

Translation of GRI Publications

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Progress

The three articles of GRI publications

2009 Translation-1

Introduction to
Metadata
Online Edition, Version 3.0

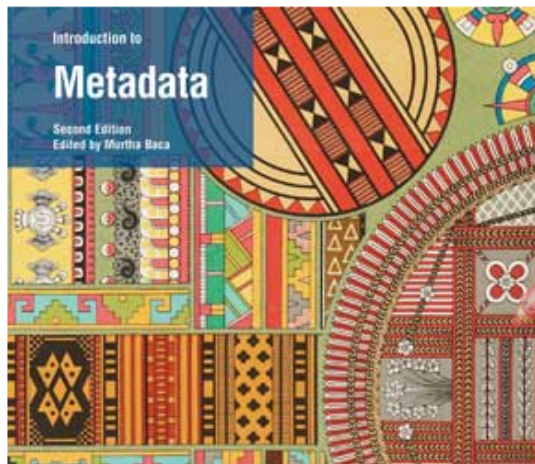
Tony Gill, Anne J. Gilliland, Maureen Whalen, and Mary S. Woodley

Edited by Murtha Baca

An online publication devoted to metadata, its types and uses, and how it can improve access to digital resources.

Version 3.0 of [Introduction to Metadata](#) is available in paperback from the Getty Bookstore

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2009 Translation-2 & 3



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Introduction to Art Image Access Issues, Tools, Standards, Strategies

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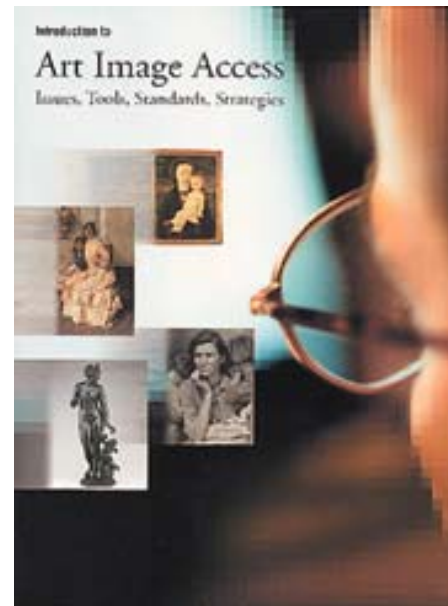
[Illustration Credits](#)

[Printer Friendly
PDFs](#)

**Sara Shatford Layne, Patricia Harpring, Colum Hourihane,
Christine L. Sundt**

Edited by Murtha Baca

Master of Jean de
Mandeville (French),
The Birth of Esau and Jacob,
about 1360–1370,
Tempera colors, gold leaf,
and gold paint on
parchment
J. Paul Getty Museum,
MS. 1, V1, FOL. 29V



Questions

When TELDAP finished translations*, can

*which means after proofreading by a domain expert.

Can the link of Chinese version be put next to the English version?

◀ Back to Data Standards and Guidelines

Introduction to
Metadata
Online Edition, Version 3.0

Setting the Stage

Anne J. Gilliland

Metadata, literally "data about data," has become an underspecified term that is understood in different communities that design, create, describe, preserve, and use resources. It is a construct that has been around for a long time, but organizing information, albeit transparently in many ways, has become increasingly digital. For the past few decades, the management of metadata has primarily been the province of information professionals. Although increasingly put online by the general public, metadata remains the province of information professionals. Although information professionals per se, these same individuals are also responsible for creating and assessing user-contributed metadata such as social bookmarks. Schoolchildren and college students are encouraged to look for metadata such as provenance to help them ascertain the authoritativeness of information that they find. For creators and users of digital content understanding metadata in ensuring accessible, authoritative, and persistent cultural heritage information and record-keeping systems.

