



Mikala

With great power comes great responsibility: democratizing cultural heritage institutions (or lack thereof)

TODAY'S SPEAKERS



Hanna Bertoldi



Peggy Griesinger



Mikala Narlock

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Agenda

- ★ Marble Case Study (University of Notre Dame)
- ★ Ethical Concerns of LOD NARs
- ★ Are online collections democratized?



1. MARBLE

Museum, Archives, Rare Books, and Library
Exploration platform

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MARBLE

- ★ 3 Year Andrew W. Mellon Grant
 - ★ Unified content discovery
- ★ Extensive user testing, internal and external

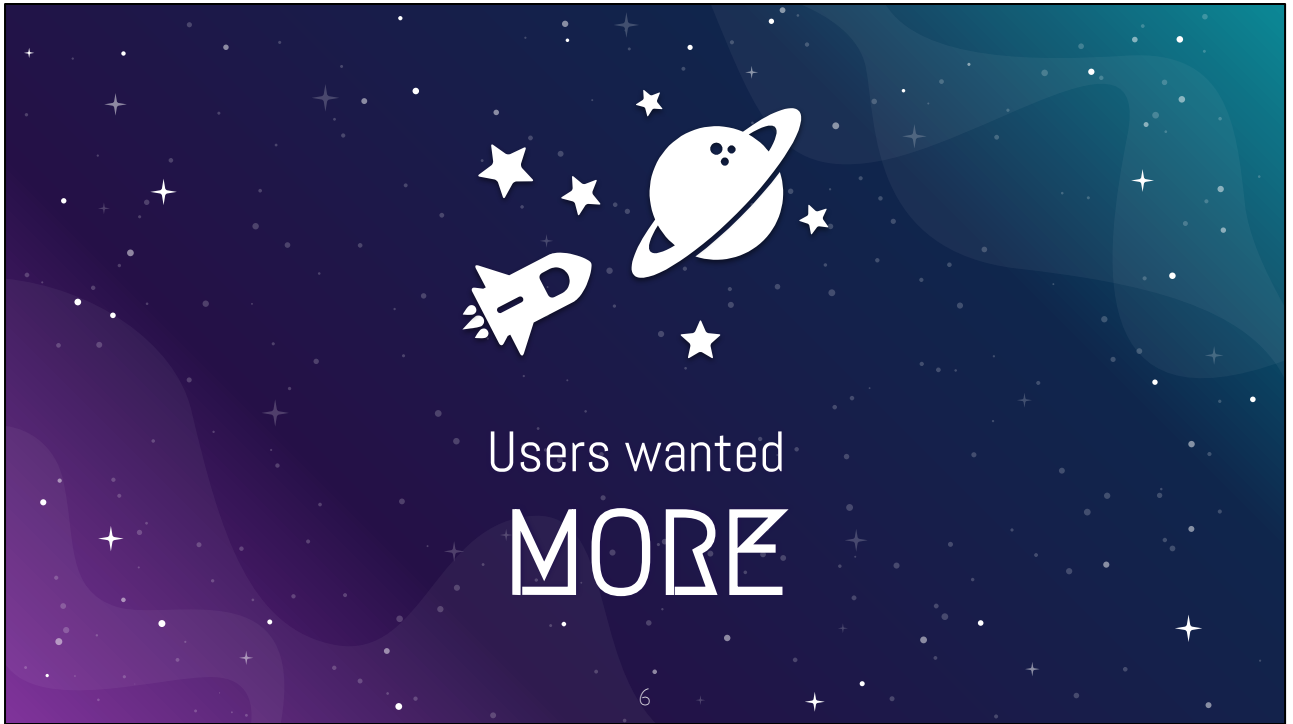
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At the university of notre dame, where Peggy currently works and Hanna and I recently worked, we were part of a three year grant to create a unified discovery platform for digital collections. Drawing content from the campus art museum and the university library, which included rare books and university archives. It is important to note that the developed system harvests metadata directly from source systems. Our team maps source metadata to unified fields and does some work with linked data to expand searches (which Hanna and Peggy can talk about in more detail if you're interested!)

In the development of this product, especially for the user interface, there was extensive user testing. While this includes what you might expect from campus users-- students, faculty, and staff-- it is worth noting that this system was also tested with internal stakeholders, namely library and museum faculty and staff, who we anticipate will leverage this system in their daily tasks.

