Retour d'expérience de l'ouverture des contenus au Yale Center for British Art

Emmanuelle Delmas-Glass

**Journée Wikimedia Culture et Numérique 2021**

Yale Center for British Art, photo by Richard Caspole

- La plus grande collection d'art Britannique à l'extérieur de l'Angleterre de la période élisabéthaine à nos jours

- 2,200 peintures

- 250 sculptures

- 20,000 dessins et aquarelles

- 40,000 gravures

- 35,000 livres rares et manuscripts (16ème siècle-présent)

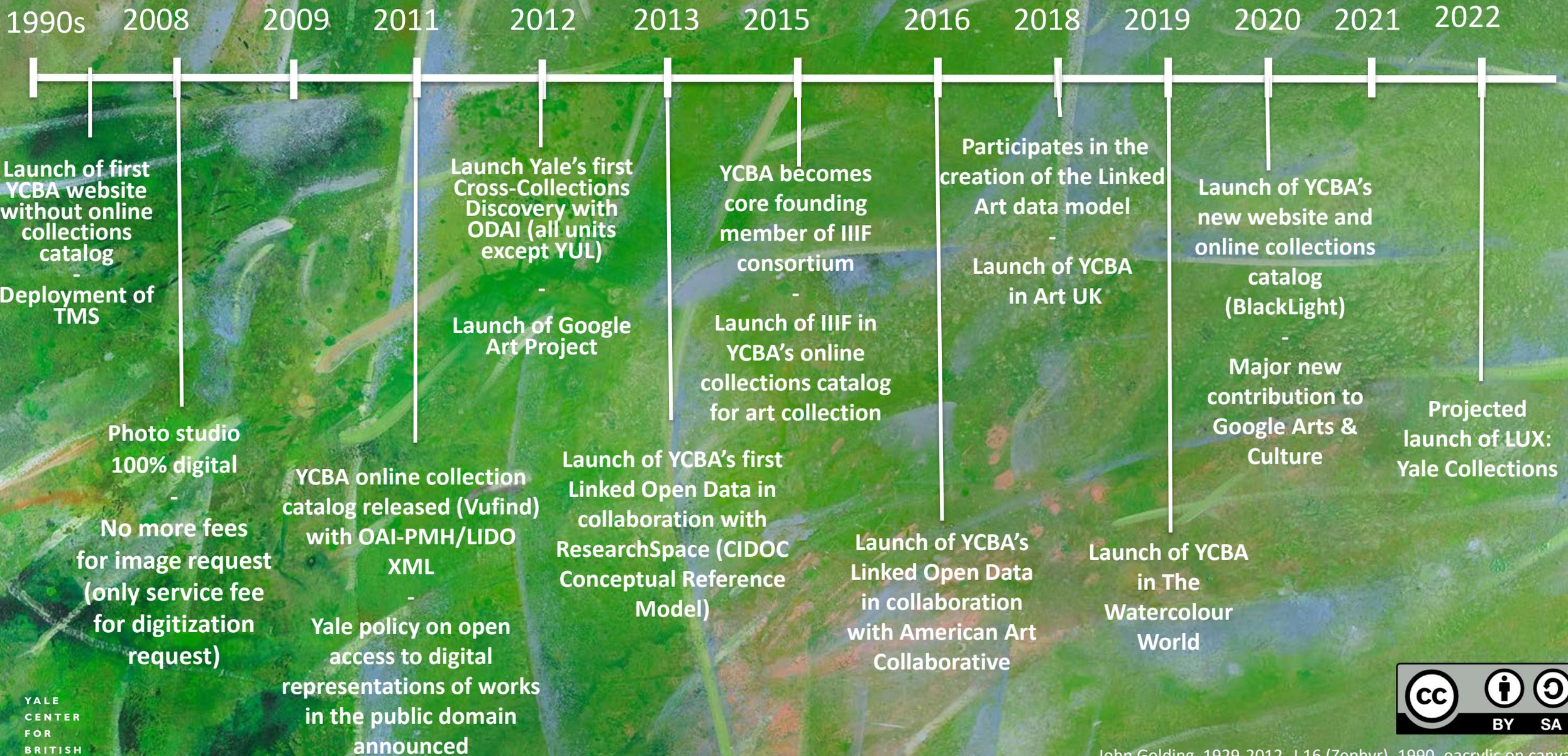- 40,000 livres de référence

YALE
CENTER
FOR
BRITISH
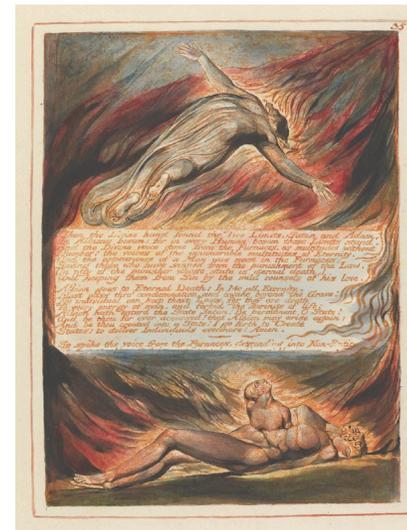
- Collections données à Yale University en 1966 par Paul Mellon (1907–1999)

- YCBA ouvre en 1977, admission gratuite

- Architecte: Louis Isadore Kahn (1901–1974)

- Musée, centre de recherche, bibliothèque, et archives

- Situé à New Haven, Connecticut, USA

Yale Center for British Art, Library Court, photo by Richard Caspole

YALE CENTER FOR BRITISH ART

Chronologie

1990s   **2008**   **2009**   **2011**   **2012**   **2013**   **2015**   **2016**   **2018**   **2019**   **2020**   **2021**   **2022**

1990s
Launch of first YCBA website without online collections catalog
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Deployment of TMS

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Photo studio 100% digital
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No more fees for image request (only service fee for digitization request)

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YCBA online collection catalog released (Vufind) with OAI-PMH/LIDO XML
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Yale policy on open access to digital representations of works in the public domain announced

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Launch Yale's first Cross-Collections Discovery with ODAI (all units except YUL)
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Launch of Google Art Project

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Launch of YCBA in Art UK

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Launch of YCBA in The Watercolour World

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-
Major new contribution to Google Arts & Culture

2022
Projected launch of LUX: Yale Collections

John Golding, 1929-2012, J.16 (Zephyr), 1990, oacrylic on canvas, Yale Center for British Art, Gift of the John Golding Artistic Trust, 2017

Yale Open Access Policy (2011)

La préservation, transmission,
et le progrès du savoir sont favorisés par
l'utilisation et la réutilisation des contenus
