg-tempera paint with tooled gold-leaf halos on panel
Role: medium  Material Name: egg tempera | gold leaf
Role: support  Material Name: wood panel
Technique Name: painting | gold tooling

Dimensions Description: comprises 10 panels; overall: 280 x 215 x 17 cm (110 1/4 x 84 5/8 x 6 3/4)
Extent: components  Value: 10  Type: count
Value: 280  Unit: cm  Type: height
Value: 215  Unit: cm  Type: width
Value: 17  Unit: cm  Type: depth

Display
Indexing with controlled terms
Display
Indexing with controlled format

AAT

Overview of Getty Vocabularies
Types of Controlled Vocabularies

• Most controlled vocabularies in art indexing are structured vocabularies

• Structured vocabulary = emphasizes relationships

Relationships in General

• Connections between terms and between concepts

  Are a rose window and a Catherine wheel the same thing? How is pot-metal glass related to the more general term stained glass?

• Between equivalents (synonyms)

• Other relationships = hierarchical and associative (links that organize concepts and provide context)
## Types of Controlled Vocabularies

The most common types of controlled vocabularies used for art and architecture information

- subject heading lists
- simple controlled lists
- synonym ring lists
- taxonomies
- thesauri
Subject Heading Lists

Uniform words or phrases intended to be assigned to books, articles, or other documents in order to describe the subject or topic of the texts and to group them with texts having similar subjects

*Examples:*

**Library of Congress Subject Headings (LCSH)**

- Bicycle racing--United States
- Medical Subject Headings (MeSH)
  - Embryonic and Fetal Development

- Typically arranged in alphabetical order, with cross-references between the preferred and other nonpreferred headings
- Differ from other vocabularies = precoordination of terminology = combine several unique concepts together in a string
Other Headings

- Other types of headings or labels may be used to uniquely identify or disambiguate one vocabulary entry from another.

  - E.g., name of a creator may be listed with a short biographical string to form a heading or label for display in a work record.

Pierre Koenig (American architect, 1925-2004)

- name
- display biography
Label: Case Study House No. 21 (house; architect: Pierre Koenig (American architect, 1925-2004); 1956-1958; renovated 1998)

Examples of headings in object record
Controlled Lists

A controlled list is a simple list of terms used to control terminology

A well-constructed controlled list, the following is true:

• each term is unique
• terms are not overlapping in meaning
• terms are all members of the same class (i.e., having the same level of rank in a classification system)
• terms are equal in granularity or specificity
• terms are arranged alphabetically or in another logical order

- Should be derived from larger published standard vocabularies if appropriate

- They are best employed in certain fields of a database where a short list of values is appropriate and where terms are unlikely to have synonyms or ancillary information
Controlled Lists

**Pick Lists**

Lead users to a small set of choices of terms for a given field

Often implemented as drop-down or other types of lists

- From the end-user perspective, such short lists may be easier to navigate than more complex lists, particularly for nonspecialist users
Controlled Lists

*Pick Lists*

In cataloging systems, advantage of such lists = cataloger or indexer has only short list of terms from which to choose

Thus ensuring more consistency and reducing the likelihood of error

Example of a pick list from The Museum System (TMS) application for the J. Paul Getty Museum

- architecture
- armor
- books
- coins
- decorative arts
- drawings
- implements
- jewelry
- manuscripts
- miscellaneous
- paintings
- photographs
- sculpture
- site installation
- texts
- vessels
Controlled Lists

*Pick Lists*

In cataloging systems, advantage of such lists = cataloger or indexer has only short list of terms from which to choose

Thus ensuring more consistency and reducing the likelihood of error

- Dozens of areas of a work record may be better suited for a short controlled list rather than a more complex controlled vocabulary

  Classification field, Title Type (e.g., artist’s, descriptive, inscribed, etc.), Title Language (e.g., English, French, German, Italian, Spanish, etc.), or Title Preference (e.g., preferred, alternate)

- **Disadvantage** is that it limits choices to cataloger or end-user; if used in retrieval would not allow retrieval by synonyms and related terms
Synonym Ring Lists

• Simple sets of terms considered equivalent for the purpose of retrieval

• Catalogers do not use synonym rings for indexing; used behind the scenes of an electronic information system

• Used to broaden retrieval (query expansion): may contain near-synonyms that have similar or related meanings rather than only terms with true synonymy

• Used with texts, not generally with fielded data

• Best when constructed by an expert in the content and for a specific text
Authority Files

Sets of established names or headings and cross-references to the preferred form from variant or alternate forms