While some of the feedback was about design, we received a lot of comments about the metadata on the site. While the users might not have called it that, because we harvest metadata, there were some jargony terms that really threw our users -- for example, two-dimensional non projected medium as an item format-- which we renamed.



But the other thing we found, almost universally, was that users really wanted MORE information. They wanted more robust descriptions, they wanted a pretty extensive cataloging of items, especially in archival records, and, most importantly for today's conversation....



USERS WANTED PERSONAL INFORMATION

What art can I use to celebrate Asian American and Pacific Islander Heritage Month on social media?

I want to view all works--art and literature--from LGBTQ+ creators.

How many works do you have by women artists?

Can I browse all digitized African American literature?

They also wanted more personal information about creators and about depictions OF certain identity groups.

These were the kinds of questions we received-- now, I've only highlighted race, ethnicity, gender, and sexual orientation, but other identity affiliations could be religious belief, national origin, or able-bodiedness

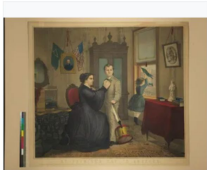
As you might have noticed, these questions are all about 'otherness,' specifically otherness from the perspective a heteronormative white phallogocentric worldview

But these are questions we received, and continue to receive, constantly.

LINKED DATA

- ★ LCSH and Getty Vocab
- ★ Routine harvesting
- ★ APIs for term expansion
- ★ Lightweight, practical solution
- ★ Met user needs
- ★ Met grant deliverables
- ★ Worked within labor and time constraints