numérisés pour la recherche, l'enseignement,
l'apprentissage et les activités créatives. Le but
de la digitisation est d'accroître l'accès des
étudiants, professeurs et du monde aux
collections des musées, archives, et
bibliothèques de Yale. Pour cela, Yale fournit
des copies numérisées de ses collections qui
sont sans restriction dans le domaine public
sans aucune limitation par le biais de ses
plateformes électroniques.

Yale University Policy
Open Access to Digital Representations of Works in the Public Domain
from Museum, Library, and Archive Collections

2011

General Principle:
The preservation, transmission, and advancement of knowledge in the digital age are promoted by the creative use and reuse of digitized content for research, teaching, learning, and creative activities. The goal of digitization is to enhance access to the collections in Yale's museums, archives, and libraries for students, faculty, and the world. To this end, Yale will make digital copies of unrestricted public domain collections available for use without limitations through the University's electronic interfaces.

Copyright:
Yale University fully supports the protection of intellectual property and is committed to complying with and strictly adhering to all applicable copyright law.

Privacy:
Yale University respects the right to privacy of individuals and groups and is committed to complying with and strictly adhering to all applicable legal requirements in protecting that privacy.

Donor Restriction:
Yale University is committed to strictly adhering to provisions embodied in agreements with donors of collections.

Other Restrictions:
Yale Univeristy is sensitive to social and religious customs and requirements that may limit access to some works in its collections, and may, in its own discretion, restrict access accordingly.

Yale Marks/Name:
The use of the Yale name or trademarks for any purpose – other than standard source citation (see *Acknowledgement* below) – requires the prior approval of the Office of the Vice President and Secretary. Contact information for this office may be found at:
http://www.yale.edu/licensing/general.html

Acknowledgement:
Users are asked to attribute the work in the manner specified by the applicable or archive guidelines, without suggestion of endorsement.

L'objectif du musée est de partager ses ressources numériques ouvertes dans des formats qui permettent une réutilisation créative et scientifique sans entrave afin de contribuer à l'étude de l'art britannique dans le monde entier.