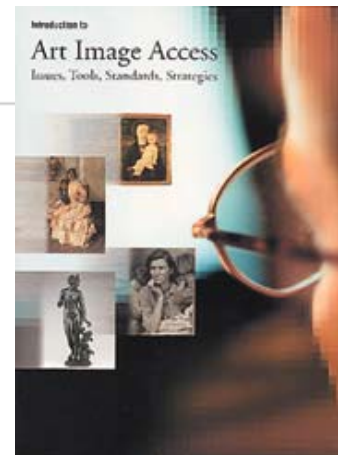
Chinese Version

後設資料導論：奠定基礎

Anne J. Gilliland-Swetland 原著、陳亞寧譯、黃鴻珠教授審訂

定義

就字義而言，後設資料 (metadata) 最通用的涵意是：「有關資料的資料」(data about data)。然而，後設資料是一個被各方廣泛使用，卻未能給予明確加以定義的一個詞彙。不同專業領域的人而言，從資訊系統與資訊資源的設計、產生、描述、保存與使用等方面，對後設資料具有不同的意義。以概念構成而言，在人類開始進行資訊組織時即有後設資料，今日我們逐漸以各種數位方式從事後設資料的產生及其互動。過去幾百年來，後設資料的建立與管理是資訊專業人員的主要職責，其活動包括編目、分類與索引等。隨著資訊資源逐漸由一般大眾提供至網絡上，後設資料的考量範圍不再局限於資訊專業人員的領域。儘管後設資料一詞，對許多非資訊背景的網絡數位內容創作者與消費者而言，是一個極具爭議且不熟悉的名詞，然而他們對使用者所提供後設資料的建立、利用與評估等卻逐漸精熟，這些包括全球資訊網的題名標籤、大眾分類法 (folksonomies) 與社會型書籤 (social bookmarks)。在資訊素養課程中，中小學生與大學生被教導如何尋找後設資料，如資訊的來源與日期，以確認自網路所取得資訊的權威性 (authoritativeness)。因此，對資訊專業人員，及其他數位內容的創作者與使用



Introduction to Art Image Access

Issues, Tools, Standards, Strategies

- Introduction
- Subject Access to Art Images
- Language of Images
- Dealing with the Loguer
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- The Search for Images
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- Publication Credits
- Author Friendly

Subject Access to Art Images

Chinese Version

Sara Shatford Layne
 Head, Cataloging Division, Science and Engineering Library
 University of California, Los Angeles

One of the most important aspects of providing such access is a... by exploring two questions. In this exploration, I hope to show the subjects of art image... involved in analyzing subject... summarize the decisions...

What is subject access? It is not to be as simple as the question... depth. Let us begin by considering the means of the subject of the... that image represents. The... should that subject be de...

The Subject of a Work of Art

Perhaps the most obvious aspect of the subject of a work of art is what that work depicts, what

藝術圖像的主題檢索

Subject Access to Art Images

莎拉史貝福德 雷尼
 洛杉磯加州大學，科學與工程圖書館編目部門主管
Sara Shatford Layne
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讓使用者找到藝術圖像最重要的方法之一是主題檢索，但提供這樣的檢索，卻是複雜且時而麻煩的過程。為釐清此議題，本文先探討兩個問題：何謂主題檢索？以及何謂藝術圖像？在探索的過程中，本文希望說明上述兩問題的答案會影響，藝術圖像主題分析與提供檢索的方式。接著，本文檢視分析主題及透過主題提供藝術圖像檢索有關的步驟。最後，本文以提供藝術圖像主題檢索時，所需要決定的策略作為總結。