Related Items



St. Patrick's Day in America
Duval & Hunter, lithographer



Reading the Emancipation
Proclamation

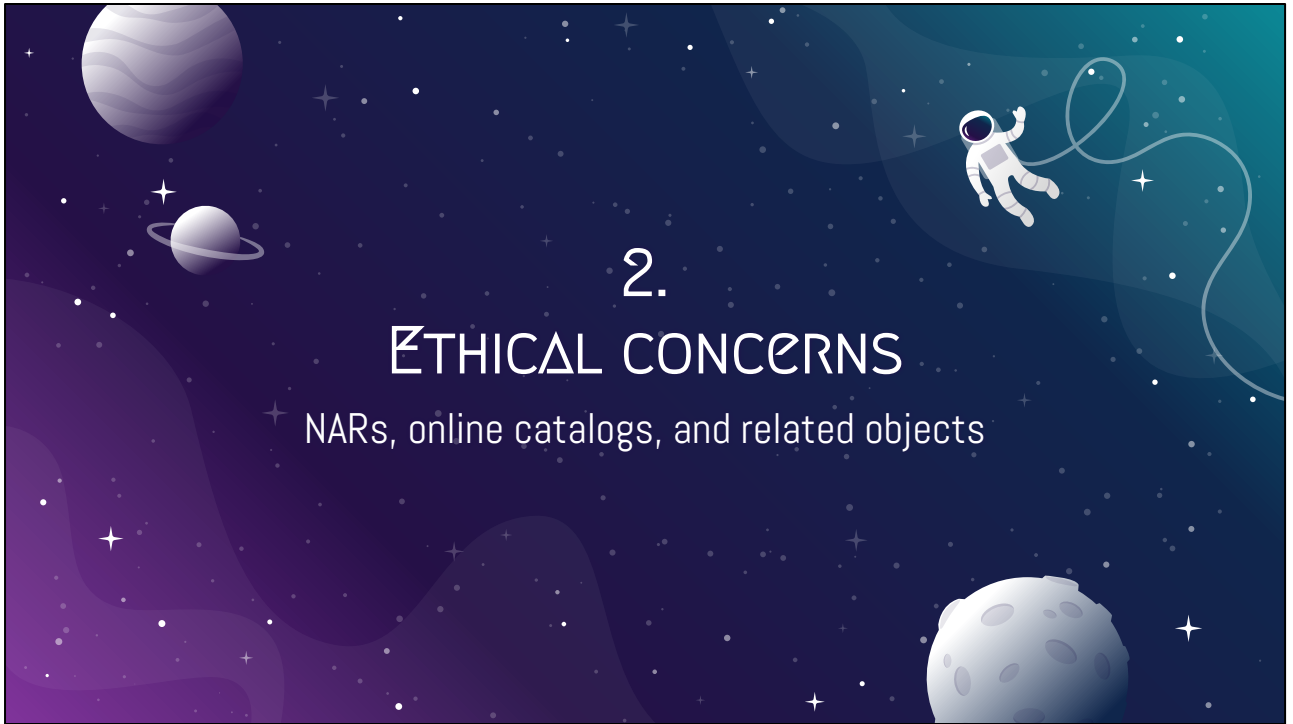


The charge of the First Maryland
Regiment at the death of Ashby

Drawing from the vocabularies used by our institutions (namely LCSH and Getty) our developers created mechanisms to harvest records regularly and leveraged APIs



SHOULD WE USE LOD TO
MEET THIS USER NEED?



2.

ETHICAL CONCERNS

NARs, online catalogs, and related objects


Hanna



ETHICAL CATALOGING OF PERSONAL CREATOR METADATA


- ★ **Cataloging PII of living creators with consent**
- ★ Need terms in all cases, not just "other" identities

- We also wanted to use LOD NARs from LC and Getty ULAN, but came across some ethical concerns.
 - If we agree that the ethical way to catalog living people is to ask their consent before recording aspects of their identity, how do we know that linked open data name authority records have done this? The problem is that we don't. We want creator consent to be explicitly stated in the record before using LOD to enhance our own data.



Research Home » Tools » Union List of Artist Names » Full Record Display

Union List of Artist Names® Online
Full Record Display

Click the  icon to view the hierarchy.

Semantic View (JSON, JSONLD, RDF, N3/Turtle, N-Triples)

ID: 500466503
Page Link: <http://vocab.getty.edu/page/ulan/500466503>

Record Type: **Person**

MacWeeney, Alen (Irish photographer, born 1939)

Names:
 MacWeeney, Alen (**preferred**, U, ~~Irish~~, Dutch-P, NA)
 Alen MacWeeney (U, display)
 MacWeeney, Allen (U)
 McWeeney, Alen (U)

Nationalities:
 Irish (**preferred**)
 American

Roles:
 artist (**preferred**)
 photographer

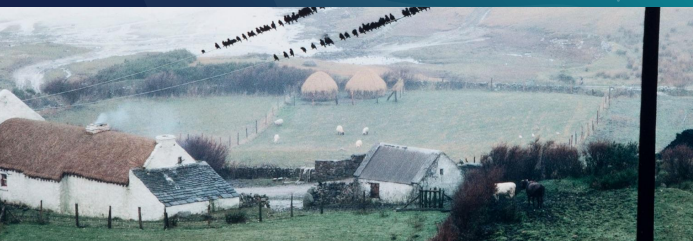
Gender: male

Birth and Death Places:
 Born: [Dublin \(Dublin, Ireland\)](#) (inhabited place)

Related People or Corporate Bodies:
 student of [Avedon, Richard](#)
 (American photographer, 1923-2004) [500013773]
 student of [Brodovitch, Alexey](#)
 (Russian photographer and magazine art director, 1898-1971, active in the United States) [500125873]

List/Hierarchical Position:
 .. Persons, Artists
 .. MacWeeney, Alen (I,U)

Biographies:
 (Irish photographer, born 1939) [VP Preferred]
 (American artist, born 1939) [MoMA]
 (Irish photographer, 1939-) [RKD]



Sources and Contributors:

Alen MacWeeney [MoMA]
 [Artists, Museum of Modern Art \(MoMA\) New York \(2000-\)](#)
 MacWeeney, Alen [MoMA Preferred, RKD Preferred]
 [Artists, Museum of Modern Art \(MoMA\) New York \(2000-\)](#)
 [RKD Artists database \(2000-\)](#) 308040
 MacWeeney, Allen [RKD]
 [RKD Artists database \(2000-\)](#) 308040
 McWeeney, Alen [RKD]
 [RKD Artists database \(2000-\)](#) 308040

Subject: [MoMA, RKD, VP]
 [RKD Artists database \(2000-\)](#) 308040

- From working on an exhibition of Alen MacWeeney photographs, I learned from personal correspondence with him that he wanted to be identified as Irish instead of American. I reached out to ULAN to update their record, which they did, but I was disappointed that they did not cite my email correspondence with the artist as the source of this change.
- There is no change log on ULANs records to indicate when this change occurred.
- We think that adding when personal identifiable information is verified with the consent of the living person that this information should be explicitly identified as such in linked open data name authority records.