Joseph Mallord William Turner, 1775–1851,
Dort or Dordrecht:
The Dort packet-boat from Rotterdam becalmed,
1818, Oil on canvas, Yale Center for British Art,
Paul Mellon Collection

Conditions d'utilisation de la politique d'Open Access de Yale au Yale Center for British Art pour les oeuvres dans le domaine public et sans restriction

➤ Pas d'autorisation préalable nécessaire

➤ Pas d'honoraire dû au musée ou à Yale

➤ Pas de droits d'auteur détenu par le musée

➤ Utilisation commerciale permise

➤ Créditer les œuvres et/ou images

➤ Mais pas de selection de license standard :

https://britishart.yale.edu/terms-use

Accès catalogue en ligne des collections

Accès catalogue en ligne des collections : téléchargement d'images d'oeuvres dans le domaine public

Paul Nash, 1889–1946, British, **Mineral Objects**, 1935

Cropped to image

Cropped to image

Framed, in situ, recto

Download Selected Image   Print Object   Request additional photography

Download Selected Image   ✕

See <u>Using Images of Works in the Public Domain</u> for more information.

JPEG   image/jpeg, 1920 x 1590px, 1.45 MB

TIFF   image/tiff, 3000 x 2484px, 22.39 MB

<u>Caption</u>

Paul Nash, 1889–1946, British, Mineral Objects, 1935, Oil on canvas, Yale Center for British Art, Paul Mellon Fund, B1998.21.1

Close

Paul Nash, 1889–1946, British, Mineral Objects, 1935, Oil on canvas, Yale Center for British Art, Paul Mellon Fund, B1998.21.1

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Accès catalogue en ligne des collections : images d'oeuvres sous restriction

Ben Nicholson, 1894–1982, British, **May 1955 (Gwithian)**, 1955

Cropped to image

Print Object	Request additional photography

Creator:	Ben Nicholson, 1894–1982, British
Title(s):	May 1955 (Gwithian)
Date:	1955
Medium:	Oil on canvas
Dimensions:	Support (PTG): 41 3/4 x 41 3/4 inches (106 x 106 cm)
Credit Line:	Yale Center for British Art, Paul Mellon Collection
Copyright Status:	© Estate of the Artist
Accession Number:	B1985.19.2

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ART

Accès catalogue en ligne des collections : téléchargement d'images négociées avec l'artiste

David Holt, 1928–2014, British, **Coastal Watcher**, 1963

Cropped to image

Download Selected Image | Print Object | Request additional photography
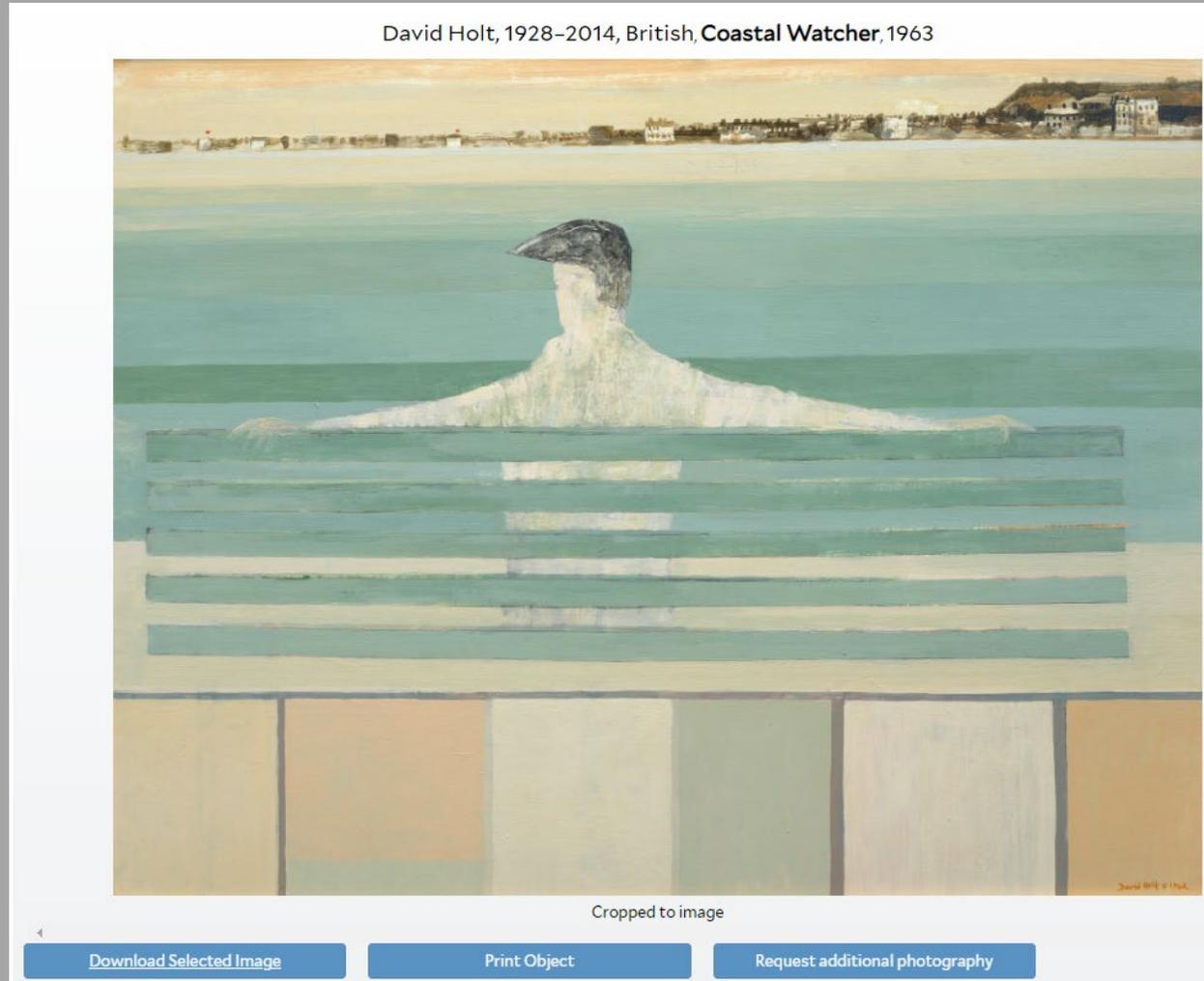
Download Selected Image ✕