- Authority control refers as much to the methodology of application as to a particular controlled vocabulary

- Any listing of terms, names, or headings that distinguishes between a preferred and variant names or headings may be used as an authority

- Getty Vocabularies are non-authoritarian authorities; preferred term is flagged (term used most often in scholarly literature in language of the record) but users may use any term in the record if they wish

LC Control Number: n 79003969

HEADING: Moses, Grandma, 1860-1961

000 00578cz a2200193n 450
001 1418836
005 19910703055707.6
008 790117|n acannaab |a aaa
010 __|a n 79003969
035 __|a (DLC)n 79003969
040 __|a DLC |c DLC |d DLC-R
100 10|a Moses, |c Grandma, |d 1860-1961
400 00|a Grandma Moses, |d 1860-1961
400 10|w m a |a Moses, Anna Mary Robertson, |d 1860-1961
400 10|a Mózesu, |c Gúuramna, |d 1860-1961
670 __|a Her Grandma Moses ... 1946.
670 __|a Her Gúuramna Mózesu ten, 1990: |b t.p. (Grandma Moses)
952 __|a RETRO
953 __|a xx00 |b xx00
Taxonomies

A taxonomy = orderly classification for a defined domain
Comprises controlled vocabulary terms organized into a hierarchical structure

- A taxonomy may differ from a thesaurus in that it generally has shallower hierarchies and a less complicated structure
- For example, it often has no equivalent (synonyms or variant terms) or related terms (associative relationships)
- Scientific classifications of animals and plants are well-known examples of taxonomies
Alphanumeric Classification Schemes

Controlled codes (letters or numbers, or both letters and numbers) that represent concepts or headings

- Generally have an implied taxonomy that can be surmised from the codes

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<tr>
<th>Dewey</th>
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<th>General Subject</th>
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<td>010, 020, 090 Z</td>
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<tr>
<td>030 AE</td>
<td>Encyclopedias</td>
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<td>050 AP</td>
<td>Periodicals</td>
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<td>060 AS</td>
<td>Academies, Societies</td>
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<td>070 PN</td>
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<td>100 B-BJ</td>
<td>Philosophy (Gen.)</td>
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<td>Speculative Philosophy</td>
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<td>140, 180, 190 B</td>
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<td>220 BS</td>
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<td>240, 250 BV</td>
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<td>Christianity</td>
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<td>280 BX</td>
<td>Christian Denominations</td>
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<td>300 H</td>
<td>Soc. Sci. (General)</td>
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<td>580 QK</td>
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<td>600 T-TX</td>
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<td>670, 680 TS, HD</td>
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<td>710 SB</td>
<td>Plant culture</td>
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<td></td>
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<tr>
<td>750 NT</td>
<td>Painting</td>
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</tr>
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</table>
Ontologies

Formal, machine-readable specifications of a conceptual model

Not a controlled vocabulary, but use one or more controlled vocabularies and expresses the vocabulary in a representative language to express relationships

- Ontologies generally divide the realm of knowledge that they represent into the following areas: **individuals, classes, attributes, relations, and events**

- Ontologies used in the Semantic Web, artificial intelligence, software engineering, and information architecture

A detail of a sample ontology for Vincent van Gogh’s *Iris* and Henri Matisse’s *Still Life*, illustrating how the works are part of a subset of oil paintings under the category paintings

**Overview of Getty Vocabularies**
Folksonomies

Assemblages of concepts represented by terms and names (called tags) that are compiled through social tagging; became prominent ca. 2004

Do not typically have hierarchical structure or preferred terms for concepts, and they may not even cluster synonyms

Not considered authoritative because they are typically not compiled by experts

- Can be useful in situations where controlled tagging is not possible
- Potential for enhanced retrieval = by linking folksonomies to more rigorously structured controlled vocabularies
Thesaurus: A semantic network of unique concepts

Thesauri may be monolingual or multilingual

Thesauri may have the following three relationships:

- Equivalence Relationships
- Hierarchical Relationships
- Associative Relationships
Using Multiple Vocabularies

Catalogers of art information require multiple vocabularies because no single vocabulary provides the full set of terminology needed to catalog or index a given set of cultural heritage data.

- A combination of vocabularies is necessary for indexing.
- A separate combination may be necessary for retrieval (or at minimum the cataloging vocabularies may be used differently in retrieval).
CONA is compliant with CDWA and CCO
What is CDWA?