ETHICAL CATALOGING OF PERSONAL CREATOR METADATA


- ★ Cataloging PII of living creators with consent
- ★ **Need terms in all cases, not just “other” identities**

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- The second issue that we found with using LOD NARs was that identities were inconsistently recorded. We need all kinds of identities recorded in name authority records for searches to be accurate and fair and not just when it falls outside of the “norm.”



Museums, Archives, Rare Books & Libraries Exploration



UNIVERSITY OF
NOTRE DAME

Home

Search

Menu

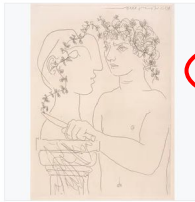
Home

Search...

Creator: Pablo Picasso (Spanish, 1881 - 1973)

Search Results

Relevance



Young Sculptor at Work [Jeune Sculpteur au Travail]
from the Vollard Suite [Suite Vollard]


Pablo Picasso (Spanish, 1881 - 1973)

1933

Feedback

Research


Research Home • Tools • Union List of Artist Names • Full Record Display



Union List of Artist Names® Online

Full Record Display

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

Click the  icon to view the hierarchy.

[Semantic View \(JSON, JSONLD, RDF, N3/Turtle, N-Triples\)](#)

ID: 500009666 **Record Type:** [Person](#)

Page Link: <http://vocab.getty.edu/page/ulan/500009666>

Picasso, Pablo (Spanish painter, sculptor, and printmaker, 1881-1973)

Note: Long-lived and very influential Spanish artist, active in France. He dominated 20th-century European art. With Georges Braque, he is credited with inventing Cubism.

Names:
Picasso, Pablo ([preferred](#), [V](#), [index](#), [LC](#), [English](#)-[P](#), [NA](#), [U](#))
[Dutch](#)-[P](#), [NA](#)
Pablo Picasso ([V](#), [display](#))
Picasso, Pablo Diego José Francisco de Paula Juan Nepomuceno
Crispín Crispiniano de la Santísima Trinidad Ruiz Blasco ([V](#))
Picasso, Pablo Ruiz ([V](#))
Picasso, Pablo Ruiz y ([V](#))
Ruiz Picasso, Pablo ([V](#))
Ruiz y Picasso, Pablo ([V](#))
Ruiz, Pablo ([V](#))
Ruys Picasso, Pablo ([V](#))
Ruys, Pablo ([V](#))
Ruiz y Picasso, Pablo ([V](#))
Picasso, Pablo Ruiz Y ([V](#))
Pablo Ruiz Y Picasso ([V](#))
Ruiz y Picasso, Pablo ([U](#), [Hebrew](#)-[P](#), [NA](#), [U](#))
Ruiz y Picasso, Pablo ([U](#))
Pablo Ruiz Picasso ([U](#), [U](#))
Picasso ([U](#), [U](#))
p. picasso ([U](#), [U](#))

Nationalities:
Spanish ([preferred](#))
French

Roles:
artist ([preferred](#))
painter
printmaker
sculptor
ceramicist
decorative artist

- An example of this is Pablo Picasso's ULAN record. LOD is good at recording a multiplicity of identities, but the ULAN record is missing that he is white.

Research

[Research Home](#) » [Tools](#) » [Union List of Artist Names](#) » [Full Record Display](#)

Union List of Artist Names® Online
Full Record Display

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

Click the icon to view the hierarchy.

[Semantic View \(JSON, JSONLD, RDF, N3/Turtle, N-Triples\)](#)
[Representative Images: 1](#)

ID: 500093239
Record Type: [Person](#)

Page Link: <http://vocab.getty.edu/page/ulan/500093239>

Basquiat, Jean-Michel (American painter and sculptor, 1960-1988)

Note: American painter and draftsman rapidly rose to fame in the 1980s with his graffiti and more conventional paintings on canvas and paper. While still unknown, he would spray paint cryptic phrases on buildings under the name 'Samó'. Basquiat's paintings and drawings were influenced by commercial art and popular imagery. He frequently used textual elements in his work that provided social commentary based on stereotypical black images and events. In 1983 he met Andy Warhol, with whom he collaborated. Basquiat died of a drug overdose in 1988. American artist.