© Estate of the Artist
See Terms of Use for Photographic Images of Works under Copyright for more information.

JPEG — image/jpeg, 1920 x 1478px, 0.75 MB

TIFF — image/tiff, 2100 x 1616px, 10.21 MB

Caption

David Holt, 1928–2014, British, Coastal Watcher, 1963, Oil on panel, Yale Center for British Art, Gift of the Libra Foundation, from the family of Nicholas and Susan Pritzker, B2012.30.27

David Holt, 1928–2014, British, Coastal Watcher, 1963, Oil on panel, Yale Center for British Art, Gift of the Libra Foundation, from the family of Nicholas and Susan Pritzker, B2012.30.27

YALE CENTER FOR BRITISH ART

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Leçons de la mise en ligne des collections en open access pour les humains

Yale Center for British Art, Long Gallery, photo by Richard Caspole

- Peu d'utilisations inadéquates

- Meilleur retour sur investissement du travail sur la propriété intellectuelle

- Réorientation des ressources internes vers la digitisation des collections

- Point d'accès privilégié par le YCBA, les visiteurs, et les chercheurs

- Acompte pour 50% du trafic vers le site institutionnel

Accès programmatique XML


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bl.britishart.yale.edu/oaicatmuseum/OAIHandler</request>
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schema.org http://www.lido-schema.org/schema/v1.0/lido-v1.0.xsd">
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lido:type="local">YCBA/lido-TMS-63977</lido:lidoRecID>
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David Holt, 1928–2014, British, **Double Coastline**, 1962
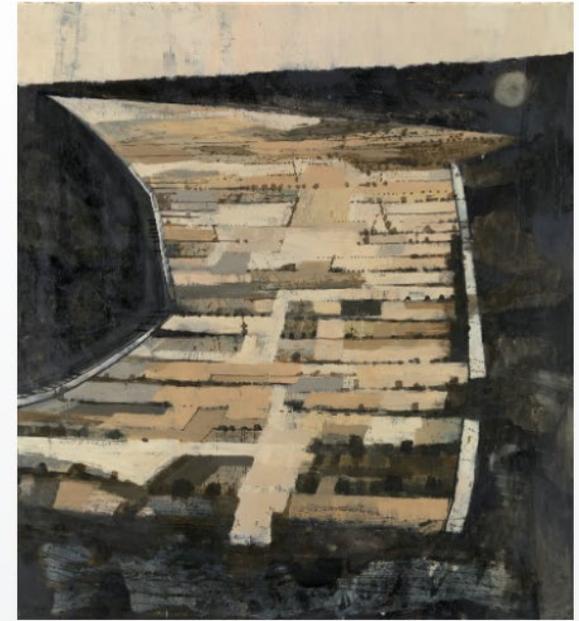
Cropped to image