藝術圖像的主題檢索

Subject Access to Art Images

莎拉史貝福德 雷尼

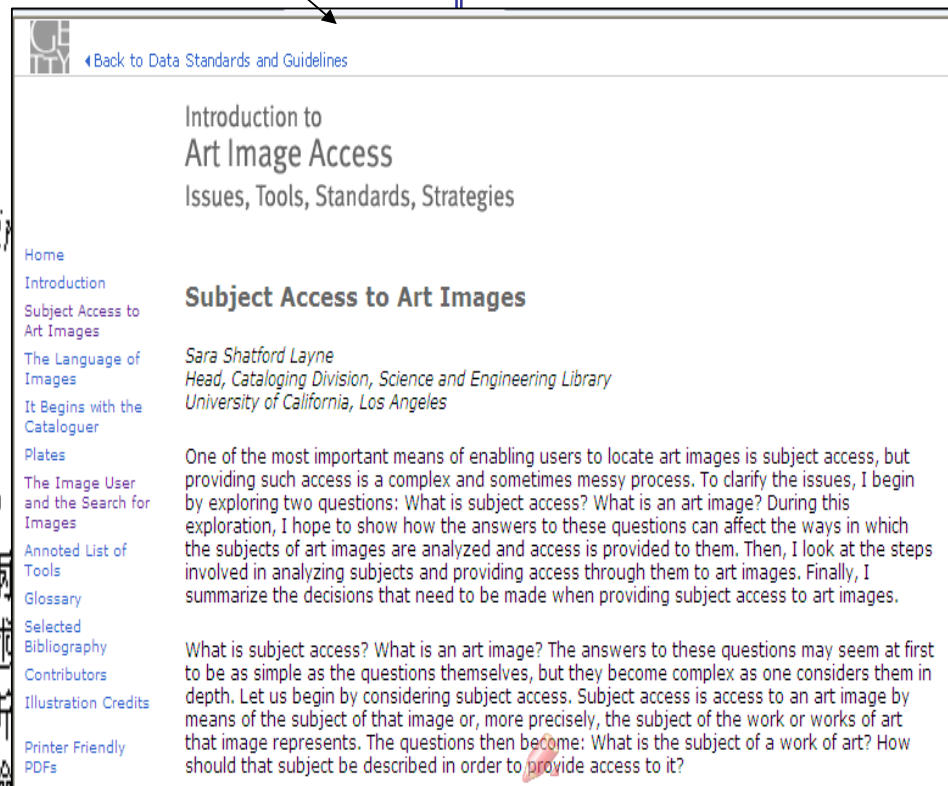
洛杉磯加州大學，科學與工程圖書館編目部門主管

Sara Sbatford Layne

*Head, Cataloging Division, Science and Engineering Library
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讓使用者找到藝術圖像最重要的方法之一是主題檢索，
雜且時而麻煩的過程。為能釐清此議題，本文先探討兩
及何謂藝術圖像？在探索的過程中，本文希望說明上述
圖像主題分析與提供檢索的方式。接著，本文檢視分析
像檢索有關的步驟。最後，本文以提供藝術圖像主題檢
為總結。

[English Version](#)



◀ Back to Data Standards and Guidelines

Introduction to Art Image Access

Issues, Tools, Standards, Strategies

Subject Access to Art Images

Sara Sbatford Layne
*Head, Cataloging Division, Science and Engineering Library
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One of the most important means of enabling users to locate art images is subject access, but providing such access is a complex and sometimes messy process. To clarify the issues, I begin by exploring two questions: What is subject access? What is an art image? During this exploration, I hope to show how the answers to these questions can affect the ways in which the subjects of art images are analyzed and access is provided to them. Then, I look at the steps involved in analyzing subjects and providing access through them to art images. Finally, I summarize the decisions that need to be made when providing subject access to art images.

What is subject access? What is an art image? The answers to these questions may seem at first to be as simple as the questions themselves, but they become complex as one considers them in depth. Let us begin by considering subject access. Subject access is access to an art image by means of the subject of that image or, more precisely, the subject of the work or works of art that image represents. The questions then become: What is the subject of a work of art? How should that subject be described in order to provide access to it?

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Publishing

- Put both logos on the publishing ?



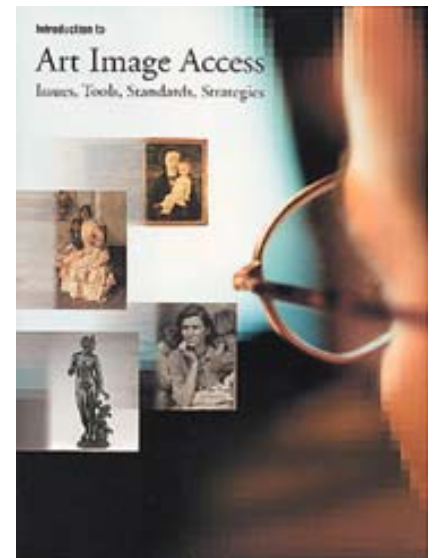
數位典藏與數位學習 國家型科技計畫
Taiwan e-Learning and Digital Archives Program

<http://teldap.tw>

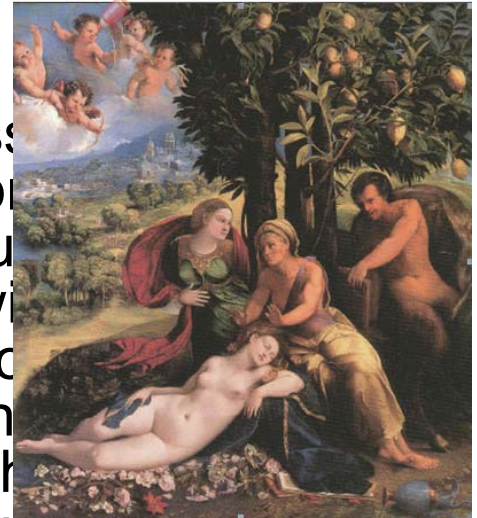
- Getty License Agreement (include the author permission)?

Translation Questions - Can we revise texts for Chinese version, when ...?

Subject Access to Art Images
by Sara Shatford Layne



Example

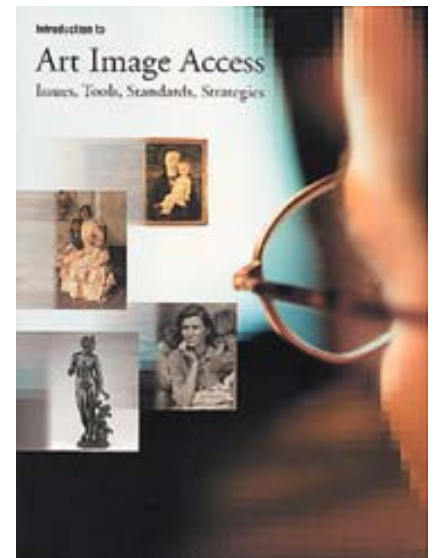


- Although I am focusing on subject access in this essay, I think it is useful to discuss both subject access and Object/Work-Type of access that is not, strictly speaking, subject access. Subject access is sometimes thought of in conjunction with Object/Work-Type, but they overlap, subject access. This category of Object/Work-Type in CDWA, describes not just the subject matter of art is of or *about* but the kind of work that is depicted. This category Object/Work-Type can overlap with Subject for two reasons. The first is that, in some cases, the subject matter of an image can also be its Object/Work-Type. For example, "landscape" describes subject matter in the painting *Mythological Scene* by Dosso Dossi (pl. 3), although this image is, however, not a "landscape" in the Object/Work-Type sense. A painting from, say, the Barbizon School (a group of mid-nineteenth-century landscape painters) is both "a landscape" in the Object/Work-Type sense and depicts a "landscape" in the Subject sense.

Translation Questions -

The meaning of a Mask ?

Subject Access to Art Images
by Sara Shatford Layne



masquerades Note: Gatherings of people wearing masks, disguises, or costumes, often of an elaborate or fantastic nature; activities often include dancing.

Meaning of 'mask'

- *The Eclipse Dance* is itself a work of art, but it is also an image of **masks** that can be considered to be works of art in their own right. Although the details of the **masks** cannot be seen in this image, the image does give useful information regarding these masks, as it shows them in the context of their use.



masks (costume) Note: Refers to coverings for all or part of the face, usually with openings for the eyes and sometimes the mouth.

Meaning of 'mask'

- Why is it important to note that an art image may be not only a work of art itself but also an image of another work of art? First, the name of a given work of art (for example, *Wells Cathedral*) or a term that describes **the type of work (for example, "masks")** may become, as we have seen, subject terms when that work is depicted or represented in another work of art.



Thanks for your attention

TEXT CONSISTENT ?

- The category Object/Work-Type can overlap with Subject for two reasons. The first is that, in some cases, the subject matter of an image can also be its Object/Work-Type. For example, "landscape" describes subject matter in the painting Mythological Scene by Dosso Dossi (pl. 3), although this image is, however, not a landscape" in the Object/Work-Type sense. A painting from, say, the Barbizon School (a group of mid-nineteenth-century landscape painters) is both "a landscape" in the Object/Work-Type sense and depicts a "landscape" in the Subject sense.

- 第一，在某些例子中，作品圖像的題材可能也是其「物件/作品一類型」。例如，多索·多西（Dosso Dossi）所繪「神話場景（Mythological Scene）」（圖3）是描述「風景」的題材，但此圖以「物件/作品一類型」考量，不是「風景畫」。譬如說，出自巴比松畫派（一群十九世紀中葉的風景派畫家）的繪畫，「風景畫（a landscape）」同時是「物件/作品一類型」，也是描述的「主題」。



Revise text for Chinese version

- 北美事務協調委員會與美國在臺協會著作權保護協定第十一條亦規定：「受本協定保護之文學或藝術著作之著作人，享有授權改作、改編及其他改變其著作之專有權利。」，故倘未經原著作人或著作財產權人同意，就原著作擅予改作，即係不法侵害原著作人或著作財產權人之改作權，其改作之衍生著作自不能取得著作權。

若徵求原著作人之同意，「衍生著作之著作權」屬於衍生者。

原作者授權給**Getty**，可否放在網路上 **and publish**

Publishing-2

- E-publishing
 - Links of five articles next to English version in 2010(3) & 2011(2)
- Paper-Publishing
 - Whole book
 - Use the book cover of <<Introduction to Metadata>>
 - Use pictures in books