Names:

Basquiat, Jean-Michel ([preferred](#), [V.index](#), [LC](#), [English-P.NA](#), [U](#))

Jean-Michel Basquiat ([V.display](#))

Basquiat, Jean Michel ([V](#), [Dutch-P.NA](#))

Samó ([V](#))

Jean Michel Basquiat ([V](#))

באסקייאט, ז'אן מישל ([U](#), [Hebrew-P.NA](#), [U](#))

Jean-Michael Basquiat ([U](#))

Basquiat, Jean-Michael ([U](#))

SAMÓ ([U](#))

Nationalities:

American ([preferred](#))

African American

Black

Austrian

Roles:

artist ([preferred](#))

painter

sculptor

draftsman

musician

cartoonist

collagist

graffiti artist

illustrator

installation artist

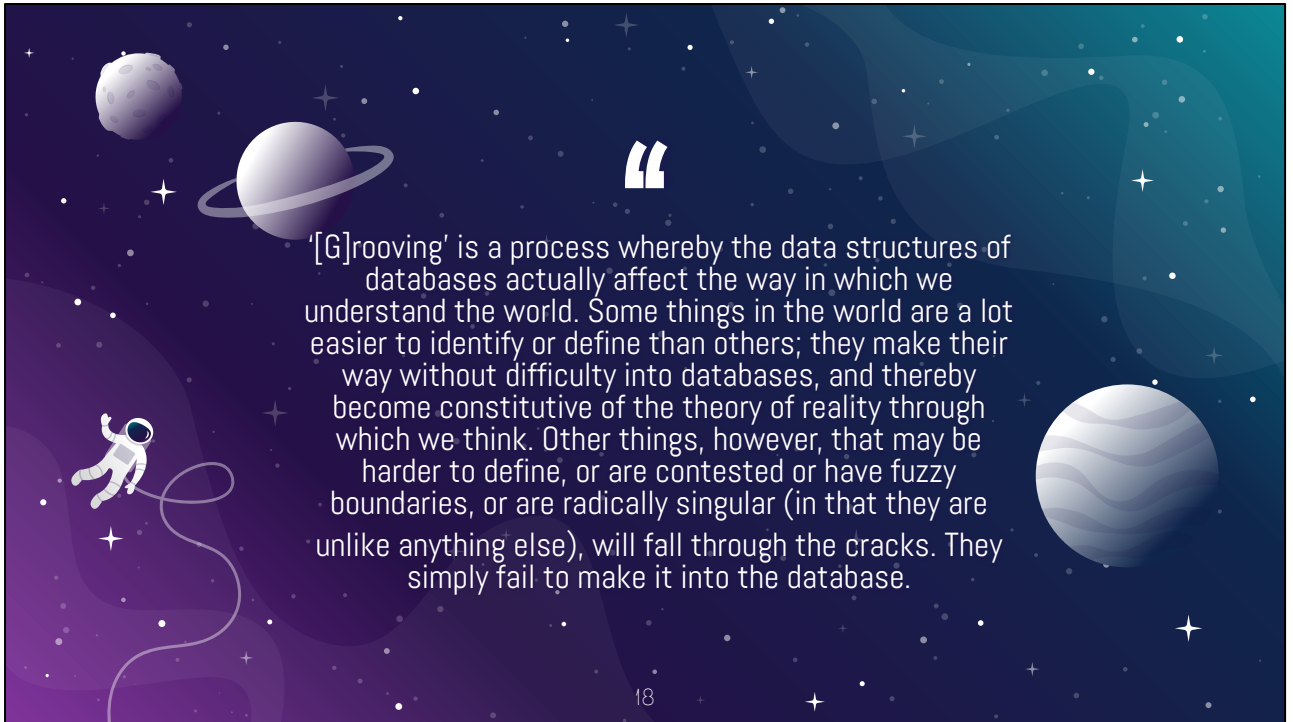
- In contrast, when artists' identities fall outside of dominant cultural identities, like Basquiat, their identities are called out. In this case, African American and Black are used in Nationality. We think that this inconsistent way of recording identity is othering.



- We decided not to use LOD NARs to enhance our local metadata because of these ethical concerns. It was disappointing because this could have saved a lot of labor, made our collections more accessible, and fulfilled user needs.