| Selected Image | Print Object | Request additional photography |

Creator:	David Holt, 1928–2014, British
Title(s):	Double Coastline
Date:	1962
Medium:	Oil on panel
Dimensions:	Support (PTG): 35 1/2 x 32 1/2 inches (90.2 x 82.6 cm)
Marks/Lettering:	Signed, lower right: "David Holt 1962"
Credit Line:	Yale Center for British Art, Gift of the Libra Foundation, from the family of Nicholas and Susan Pritzke
Copyright Status:	© Estate of the Artist
Accession Number:	B2012.30.28
Classification:	Paintings
Collection:	Paintings and Sculpture
Subject Terms:	bird's-eye view	coastline	landscape
Access:	Not on view
Link:	https://collections.britishart.yale.edu/catalog/tms:63977
Export:	XML	RDF

Exhibition History   Bibliography

- OAI-PMH
- LIDO XML

OCLC ONLINE COMPUTER LIBRARY CENTER
OAICat
An Open Source OAI-PMH v2
Repository Implementation

LIDO
Lightweight Information Describing Objects

Référentiels

- Utilisation de vocabulaires contrôlés et référentiels : Getty ULAN, TGN, AAT, ODNB, Wikidata, ICONCLASS, OCLC, VIAF

- Utilisation de URI pérennes

- Réconciliation des entités avec les vocabulaires du GRI et autres autorités externes au musée

Accès programmatique pour aggrégateurs


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<lido:actorID lido:source="Library of Congress/NACO"
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Accès programmatique pour aggrégateurs
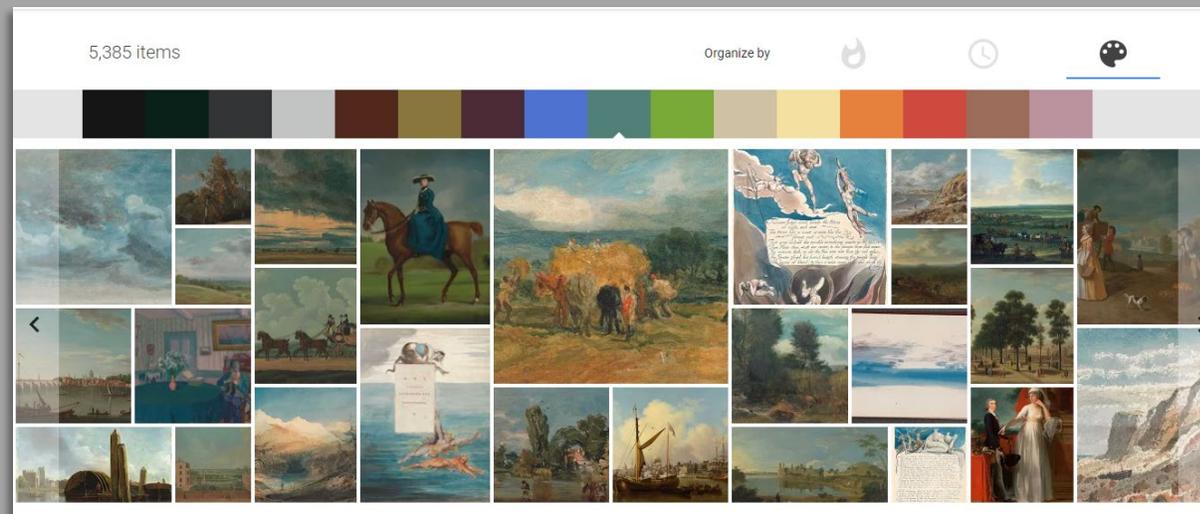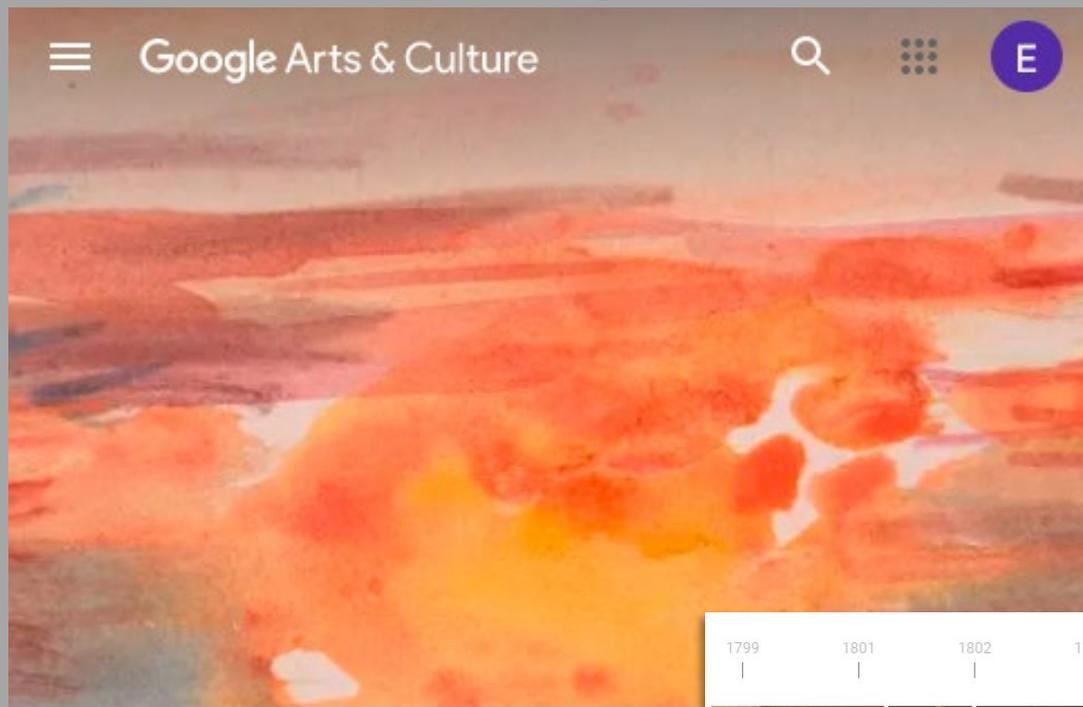
16,426 notices

Toujours plus d'aggrégateurs

Collaboration inattendue

Collaboration coordonnée

Assistance fournie par un aggrégateur - Smartify

Accès programmatique RDF

David Holt, 1928–2014, British, **Double Coastline**, 1962

YALE CENTER FOR BRITISH ART *Linked Open Data*

URI: http://collection.britishart.yale.edu/id/object/63977

Property	Value
?:P102_has_title	• <http://collection.britishart.yale.edu/id/object/63977/title/1>
?:P104_is_subject_to	• <http://collection.britishart.yale.edu/id/object/63977/objectRight>
?:P12i_was_present_at	• <http://collection.britishart.yale.edu/id/exhibition/856>
?:P138i_has_representation	• <http://deliver.odai.yale.edu/content/id/dc368bac-86b7-4b33-a54b-af609ad
	• <http://deliver.odai.yale.edu/content/id/dc368bac-86b7-4b33-a54b-af609ad
	• <http://deliver.odai.yale.edu/content/id/dc368bac-86b7-4b33-a54b-af609ad
	• <http://deliver.odai.yale.edu/content/id/dc368bac-86b7-4b33-a54b-af609ad
	• <http://deliver.odai.yale.edu/content/id/dc368bac-86b7-4b33-a54b-af609ad
?:P1_is_identified_by	• <http://collection.britishart.yale.edu/id/object/63977/TMS>
	• <http://collection.britishart.yale.edu/id/object/63977/ccd>
	• <http://collection.britishart.yale.edu/id/object/63977/inventory-number>
	• <http://collection.britishart.yale.edu/id/object/63977/lidoRecID>
?:P24i_changed_ownership_through	• <http://collection.britishart.yale.edu/id/object/63977/acquisition>
?:P2_has_type	<http://collection.britishart.yale.edu/id/thesauri/300033618>

- CIDOC CRM
- Service de requête SPARQL

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Collection: Paintings and Sculpture
Subject Terms: bird's-eye view | coastline | landscape
Access: Not on view
Link: https://collections.britishart.yale.edu/catalog/tms:63977
Export: XML | RDF

Cropped to image

ad Selected Image | Print Object | Request additional photography

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Linked Open data GETTY VOCABULARIES

CIDOC CRM CONCEPTUAL REFERENCE MODEL

CIDOC COMITÉ INTERNATIONAL POUR LA DOCUMENTATION

Accès programmatique

Web des données/Linked Open Data

Une méthode pour publier des données structures, liées, et ouvertes en utilisant les standards des techniques du Web, tels que HTTP, RDF (Resource Description Framework) et URIs.
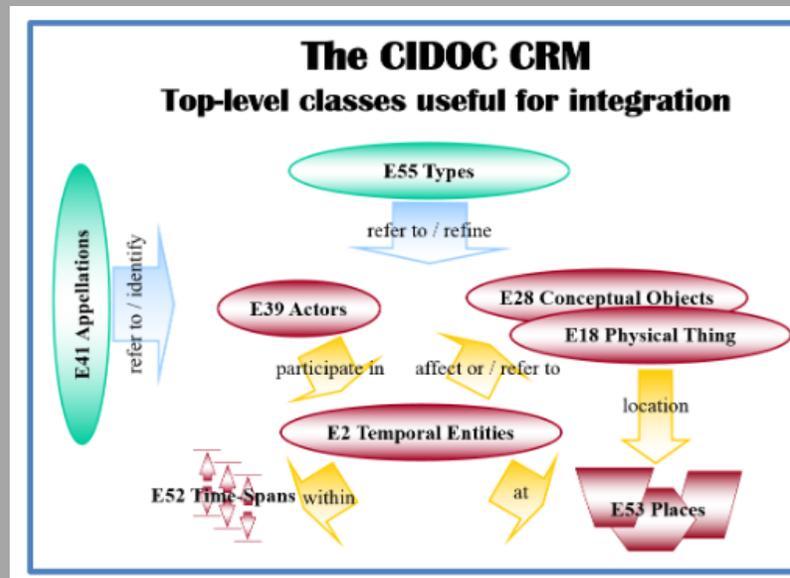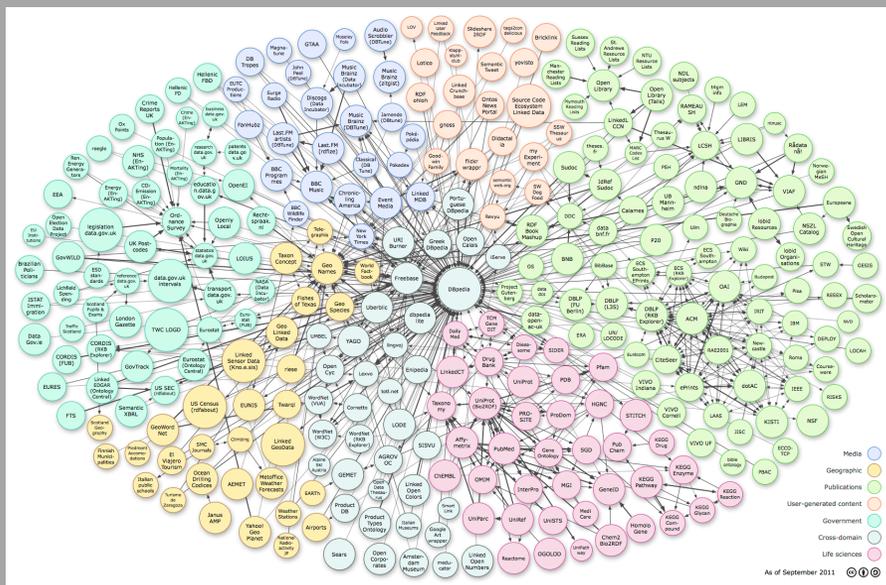
Le rôle de l'ontologie CIDOC-CRM (Conceptual Reference Model) est d'harmoniser les relations sémantiques entre les objets, les gens, les lieux, les époques, les évènements, et les concepts de plusieurs jeux de données.

Linked Art: CIDOC-CRM profile

- Basé sur le CIDOC-Conceptual Reference Model (CIDOC-CRM)
- Basé sur les retours d'experience de projets Linked Open Data
- Etablir un modele partagé

API document avec designs recurrents:

- Qui peuvent être facilement interpretés par les informaticiens
- LOUD: Linked Open **Usable** Data
- Maintenance collaborative des services programmatiques

https://linked.art/

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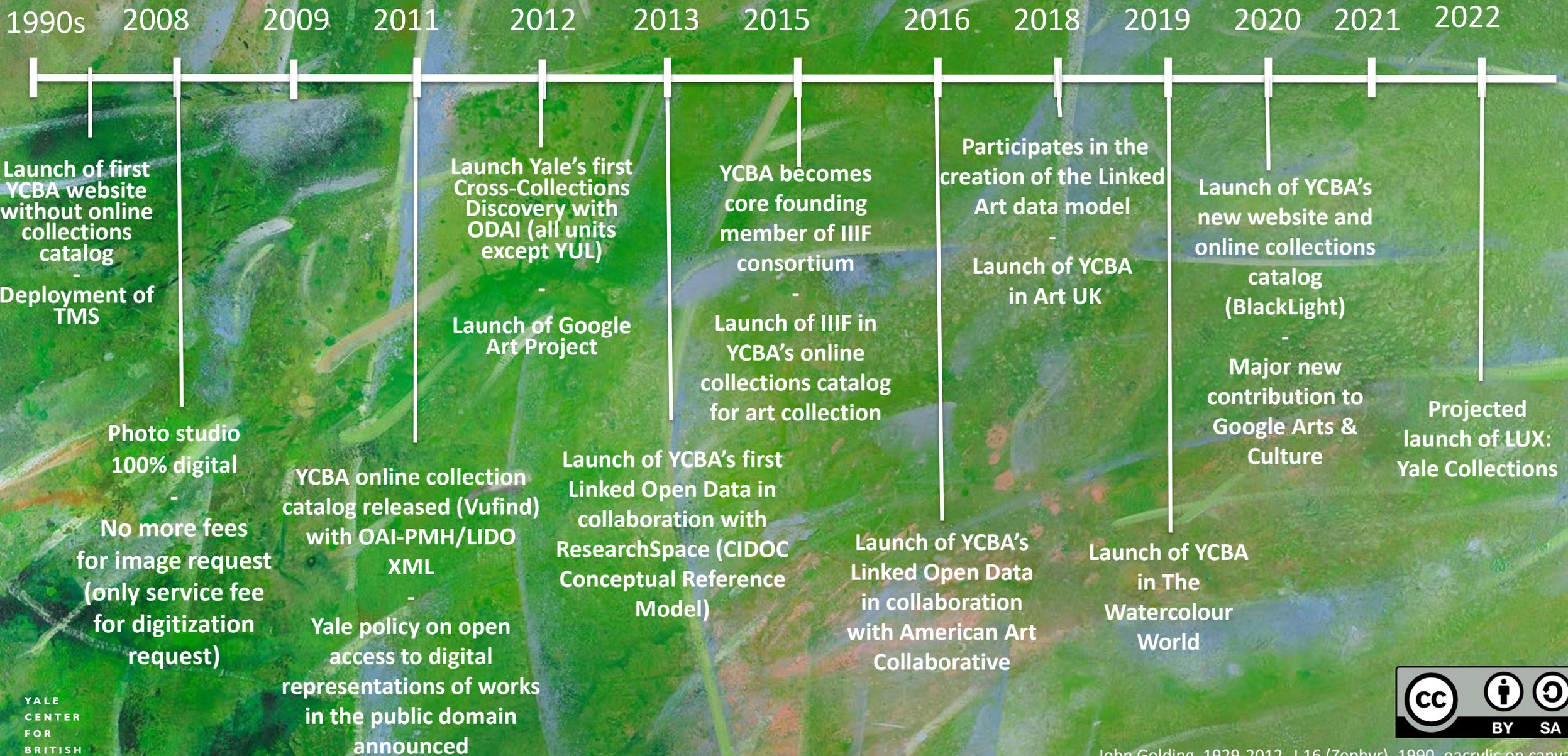**Launch of YCBA's first Linked Open Data in collaboration with ResearchSpace (CIDOC Conceptual Reference Model)**

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John Golding, 1929-2012, J.16 (Zephyr), 1990, oacrylic on canvas, Yale Center for British Art, Gift of the John Golding Artistic Trust, 2017

Stratégie Open Content

L'Open Content a besoin d'être soutenu par des normes d'interopérabilité pour permettre l'utilisation et la ré-utilisation des collections…

…avec considération pour les collections qui sont issues d'un autre contexte socio-culturel.

Yale Center for British Art, Library Court, photo by Richard Caspole

Emmanuelle Delmas-Glass | Journée Wikimedia Culture et Numérique 2021

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http://iiif.io/
https://www.youtube.com/watch?v=mKHZ9Dge0x0
http://new.cidoc-crm.org/
http://linked.art

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