

## 2025-03-05 Linked Art Webinar / Q&A

*Please sign in with Name and Institution, plus email if you'd like to be added to our slack*

### Present

- Robert Sanderson (Yale)
- George Bruseker (taken.solutions) [george@taken.solutions](mailto:george@taken.solutions)
- Scott Cazan (Venue CMS, Stockholm)
- Daniel Sissman (Getty)
- Tristan Roddis (Cogapp, [tristanr@cogapp.com](mailto:tristanr@cogapp.com))
- Tanja de Boer, Kröller-Müller Museum, the Netherlands. [Tanjadeboer@krollermuller.nl](mailto:Tanjadeboer@krollermuller.nl)
- Marije Vellekoop, van Gogh Museum, Amsterdam. [m.vellekoop@vangoghmuseum.nl](mailto:m.vellekoop@vangoghmuseum.nl)
- Jocelyn Triplett (MorphoSource, Duke University) [jocelyn.triplett@gmail.com](mailto:jocelyn.triplett@gmail.com)
- Dave Beaudet (NGA, Washington D.C.)
- Norbert Kanter, zetcom, Berlin Germany [norbert.kanter@zetcom.com](mailto:norbert.kanter@zetcom.com)
- Karen Abel (University of Leeds, [k.r.abel@leeds.ac.uk](mailto:k.r.abel@leeds.ac.uk)) ›
- Samie Konet (New York Public Library); [samiekonet@nypl.org](mailto:samiekonet@nypl.org)
- Puyu Wang (University of Oxford [puyu.wang@eng.ox.ac.uk](mailto:puyu.wang@eng.ox.ac.uk) )
- Michele Willens (NGA, Washington, DC) [m-willens@nga.gov](mailto:m-willens@nga.gov)
- John Chantler (VenueCMS, Stockholm)
- Antoine Isaac (Europeana) - only for 30 minutes
- Lian Wintermans (RKD)
- Rachel McPherson (NGA, Washington DC)
- Nathalie Büsser (Universität Zürich, [nathalie.buesser@hist.uzh.ch](mailto:nathalie.buesser@hist.uzh.ch))
- Bernhard Witz (Studio Freisicht, Switzerland, [bernhard@freisicht.ch](mailto:bernhard@freisicht.ch))
- John McQuaid (Frick)
- Trang Dang (CHIN)
- Sami Norling (National Gallery of Art, DC)
- Clarisse Bardiot, université Rennes 2
- Matt Westerby (National Gallery of Art, DC)
- Karin von Wartburg (Vitrocentre Romont, [karin.vonwartburg@vitrocentre.ch](mailto:karin.vonwartburg@vitrocentre.ch))
- Kelani Nichole ([TRANSFER](https://transfer.art), NYC, [trust@transfer.art](mailto:trust@transfer.art))
- Deb Verhoff (New York University Libraries)
- Kevin Page (University of Oxford)
- Kelly Davis (Yale)
- Kiersten Thamm, Navigating.art, Berlin Germany, [kiersten.thamm@navigating.art](mailto:kiersten.thamm@navigating.art)
- Fred Sardet, Bibliothèque de Genève, Switzerland, [frederic.sardet@geneve.ch](mailto:frederic.sardet@geneve.ch)
- Hiroko Suda (Fashion Institute of Technology, NYC)
- Muhammad Khan (University of Leeds, [m.j.khan@leeds.ac.uk](mailto:m.j.khan@leeds.ac.uk))
- Edward Anderson (Rijksmuseum)
- Anthony Sibley (University of Leeds, [a.sibley@leeds.ac.uk](mailto:a.sibley@leeds.ac.uk))
- Richard Palmer (V&A)
- Shehar Bano (V&A)