- [Peggy] Another ethical concern that we have been thinking about is the fallacy that online collections are democratizing. Of course online collections make things accessible to the public, but we can't just rely on core metadata without also considering that some objects need more attention than others to be discoverable.



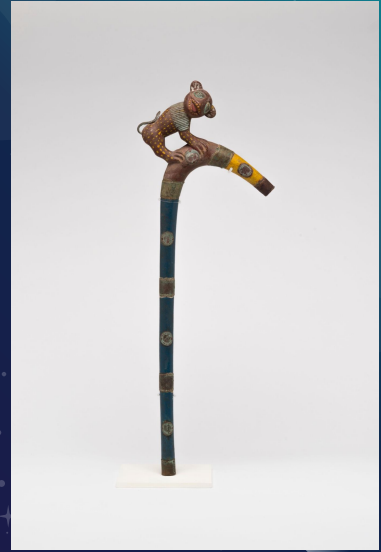
- This quote is from Michael Christie's article "Words, Ontologies and Aboriginal Databases" (2005, 60) where he talks about how indigenous objects are subjected to Western structures of organizing information. The way objects are cataloged online is important for understanding how we think about them, especially since GLAM organizations are trusted sources of information. If an object has a hard time fitting into a system, an online catalog won't change that.



Unknown Attic artist, 4th century BCE, marble



Unidentified Remojadas artist, 200-500, earthenware ¹⁹



Unidentified Fon artist, mid-20th century, wood

- The local cataloging system can only contain one value for classification. This was problematic for this grave marker (on the left) because its function changed over time. While it is currently classified as a funerary object, additional keywords or extended text need to be added to talk about other functions of the object.
- This Mesoamerican duality figure (in the center) is an example of a concept that does not fit into our Western classifications. It is both male and female at once, but needs two separate words to describe this concept.
- Lastly, this royal staff is classified in “ceremonial objects and regalia” but this feels more like a catchall category than one that truly reflects its importance in society. Again, this object needs additional context and cataloging beyond core metadata to improve discoverability.

Home

Blue I

Blue I

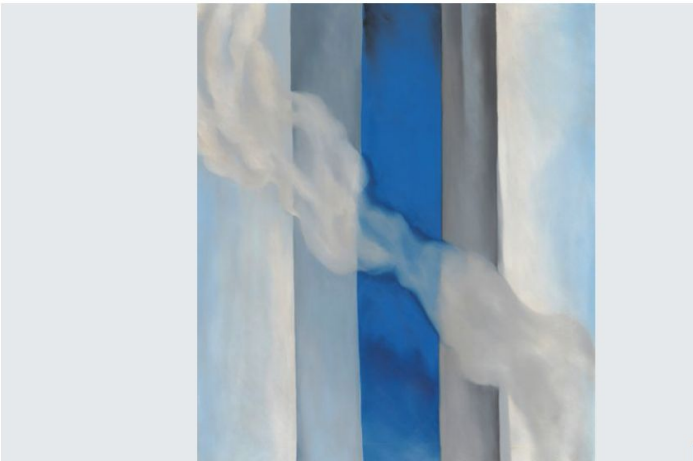
1958

Georgia O'Keeffe

Snite Museum of Art

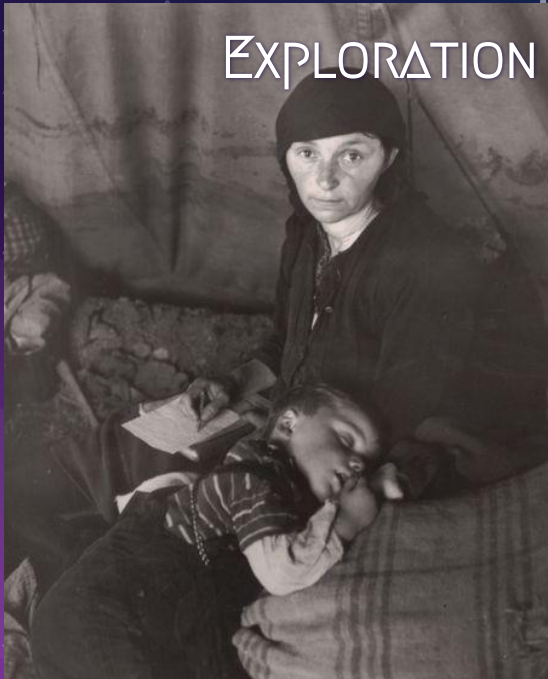
Georgia O'Keeffe was among the first internationally known American artists to train exclusively in the United States and to find her subjects at home. By 1915 she was developing a working method based on magnifying and simplifying details to create abstract compositions from the lines, forms, and tonal values found in nature...Blue I belongs to a series of paintings that relate to O'Keeffe's visual memories of her extensive international air travel between 1957 and 1979. The experience of looking down on the world from an airplane gave her new ways of seeing two familiar aspects of nature--rivers and the sky. In her modernist process of gradually abstracting colors and shapes from nature, she may in this case have combined the forms of rivers, seen from above as deep blue stripes, with the shapes of horizontal layers of cloud, crossed by a diagonal wisp of jet stream or smoke.


from Snite Museum of Art, Selected Works: Snite Museum of Art (Notre Dame, 2005)



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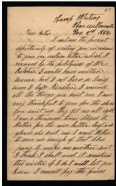
- Accessibility in Marble is dependent on keywords and so how words are attached to a record matter. Generally, I think that museums and libraries can be more thoughtful about how words appear in a catalog record.
- In this example, Georgia O'Keeffe is a female artist but this painting is not about feminism. Subject headings like feminism are often assigned to female works as though they do. Museums and libraries need to take care to catalog subject terms about a work separately from words that describe the creator. Thinking critically about what words are cataloged where is an important consideration for improving access.






Letter, Rufus A. Barrier, Camp near Charleston, South Carolina, to Mathias Barrier...

Part of: Barrier Family Letters

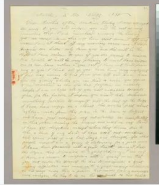


Letter, Rufus A. Barrier, Camp Whiting near Wilmington, North Carolina, to Mathias Barrier...

Part of: Barrier Family Letters



New York
Dave Heath (American, 1931 - 2016)
1963



Letter, Barnes Blanchard, Centerville, New York, to Hazen Blanchard and E[izabeth]...
13 March 1831
Part of: Abel Blanchard Family Correspondence

[Feedback](#)

- Our related object feature is an attempt at displaying connections between objects across LAM that goes beyond boundaries of classifications or collections. This is not a unique feature to Marble and still relies on thorough cataloging.
- This is a simple example to show how it works. The photograph on the left contains letters, and the related object feature has suggested other letters in Notre Dame's collection. And the representation of a boy has been linked to another photograph containing a boy. The more keywords that an object has, the more connections that the search engine can make. We hope that metadata from name authority records can be used in a similar way to make connections across collections, but first, we need improvements to be made.



We advocate for ethically sourced metadata to make online collections better, and LOD can help us do that, with some improvements.



THANKS!

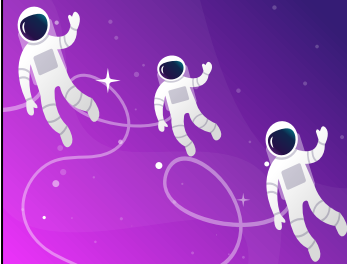
ANY QUESTIONS?

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BIBLIOGRAPHY

The idea that online collections are not by their very nature "democratising" comes from: Anderson, Suse. "Some Provocations on the Digital Future of Museums." In *The Digital Future of Museums: Conversations and Provocations*, edited by Keir Winesmith and Suse Anderson, 10-25, Abingdon, Oxon: Routledge, 2020, p. 13.

Part of the content presented in this presentation comes from our forthcoming book chapter: Bertoldi, Hanna, Peggy Griesinger, and Mikala Narlock. "All we want are the facts, ma'am": Negotiating User Needs and Creator Privacy in Name Authority Records.' In *Ethics in Linked Data*, edited by Alexandra Provo, Kathleen Burlingame, and Brian M. Watson, TBD. Litwin Books, 2022.

Christie, Michael. "Words, Ontologies and Aboriginal Databases." *Media International Australia Incorporating Culture & Policy* 116, no. 1 (2005): 52-63.
<https://doi.org/10.1177/1329878X0511600107>.

Bowker, G.C. "Biodiversity, Datadiversity" *Social Studies of Science* 30, no. 5 (2000): 643-83.
<https://doi.org/10.1177/0306312711413314>.