Categories for the Description of Works of Art

- CDWA includes both a conceptual framework of elements and relationships, and cataloging rules for describing, documenting, and cataloging cultural works and related images
- Includes 540 elements
- Agreed upon best practice based on consensus of expert group who met for years
- Primary focus is art and architecture, including but not limited to prints, manuscripts, paintings, sculpture, photographs, built works, and other visual media
- Also covers many other types of cultural objects, including artifacts and functional objects from the realm of material culture

CONA is based on CDWA
For the Work
For Images of the Work
Authorities

Comprehensive set of 540 elements
9 core elements

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

Overview of Getty Vocabularies
What is CCO?

Cataloging Cultural Objects

- Subset of CDWA
- Manual for describing, documenting, and cataloging cultural works and their visual surrogates
- Primary focus is art and architecture, including but not limited to prints, manuscripts, paintings, sculpture, photographs, built works, and other visual media
- Also covers many other types of cultural objects, including artifacts and functional objects from the realm of material culture

Published by the American Library Association
Available at the ALA site, Amazon.com, etc.
What is CCO?

- For the Work
- For Images of the Work
- Authorities

- 116 elements total
- 9 core elements

Chapter 1: Object Naming
  Work Type / Title
Chapter 2: Creator Information
  Creator / Creator Role
Chapter 3: Physical Characteristics
  Dimensions / Materials and Techniques /
  State and Edition/ Additional Physical Characteristics
Chapter 4: Stylistic and Chronological Information
  Style / Culture / Date
Chapter 5: Location and Geography
  Current Location / Creation Location /
  Discovery Location/ Former Location

Chapter 6: Subject
  Subject
Chapter 7: Class
  Class
Chapter 8: Description
  Description / Other Descriptive Notes
Chapter 9. View Information
  View Description / View Type / View Subject / View Date

Authority 1: Personal and Corporate Names
Authority 2: Geographic Places
Authority 3: Concept Authority
Authority 4: Subject Authority

What is CCO?

Overview of Getty Vocabularies
CDWA and CCO are mapped to 13 other standards.

You should be able to express your data in multiple formats and multiple standards.
CDWA and CCO are mapped to 13 other standards. A project should be able to express data in multiple formats and multiple standards:

- CDWA: The Categories for the Description of Works of Art
- CCO: Cataloging Cultural Objects
- CONA: Cultural Objects Name Authority
- CIDOC CRM: The International Committee for Documentation, Conceptual Reference Model (CRM)
- LIDO: Lightweight Information Describing Objects
- CDWA Lite: CDWA Lite XML schema
- VRA Core: The Visual Resources Association Core categories 4.0
- MODS: Metadata Object Description Schema
- Dublin Core: Dublin Core Metadata Initiative
- DACS: Describing Archives Content Standard
- EAD: Encoded Archival Description Document Type Definition (DTD)
- Object ID: Object ID international standard for police and customs agencies
- CIMI: Consortium for the Computer Interchange of Museum Information attribute set, Z39.50 Profile
- FDA Guide: Guide to the Description of Architectural Drawings
Common practice and Best practice

- **CCO/CDWA are based on best practice**
- **Both CCO and CWDA are the result of consensus** reached by groups representing a broad spectrum of prominent professionals in the museum, art library, visual resources, special collection, and archives communities
- Both CCO and CDWA committees agreed on sets of elements and rules for cataloging based on existing common practice in their professions
- But going further, to advise best practice for documenting cultural heritage works
- To both **uniquely identify the works** for maintenance by the responsible institution and to researchers
- And to provide enough additional information to **allow scholarly research and retrieval**
Key principles of good cataloging

- **What is the focus?** Establish the logical focus of each Record:
  - a single item
  - a work made up of several parts
  - a physical group or collection of works
  - an image of a work

- **Core elements:** Include all of the core required CCO/CDWA elements

- **Cataloging rules:** Follow the CCO/CDWA rules; make and enforce additional local rules to allow effective retrieval, re-purposing, exchange, and linking of information

- **Terminology:** Use published controlled vocabularies, such as Getty Vocabularies. Use local controlled lists as necessary

- **Consistency:** Be consistent in all aspects of entering data and in establishing relationships between entities

- **Metadata standards:** Ensure that your underlying data structure, including relationships, is compliant with (or mappable to) established metadata standards

- **Your system:** As far as is possible, do not allow limitations of a cataloging system to cause distortion of the data
  - E.g., do not put two values into one field due to system limitations. Your system will change in the future; your data should survive migration
Thank you.

Patricia Harpring
Managing Editor
Getty Vocabulary Program
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vocab@getty.edu