- Ellen Van Keer, meemoo - Flemish Institute for Archives
- Agnieszka Backman (Swedish National Heritage Board, [agnieszka.backman@raa.se](mailto:agnieszka.backman@raa.se))
- Lisa Schloegel-Peck (Media Center for Art History, Columbia University, [emp2201@columbia.edu](mailto:emp2201@columbia.edu))
- Abby Foster (National Gallery of Art, DC) [a-foster@nga.gov](mailto:a-foster@nga.gov)
- Bruno Buccalon (Getty)
- Mireille Lee, Foundation for Ethical Stewardship of Cultural Heritage
- Sarah Osborne Bender, National Gallery of Art DC [s-bender@nga.gov](mailto:s-bender@nga.gov)
- Rupert Shepherd (National Gallery, London) [rupert.shepherd@nationalgallery.org.uk](mailto:rupert.shepherd@nationalgallery.org.uk)
- Terry Gould (Art UK) - [terence.gould@artuk.org](mailto:terence.gould@artuk.org)
- Michiel Hildebrand (Spinque, [michiel@spinque.com](mailto:michiel@spinque.com))
- Kate Mayo (National Gallery of Art, Washington DC, [k-mayo@nga.gov](mailto:k-mayo@nga.gov))
- Chantal Pozzi - [chantal.pozzi@gmail.com](mailto:chantal.pozzi@gmail.com)
- Adrian Pöllinger (ETH Zurich), [poellinger@arch.ethz.ch](mailto:poellinger@arch.ethz.ch)
- Alexandra Bancroft (Getty Museum), [abancroft@getty.edu](mailto:abancroft@getty.edu)
- Katjana Berndt (Navigating.art) [katjana.berndt@navigating.art](mailto:katjana.berndt@navigating.art)
- Lisa Weiß (Navigating.art) [lisa.weiss@navigating.art](mailto:lisa.weiss@navigating.art)
- Dan Brennan (Getty)
- Bree Midavaine (Philadelphia Museum of Art) [bree.midavaine@philamuseum.org](mailto:bree.midavaine@philamuseum.org)
- Morgan McKeegan, Oregon State University Libraries & Press, [morgan.mckeegan@oregonstate.edu](mailto:morgan.mckeegan@oregonstate.edu)
- Alessandro Adamou (Bibliotheca Hertziana - Max Planck Institute for Art History) [<alessandro.adamou@biblhertz.it>](mailto:alessandro.adamou@biblhertz.it)
- Peter Edwards (University of Leeds) [p.i.edwards@leeds.ac.uk](mailto:p.i.edwards@leeds.ac.uk)
- Gabriel Rodriguez (Media Center for Art History, Columbia University)
- Thomas Hänsli (ETH Zurich / University of Zurich, Swiss Art Research Infrastructure, late)
- Maryam Mazaheri (Library University Maastricht, Netherlands) [maryam.mazaheri@maastrichtuniversity.nl](mailto:maryam.mazaheri@maastrichtuniversity.nl)
- Åsa M Larsson (Swedish National Heritage Board)
- Alyssa Loera (Getty Digital)
- Michiel Goosen, Van Gogh Museum, [m.goosen@vangoghmuseum.nl](mailto:m.goosen@vangoghmuseum.nl)
- Rosa Menkman TRANSFER DATA TRUST; [rosa@beyondresolution.info](mailto:rosa@beyondresolution.info)

#### **Regrets:**

- Julien A. Raemy (Swiss Federal Archives; University of Bern)
- Duane Degler (Design for Context)

#### **Logistics:**

Wednesday March 5th, 2025

Zoom: <https://yale.zoom.us/j/94797105587>

#### **Agenda:**

- *(Note – start is at :03)*

- Welcome & ~~Introductions if feasible~~ (7 minutes)
- Introduction to Linked Art (8 minutes) (Rob Sanderson)
  - Slides:
    - [https://docs.google.com/presentation/d/1y4TWQAUKEARPE2G\\_QqNJ7YF-weFKcoQO/edit](https://docs.google.com/presentation/d/1y4TWQAUKEARPE2G_QqNJ7YF-weFKcoQO/edit)
- Demos of Implementations (4 minutes each):
  - Yale's LUX (Rob Sanderson)
    - <https://lux.collections.yale.edu/>
  - Getty's Museum and Research Collections Viewers (Daniel Sissman)
    - <https://www.getty.edu/art/collection/>
    - <https://www.getty.edu/research/collections/>
  - Rijksmuseum's Collection Online (Edward Anderson)
    - <https://www.rijksmuseum.nl/en/collection>
- Discussion / Q&A (30 minutes)
  - Please add questions in the chat or here!
  - Who else is adopting Linked Art?
    - Philadelphia Museum of Art: the [Duchamp Research Portal](#)
    - The University of Leeds (UK) for their Cultural Collections
    - National Gallery of Art, Washington, DC [kress.nga.gov](http://kress.nga.gov)
      - Linked Art Pipeline (High level technical overview):  
[https://docs.google.com/presentation/d/1wDMflst60p6H0DB8RyYHxoVICY72dvfljC4n8KARbs0/edit#slide=id.g33c64150426\\_2\\_203](https://docs.google.com/presentation/d/1wDMflst60p6H0DB8RyYHxoVICY72dvfljC4n8KARbs0/edit#slide=id.g33c64150426_2_203)
    - The RKD (<https://research.rkd.nl/> - Knowledge Graph:  
<https://rkd.triply.cc/rkd/RKD-Knowledge-Graph>)
    - Van Gogh Worldwide (<https://vangoghworldwide.org/>)
    - Georgia O'Keeffe Museum (<https://collections.okeeffemuseum.org/>)
    - The National Gallery, London, is mapping its data to Linked Art. This will initially be delivered as static JSON documents, but we hope to implement a Linked Art API / SPARQL endpoint as resources permit.
    - Swiss Art Research Infrastructure publishes several collections using Linked.art (at least partly, e.g. we are not using json yet)
      - Collection SKKG (<https://digital.skkg.ch/>, put online these days!)
      - gta Archives / ETH Zurich (<https://researchportal.gta.arch.ethz.ch/>)
  - Are there other uses for Linked Art apart from collection sites?
    - Quire from the Getty for producing catalogs of objects and other digital publications
      - <https://quire.getty.edu/> (documentation)
      - <https://github.com/thegetty/quire> (source code repository)

- Linked Art extension details here:  
<https://linked.art/community/projects/ees2/>
- What is LUX hosted on?
  - Related to the above, are there any reusable platforms, e.g. CMSs or VREs, that do (or can easily) support the Linked Art spec to produce a data-driven catalogue from the outset? Is any of the given demos a redistributable package that can be templated/customised?
  - <https://github.com/project-lux>
  - See Also: <https://linked.art/software/>
- What database technology does Getty use to host the LOD data?
  - LOD Gateway
  - At the Getty we currently use Amazon AWS' Neptune Graph Store, however any SPARQL 1.1 compliant graph store is compatible, such as Apache's Fuseki (open-source), Ontotext Graph DB, etc., and the LOD Gateway acts as the front-end to the graph store, with the ability to submit queries to the backend both via an API and via the bundled open-source YASGUI SPARQL query interface.
  - The LOD Gateway is open source, and includes a comprehensive readme file, with instructions on getting started using an instance of the LOD Gateway; the software has been built within a Docker container so can be run on almost any system, including your own desktop computer.
  - The LOD Gateway can operate in three modes: as a JSON store, as a JSON-LD store, and as a JSON-LD store with graph capabilities enabled; using a graph store is not necessary for an implementation, it just depends on the needs of the project and how you wish to implement; the Gateway can be
- Arches Implementation of Linked.Art (curated by Getty Digital and Takin.solutions)
  - <https://github.com/thegetty/Ogee> [Project Name: Ogee]
  - <https://www.archesproject.org/>
  - Demo Site: <http://www.thesemantictakin.com:8000>
  - Contact: aloera[[@](mailto:aloera@getty.edu)]getty.edu or george[[@](mailto:george@takin.solutions)]takin.solutions
- How can linked art be implemented when one does not have an original collection of objects, rather representations of art, ie. visual resources collections?
  - Visual Item lets you separate the object and the "image"

- What concepts exist to discover information/data across independent institutions?
- How much manual metadata creation/updating/cleaning is done in the development of LUX, Getty, Rijksmuseum
  - What sort of metadata librarians are needed? Seems to need an overview and also domain specific knowledge for how different types of materials are described.
- Creating a LOD (mapping) layer on top of an existing data model is expensive and complicated. What is the concrete benefit if most organizations seem to try to recreate their existing interfaces. What new applications/processes do you envision that justify this investment?
- Anticipating uses of AI tools by researcher users, what would happen if you downloaded Linked Art JSON and uploaded files as sources in NotebookLM or Deep Research?
- In what ways does use of a knowledge graph bring us closer to being AI ready?
- In LUX do you use IIIF manifests or just the IIIF API?
  - Manifests – we embed the Universal Viewer into the object pages to render the images
- The current API specification on the Github page seems pretty empty at this point. What APIs are planned to be specified in context on Linked.art 1.0?
  - <https://linked.art/api/1.0/>
- Does the Linked.Art standard support discovery between different online collection front ends, which are based on Linked.Art data? E.g. link the Rijks with the Getty and vice versa?
  - If collaborating institutions can expose SPARQL endpoints, then a federated query can be a useful tool for creating combined datasets. Likewise, storing each other's URIs in Linked Art systems would support a generic interface/application
- It seems that the preferred primary persistence for LOD data are triple stores. These types of databases are not very flexible when it comes to other queries than path navigation (e.g. aggregation, grouping, etc.) That however is relevant for many systems that provide comprehensive functionality that does not focus on navigation. How do you propose to handle arbitrary queries that a triple might not be able to handle at scale?
- Could you elaborate on what it means by AI-ready in this context? Additionally, are there any plans to release an AI/LLM benchmark dataset based on the LinkedArt data model to support research and applications in this domain?

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- Adjourn

Next Agenda Items:

- March 19: Performing Arts modeling

Notetakers:

Notes: