CDWA, VRA Core and CCO

Cultural Objects

- Title: “Jupiter, Mercury, and Virtue”; “Allegory of Painting”; “Jowisz, Merkury i Cnota”; “Jupiter, Merkur und Virtus”; “Jupiter Painting Butterflies”
- Work Type: painting; oil painting
- Class: paintings; European paintings; Italian paintings; Renaissance paintings
- Creator: Dosso Dossi (Giovanni de’ Luteri), ca. 1486-1542
- Culture: Italian; Ferrarese
- Measurements: 44½ X 59 in. (112 X 150 cm.)
- Materials: oil on canvas
- Creation Date: ca. 1523-24
- Repository: Wawel Royal Castle, Krakow (formerly in the Kunsthistorisches Museum, Vienna; Palais Lanckoronski)

- Core metadata record (CDWA Lite display elements) for the work depicted in the preceding slide
- Repeating metadata elements (indicated here with semicolons) accommodate the diversity, ambiguity, & even occasional contradictory nature of cultural heritage information.

Library Treatment of Objects

- Objects are considered outside the scope of library collections
- objects are mostly undocumented (ask the simple “how many” question)
- they remain outside the main cataloging flow
- they present a challenge to library catalogers

Objects in Libraries

- Most libraries have a few objects in their collections.
- Some are genuine works of art
  - portraits or busts of founders, patrons
  - art objects acquired with personal papers or libraries
  - artwork gifted or acquired for decorative purposes
- But most objects fall outside the scope of museum collections
  - cultural objects associated with the library’s collections
  - printing plates, woodblocks, etc.
  - cultural objects acquired with personal papers or libraries
  - unpredictable odds and ends

Non-book library collections

- Almost every library owns some works of art or cultural objects that fall outside the parameters of traditional library collections, and that cannot be adequately described using the standard library cataloging rules and vocabularies.
- Unlike traditional library items, these works are generally not “self-describing.”
Museum collections

- Museums and other collecting institutions have rare and unique items (not “self-describing”) for which traditional bibliographic or archival description may not be optimal.
- Many museum collections also include some published printed works, for which guidelines developed for describing unique objects may be inappropriate. Standards for bibliographic description might work better for these types of works.

### Three Different Worlds of Material

<table>
<thead>
<tr>
<th>Libraries</th>
<th>Museums</th>
<th>VR Collections</th>
</tr>
</thead>
<tbody>
<tr>
<td>language material</td>
<td>physical objects</td>
<td>surrogates of objects</td>
</tr>
<tr>
<td>self-describing</td>
<td>non self-describing</td>
<td>non self-describing</td>
</tr>
<tr>
<td>published</td>
<td>unpublished</td>
<td>unpublished</td>
</tr>
<tr>
<td>created/printed</td>
<td>created</td>
<td>views of created objects</td>
</tr>
</tbody>
</table>

### Published vs. Unpublished

<table>
<thead>
<tr>
<th>Libraries</th>
<th>Museums</th>
</tr>
</thead>
<tbody>
<tr>
<td>Self-describing</td>
<td>Non-self-describing</td>
</tr>
<tr>
<td>Description is stable</td>
<td>Description is fluid</td>
</tr>
<tr>
<td>Information on item is privileged</td>
<td>Information on item is not privileged</td>
</tr>
<tr>
<td>Transcribe description from item</td>
<td>Supply description</td>
</tr>
</tbody>
</table>

### Cataloging Manuals – So Many of Them

- **AACR**
  - general chapter
  - special format chapters
- **Special Material Cataloging Manuals**
  - Descriptive Cataloging of Rare Materials (Books) (DCRM(B))
  - Betz, E.W. Graphic Materials (gihc)
  - Describing Archives (dacs)
  - Manual of Map Library Classification and Cataloguing (mmlcc)
  - etc.

### Special Material Cataloging Manuals

- Most of them
  - are add-ons to AACR
  - leave “access” part to AACR
  - take MARC for granted
- Others, e.g. Describing Archives (dacs)
  - move away from AACR
  - refer back to “access” part of AACR
  - work with other data formats, e.g. EAD

### But Wait, There’s More …

- **AACR Chapter 10 Three-Dimensional Artefacts and Realia**
- no special format cataloging manual
- Is CCO the answer?
Objects in Museums: Motivations for cataloging museum objects

To help museum staff acquire, manage, and share objects by:

- Finding physical objects – e.g. retrieving objects from storage for examination or exhibition
- Distinguishing between and/or comparing objects – e.g. to inform collection development and interpretation
- Bringing together related objects (where “related” may be transitory) – e.g. in an exhibition or exhibition catalog
- Explaining or interpreting objects – e.g. by posting wall labels in galleries or publishing cataloging data on the Web
- Tracking the life-cycles of objects – e.g. documenting provenance, histories of exhibitions and interpretations

Motivations for cataloging museum objects

To help museum audiences to:

- Find representations of objects, typically on the Web (where “representations” are typically core data and images)
- Make sense of what they are reading and viewing, on the Web, in museum galleries, in exhibition catalogs, etc.
- Bring together related representations, typically on the Web (where “related” may be transitory)
- Use what is found, read, viewed or experienced

Who catalogs in museums?

- There are many hands – over many years – in cataloging records for museum objects
  - With cataloging data contributed by individuals with different educational and professional backgrounds: for instance, collection information managers, registrars, curators, and conservators
  - Resulting in varying idiosyncratic methods of description
- Curators (or their surrogates) are the arbiters of object descriptions, particularly when descriptions are published in exhibition catalogs, wall labels, or the Web
- Museum professionals typically learn to catalog on-the-job, rather than experiencing specialized, formal education in cataloging

Challenges for descriptive VR metadata

- No infrastructure for copy cataloging
- Often describe unique rather than mass-produced works
- Description tends to be more subjective than traditional library cataloging
- Many whole/part and derivative relationships
- Generally describe surrogates rather than actual works

Enter CCO

Motivations for using standards like CCO in museums

- Promote consistency and predictability across representations of objects
- Support attempts to make data more portable, shareable and usable
- Common source for modifying or validating local guidelines
  - Point of departure when there are no written, local guidelines
  - Charting a way ahead: e.g. from here on out, use CCO

CCO Audience

- CCO is intended for a diverse audience: VR collections, museums, archives, others who catalog cultural heritage
- CCO includes minimum descriptive data used by both museums and VR collections
- Many (most) issues are the same for museums and VR collections
  - Display vs. Indexing
  - Subject indexing
  - Creators, unknown creators
  - Etc.
CCO Audience

- VR collection places more emphasis on cataloging larger numbers of works and works from various repositories.
- VR collection needs more discussion re. relationships to and among images.
- Museums are typically cataloging fewer works, all from their own collections.
- Museums place less emphasis than VR collections on complex relationships between works and images, and between images and other images.

Using CCO in museums

- Serving the diverse needs of museum staff and museum audience.
- How do our descriptions and choice of words affect discovery (of representations of objects), understanding, and engagement.
- Working with around limitations of local collections management systems.
- How does CCO diverge from local practices – or vice versa?
- Controlling how object descriptions are expressed, when pushed out from local systems, into shared spaces (e.g. in content aggregation packages).

Applying CCO In a Library Context

- Use CCO as a supplement to, not a replacement for, library rules.
- Distinguish between the essential and the cosmetic (use library-style case, punctuation, abbreviations, not CCO-style).
- Be prepared to break library rules when necessary.

What are we cataloging?

- A work is a distinct intellectual or artistic creation limited primarily to objects and structures made by humans, including built works, visual art works, and cultural artifacts.
- An image is a visual representation of a work. It typically exists in photomechanical, photographic, or digital format.

Review: Data Standards

- Data structure standards. Metadata elements. MARC, EAD, DC, CDWA, VRA Core, TEI.
- Data value standards. Controlled vocabularies, subject headings, etc. LCSH, TGM, AAT, MeSH, LCNAF, ULAN.
- Data content standards. AACR2, DACS, CCO.
- Data format/technical interchange standards. MARC XML, Dublin Core XML Schema, CDWA Lite XML Schema, EAD, VRA Core 4.0 XML Schema, TEI XML DTD.

What is unique about object and image metadata?

- No Library of Congress catalog of cultural works for copy cataloging.
- No title page or chief source of information.
- Published information about cultural works is largely scholarly opinion.
- Images represent “views” of people, places, and things.
Some forms of metadata in cultural heritage institutions

- Catalog cards
- OPACs
- Finding aids
- Inventories
- Registers
- Slide labels

Uses of metadata in cultural heritage institutions

- Searching
- Browsing
- Display for users
- Interoperability
- Management of digital objects
- Preservation
- Navigation

Categories for the Description of Works of Art (CDWA)

- Developed in the 1990s by the Art Information Task Force (AITF)
- Sponsored by the College Art Association and the Getty Trust
- “[The AITF formed] to develop guidelines for describing works of art, architecture, groups of objects, and visual and textual surrogates.”
- Categories for the Description of Works of Art (CDWA): an extensively articulated, inclusive taxonomy of cultural heritage information. Provides detailed guidelines for the description of art objects and their visual surrogates.

What is CDWA?

- Guidelines for the structure of art databases: What elements should an art database include?
- An exhaustive data structure, meant to be customized according to institutional needs
- Developed for point of view of academic researchers; can be customized for different audiences
- Guidelines for data content
  - includes references to data content standards (AACR2, CCD)
- Guidelines for data value
  - includes references to data value standards (LCSH, LCNAF, AAT, etc.)

Defining CDWA

- Provides a structured way to describe works of art and representative images that can be mapped to a database or xml-based encoding scheme in order to promote sharing of resource records and user access
- The CDWA framework promotes:
  - Compatibility
  - Accessibility
  - Integrity of data
  - Longevity of data
Purposes and Uses of CDWA

- Guidelines for recording or creating information about art objects and their visual surrogates
- A “bridging” document to facilitate communication among researchers, data providers, catalogers, and information system managers
- A mapping document to correlate different databases of art-historical information
- A planning document for designing art information systems
- A standard for evaluating existing art information systems

Sponsored by the Getty and CAA (College Art Association)

Art Information Task Force (AITF) included art historians, museum professionals, visual resource professionals, and librarians

Consensus on categories of information required to enable research

Categories and subcategories of information to describe works of art and material culture

- Guidelines vs. rules, allow community buy-in
- Flexible, but broad coverage within scope

Purposes and Uses of CDWA

- Features:
  - Formulated with the needs of the academic researcher or scholar in mind.
  - Representing the minimum information necessary to identify a particular work of art or museum object.

Object ID

- Outcome of Protecting Cultural Objects project
- Result of long process of international consensus building
- Users include museums, law enforcement agencies, appraisers, customs agents, and insurers
- Describes the minimum information needed to protect art objects

Object ID Checklist

- Short list of categories
- Focus on physical appearance
- Type of Object
- Materials & Techniques
- Measurements
- Inscriptions & Markings
- Distinguishing Features
- Title
- Subject
- Date or Period
- Maker
- Descriptive Note

Object/Work - Catalog Level

- 1. Item – an individual object or work, may be composed of multiple parts or components
2. Group

An archival group (or record group) is an aggregate of items that share a common provenance.
- several thousand items (e.g., the entire body of drawings, models, and written documents from an architect’s office)
- a few items (e.g., a handful of surviving drawings from one architectural project).
- a group often contains many different types of objects
- cataloging focuses on the description of coherent, collective bodies of works

3. Volume

A volume comprises sheets of paper, vellum, papyrus, or another material that are bound together.
- printed books, manuscripts, sketchbooks, or albums

4. Collection

A collection comprises multiple items that are conceptually or physically arranged together for the purpose of cataloging or retrieval.
- A collection differs from an archival group because the items in a collection are bound informally for convenience and do not necessarily share a common provenance or otherwise meet the criteria for an archival group.

5. Series

- A series comprises a number of works that were created in temporal succession by the same artist or studio and intended by the creator(s) to be seen together or in succession as a cycle of works.

6. Set

A set is an assembly of items that the creator intended to be together (e.g., a tea set, a desk set, a pair of terrestrial and celestial globes).
- A set differs from a collection in that it is typically smaller and was intended by the creator to be grouped together.

7. Component

A component is a part of a larger item.
- A component differs from an item in that the item can stand alone as an independent work but the component typically cannot or does not stand alone (e.g., a panel of a polyptych, an architectural component).
Levels of cataloging in different disciplines

- Most common levels:
  - groups, subgroups, volumes, and single items
- Archives:
  - group level – intellectual or physical groups
- Museums:
  - item level -- assigning accession numbers and other catalog information to every individual object in their collections.
- Libraries:
  - volume level -- typically do not catalog individual prints or illustrations in the pages of a volume.

Intrinsic and Extrinsic Attributes

- Intrinsic qualities are generally those that constitute the physical makeup of the item, e.g. For an architecture drawing:
  - its technique and medium,
  - its method of representation (e.g., perspective drawing), or
  - the presence or absence of such elements as inscriptions or scales.

- Extrinsic qualities refer to or represent something outside the item. These extrinsic characteristics provide many essential points of access, including:
  - The person who made an architectural drawing
  - The corporate body that commissioned a project
  - The subject of a drawing (e.g., a staircase)
  - The building represented in a drawing
  - The geographic location of a building

Intrinsic and Extrinsic Attributes

- objects from all periods and all geographic areas
  - paintings
  - works on paper
  - sculpture
  - ceramics
  - metalwork
  - furniture
  - decorative arts
  - performance art
  - architecture
  - visual “surrogates” of works of art & material culture
    - photographs
    - slides
    - digital images
    - videotapes

What CDWA covers

- Categories cover a range of topics -from broad to specific
- from practical collections management issues to more esoteric, scholarly concerns
- only a small number are “CORE”
- implementers choose the subset of CDWA appropriate to their needs and users

CDWA: 27 Broad Categories

- Object/Work
- Classification
- Orientation/Arrangement
- Titles or Names
- State
- Edition
- Measurements
- Materials and Techniques
- Facture
- Physical Description
- Inscriptions/Marks
- Condition/Examination History
- Conservation/Treatment History
- Creation
- Ownership/Collecting History
- Copyright/Restrictions
- Styles/Periods/Movements
- Subject Matter
- Context
- Exhibition/Loan History
- Related Works
- Related Visual Documentation
- Related Textual References
- Critical Responses
- Cataloging History
- Current Location
- Descriptive Note
CDWA: 27 Broad Categories

- 200+ subcategories for a total of 381 elements (DC: 15 elements; EAD 146 elements)
- Not designed to describe photographic or digital reproductions of the object

CDWA: CORE CATEGORIES
FOR THE OBJECT, ARCHITECTURE, OR GROUP

<table>
<thead>
<tr>
<th>Catalog Level</th>
<th>Object/Work Type</th>
<th>Classification Term</th>
<th>Title or Name</th>
<th>Measurements Description</th>
<th>Materials and Techniques Description</th>
<th>Creator Description</th>
<th>Creator Identity</th>
<th>Creator Role</th>
<th>Creation Date</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Sample CDWA record with core data

- Classification*: sculpture
- Object/Work Type*: bust
- Title or Names*: Bust of Jacob van Reygersberg
- Creation-Creator/Role*: artist: Rombout Verhulst (1624-1698, active in Holland)
- Creation-Date*: 1671
- Subject Matter*: Jacob van Reygersberg, portrait
- Current Location*: J. Paul Getty Museum (Los Angeles, CA), 84.SA.743
- Measurements: 63 cm (height)
- Materials and Techniques: marble
- Descriptive Note: The virtuosity of the sculptor is apparent in the rendering of a variety of textures, including flesh, hair, lace, satins ...

Core categories help to answer the following basic questions:

1. How is the group or item identified by the repository?
   - There is no standardized way to designate which group or item corresponds to the catalogue entry.
   - It is important, therefore, to record the attributes that combine to identify any given group or item.

2. What individual, agency, or corporate body originated the item or group of items?
   - What are the characteristics of these entities?
     - Who is responsible for the origination of the group (as a group) or of the item?
     - What is maker’s locus of activity (e.g., draftsmen who worked in Spain) and period (e.g., all 18th-century draftsmen).
Core categories help to answer the following basic questions:

3. When were the items made?

- For architectural documentation, the period of time in which the items were made can reveal valuable evidence about design and construction phases, building restorations, and artistic development.

Core categories help to answer the following basic questions:

4. What is depicted on the items?

- The subject of an architectural document is often unbuilt or not depicted as built. Information about a subject as it is depicted is therefore a valuable resource for researchers.

CDWA Subject

- In CDWA, subject matter is analyzed according to a method based on the work of Erwin Panofsky
- Panofsky identified three main levels of meaning in art:
  - Pre-iconographic description
  - Iconographic identification
  - Iconographic interpretation or “iconology”

CDWA Subject

- Three sets of subcategories under the category Subject Matter in CDWA reflect this traditional art-historical approach to subject analysis
- Simplified and practical for purposes of retrieval

CDWA Subject

- CDWA levels of subject analysis
  - Subject matter—Description. A description of the work in terms of the generic elements of the image or images depicted in, on, or by it
  - Subject matter—Identification. The name of the subject depicted in or on a work of art: its iconography. Iconography is the named mythological, fictional, religious, or historical narrative subject matter of a work of art, or its non-narrative content in the form of persons, places, or things
  - Subject matter—Interpretation. The meaning or theme represented by the subject matter or iconography of a work of art.
Mantegna’s Adoration of the Magi

- **Subject matter–Description:** woman, baby, men, vessels, coins, turbans, etc.
- **Subject matter–Identification:** Known iconographic subject. Based on New Testament (Matthew 2), Balthasar, Melchoir, Caspar, Mary, Jesus, Joseph
- **Subject matter–Interpretation:** Three Ages of Man (Youth, Middle Age, Old Age); Three Races of Man; Three Parts of the World

CDWA Authority Links

- **CDWA Authority Record**
  - Subject Type: Mythological character, Greek and Roman
  - Subject Name: Herakles
  - Variant Subject Names: Hercules, Heracles, Ercole, Hercule, Hércules
  - Display Dates: story developed in Argos, but was taken over at early date by Thebes; literary sources are late, though earlier texts may be surmised.
  - Earliest: –1000 Latest: 9999 (date ranges for searching)
  - Indexing terms: Greek hero, king, strength, perseverance, labors, labours, Nemean lion, Argos, Thebes
  - Remarks: Probably based on actual historical figure a king of ancient Argos. The legendary figure was the son of Zeus and Alcmene, granddaughter of Perseus. Often a victim of jealous Hera. Episodes in his story include the Labors of Herakles.

CDWA Lite: Origins

- **The Need:** A data content standard specifically designed for unique cultural works, and a technical format for expressing this data in a machine-readable format.
- **The Goals:**
  - To reduce overhead for contributing to union catalogs/service providers
  - To reduce labor and “delivery” costs
  - To ensure a mechanism for updating data
  - To include links from contributed metadata back to records in their “home” context
CDWA Lite Schema

- **Required elements (9)**
  - Descriptive Metadata
    - Work Type
    - Title
    - Display Creator
    - Display Materials/Techniques
    - Display Creation Date
    - Location/Repository
  - Administrative Metadata
    - Record ID and Type

- **Not required elements (13)**
  - Descriptive Metadata
    - Display Measurements
    - Indexing Measurements
    - Indexing Materials/Techniques
    - State/Edition
    - Style
    - Culture
    - Subject
    - Class
    - Description/Descriptive Note
    - Inscriptions
    - Related Works
  - Administrative Metadata
    - Rights for Works
    - Resources (e.g., images of works, including metadata for the objects in those images)

CDWA Lite

- The purpose of this schema is to describe a format for core records for works of art and material culture, based on the data elements and guidelines contained in the CDWA and CCO. (CCO is based on a subset of the CDWA categories and VRA Core.)
- CDWA Lite records are intended for contribution to union catalogs and other repositories using the Open Archives Initiative (OAI) harvesting protocol.
- Elements 1 through 19 in this schema are for descriptive metadata, based on CDWA and CCO.
- Elements 20 through 22 deal with administrative metadata. All attributes are optional unless otherwise noted.

CDWA Lite Tagging Examples

```xml
<cdwalite:objectWorkTypeWrap>
  <cdwalite:objectWorkType termsource="AAT">painting</cdwalite:objectWorkType>
  <cdwalite:objectWorkType termsource="AAT">altarpiece</cdwalite:objectWorkType>
</cdwalite:objectWorkTypeWrap>
```

```xml
<cdwalite:titleWrap>
  <cdwalite:titleSet>
    <cdwalite:title pref="preferred">Portrait of Maria Frederike van Reede-Athlone at Seven Years of Age</cdwalite:title>
  </cdwalite:titleSet>
</cdwalite:titleWrap>
```

```xml
<cdwalite:displayCreator>Michel Erhart (German, ca. 1440-after 1522)</cdwalite:displayCreator>
<cdwalite:displayCreator>probably designed by Giambologna (Flemish, 1529-1608, active in Italy); casting attributed to Pietro Tacca (Italian, 1577-1640)</cdwalite:displayCreator>
<cdwalite:displayCreator>Katsushika Hokusai (Japanese, 1760–1849); published by Nishimura Eijudo (Japanese, 19th century)</cdwalite:displayCreator>
<cdwalite:displayCreator>unknown Chinese</cdwalite:displayCreator>
```

VRA Core Categories, 4.0

- A metadata schema, based directly on CDWA, that focuses on describing visual documents or visual surrogates of art, architecture, and material culture; the schema includes a mapping to the Dublin Core metadata element set.
- Used mostly by librarians of slide collections who need to describe the object as well as slide, digital image, etc.
VRA Core: Background

- Created by the Visual Resources Association Data Standards Committee
- Sponsored by Visual Resources Association and Art Libraries Society [ARLIS]

"The VRA Data Standards Committee was established in 1993 and charged with advocating and promoting the use of standard descriptive practices in visual resources collections."

Defining VRA Core

- Composed of seventeen “core” elements, some with qualifiers, all optional and repeatable, to describe works of visual or material culture and their surrogate images
- VRA Core follows the 1:1 model of DC and can either describe an item or collection. Relationships between records (original work and surrogate, whole and parts, etc.) can be identified.

VRA Core 4.0

- This 4.0 version of the Core contains significant changes from Core 3.0.
- The changes have been made in order to make the Core XML-compliant.
- These changes primarily concern the redefinition of what were known as element qualifiers in 3.0.
- Qualifiers have been converted to sub-elements and attributes following XML encoding syntax

VRA Core 4.0

- Other changes reflect practices elaborated in CCO.
- Core 4.0 and CCO have effected a symbiotic relationship: Core 3.0 provided the groundwork upon which the CCO editors developed data content guidelines and CCO, in turn, has informed the methodology of Core 4.0, specifically in the differentiation of data values for display and indexing.

VRA Core: Visual Resources Association Core Categories

- The VRA Core was developed by the Visual Resources Association, for use by slide librarians and curators of visual materials collections who often have both works of visual art in their collections, and images that document them.
- Initially, VRA Core allowed for a single record, or set of metadata, to describe both a work of art and a slide reproduction of that art, but in Version 3.0 and later, VRA Core recommends the 1:1 rule that states, "only one object or resource may be described within a single metadata set."

What is a Work?

- In the context of the VRA Core 4.0, a work is a physical entity that exists, has existed at some time in the past, or that could exist in the future. It might be an artistic creation such as a painting or a sculpture; it might be a performance, composition, or literary work; it might be a building or other construction in the built environment; or it might be an object of material culture. Works may be single items, or they may consist of many parts.
What is a Work?

• VRA Core 4.0 defines a work as a “unique entity such as an object or event. Examples include a painting, sculpture, or photograph; a building or other construction in the built environment; an object of material culture, or a performance. Works may be simple or complex. Works may have component parts that are cataloged as works themselves but related to the larger work in a whole/part or hierarchical fashion.”

What is an Image?

• An image is a visual representation of a work. It can exist in photomechanical, photographic and digital formats. In a typical visual resources collection, an image is a reproduction of the work that is owned by the cataloging institution and is typically a slide, photograph, or digital file. A visual resources collection may own several images of a given work.

What is an Image?

• VRA Core 4.0 defines an image as “a visual representation of a work in either whole or part. The representation serves to provide access to the work when the work itself cannot be experienced firsthand. In image collections, such representations typically are found in the form of slides, photographs, and/or digital files.”

What is a collection

• VRA Core 4.0 defines a collection as “an aggregate of work or image records”

VRA 4.0 Core Categories

• Work, Collection or Image
• Work Type
• Title
• Agent
• Measurements
• Material
• Technique
• Inscription
• State edition
• Style/Period
• Cultural Context
• Date
• Location
• Subject
• Relation
• Description
• Source
• Rights

VRA 4.0 Core Image Record

• Title
• Title type=”generalView” or “partialView”
• Subject
• Date type=”view”
Indexing vs. Display

**CREATOR**

*Abraham Roentgen*

[indexed] *Roentgen, Abraham*

---

**DATE**

*Fourth Dynasty, reign of King Khafre (2575-2465 BCE)*

[indexed] earliestDate: -2575

latestDate: -2465

---

**Record Establishment**

- **RECORD TYPE**=work, image, collection

- **RELATION**
  - Identify record relationships:
    - work to work
    - work to image
    - collection to work or image

---

**RELATION: Work to Work relationships**

- An *intrinsic* relationship exists where the described work is dependent on the referenced work, either physically or logically, for its identity. This dependency is typically part-to-whole, such as a component of an architectural complex, a panel of an altarpiece, a page of a manuscript, or an individual work in a series.

---

**RELATION: Work to Image relationships**

- 1:M 1 work: many images (multiple views)
- M:1 many works:1 image (jewelry case)

---

**VRA Core: Visual Document**

- **Visual Document Type**: black-and whiteslide
- **Visual Document Format**: Cibachrome
- **Visual Doc. Measurements**: 35 mm
- **Visual Doc. Measurements**: 2 x 2 inches
- **Visual Doc. Date**: 1984
- **Visual Doc. Location**: Mahon University Fine Arts Department Slide Library
- **Visual Doc. ID Number**: A84-766
Etching in a museum collection

- Record Type = work
- Type = print
- Title = This is how it happened
- Title.Variant = As Sucedi
- Measurements.Dimensions = 24.5 x 35 cm
- Material.Medium = ink
- Material.Support = paper
- Technique = etching
- Technique = drypoint
- Creator.Personal Name = Francisco Jose de Goya y Lucientes
- Creator.Role = printmaker
- Date.Creation = ca. 1810-1814
- Location.Current Repository = Ann Arbor (MI,USA), University of Michigan Museum of Art
- Location.Creation Site = Madrid (ESP)
- ID Number.Current Accession = 1977/2.15
- Description = This is how it happened is No. 47 (33) from the series “The Disasters of War”, 4th edition, plates for the series ca. 1810-14, 1820, 4th edition was published 1906.
- Rights = Weber family trust

Digital image of the etching

- Record Type = image
- Type = digital
- Title = general view
- Measurements.Dimensions = 72 dpi
- Technique = scanning
- Creator = Fred Technician
- Date.Creation = 1999
- Location.Current Repository = Ann Arbor (MI,USA), University of Michigan Museum of Art
- ID Number.Current Repository = PCD5010-1611-1037-27
- Description = For more information, see http://www.si.umich.edu/Art_History/demoarea/details/1977_2.15.html
- Source = University of Michigan Museum of Art
- Rights = University of Michigan Museum of Art

VRA Core: Pros

- Rich descriptive metadata with interesting hooks allowing for cross collection discovery
- Recently paired with (but not exclusively tied to) articulate input standard (CCO)
- Element naming convention is intuitive, and the architecture is flexible to allow for a variety of visual objects, both digital and analog

VRA Core: Cons

- Metadata and input standard aimed exclusively at images (and some museum type artifacts), which impedes cross collection searching for collections containing more than visual materials
- No technical or administrative metadata, all descriptive

CCO

- Cataloguing Cultural Objects (CCO) : a manual for cataloguing works of art, architecture, and material culture and their visual surrogates
- developed by a VRA editorial working group, with an advisory board from the museum, library, and archival communities
- a.k.a. “AACR for artworks”

CCO

- Who is it for? Museum, visual resource, archive and library communities
- What are we cataloging? Cultural objects: paintings, sculpture, architecture/built works, installation art, objects of material culture, manuscripts, photographs, prints, etc. etc.
- Why do we need it? Fills a need for a common, written set of guidelines that focuses on content (descriptive data) and encourages sharing of descriptions and images across/among diverse repositories
What is CCO?

- CCO is the first set of content guidelines to help people catalog cultural heritage materials and their images
- CCO follows on the development of standard element sets (e.g. VRA Core, CDWA) and controlled vocabularies (AAT, etc.)
- CCO is a VRA initiative, with participation from catalogers in the museum, library and archival communities

CCO

- CCO is not a new data element set but it provides guidance for how to populate data fields based on VRA Core and CDWA
- A map to Dublin Core and MARC21 data elements is provided.

Why Data Content Standards

- Best practices for cataloging, implementing data structure, and data values
- Rules for selection, organization and formatting
- AACR, CCO, DACS

CCO- Data Content Guidelines

- Guidelines that meet the unique and often idiosyncratic descriptive requirements of one-of-a-kind cultural objects
- Standards that guide the choice of terms and define the order and form of data values
- Provides guidelines for selecting, ordering and formatting data to populate a cataloging record, in fields for both indexing and display

Cataloging Cultural Objects

- did not originate in the library community
- was developed independently from other data content standards
- provides for display as well as indexing forms
- includes chapters on authorities
- is data format independent

Why is CCO Needed?

- Libraries and archives embarking on digital object management
- Museums and visual resources collections being asked to provide “access for all”
- Plethora of “standard” local practices and cataloging traditions show up in federated searches
Why is CCO Important

- CCO can be used by all cultural heritage communities – visual resource collections, libraries, archives, museums
- CCO can be used with different data structures, it doesn’t dictate database structure or a system
- Data entered according to CCO facilitates consistent input resulting in more efficient and understandable results
- Paves the way for a global online environment where data is shared, merged, and discovered by different communities contributing to a common cultural heritage pool

CCO vs. AACR2: Similarities

- Both data content or cataloging standards
- Both conceptually (but not exclusively) associated with particular data structure standards; AACR2 with MARC, and CCO with CDWA and VRA Core
- Implicit use of certain data value standards; AACR2, mostly (but not exclusively) LCNAF and TGM; CCO, Getty vocabularies, ICONCLASS, but also LCNAF

CCO vs. AACR2: Differences

- AACR2 optimal for bibliographic cataloging, focus of CCO is cataloging of works of art and material culture
- CCO explicitly deals with database/information systems issues.
- Considerable portion of CCO is devoted to building and implementing authorities
- CCO specifically addresses indexing vs. display issues
- Definition of work. CCO: work is a creative product, including architecture, works of art such as paintings, drawings, graphic arts, sculpture, decorative arts, and fine art photographs and other cultural artifacts.
- CCO is output neutral (as is RDA)

CCO vs. RDA: Similarities

- Both explicitly deal with issues of display vs. indexing
- Both emphasize “relationships”
- Both stress the importance of authorities
- Both independent of information format (“schema-agnostic”)
- Compatible/combinable with other standards (“cross-community metadata”)
- Designed to build cataloger’s judgment rather than slavish adherence to rules
- Derived from English-language conventions but adaptable world-wide (interest in CCO has been expressed in Germany and Latin America)

CCO vs. RDA: Differences

- Definitions of “work” differ
- CCO provides guidelines for descriptive metadata for unique items, not bibliographic items nor Web resources
- Titles and names may be handled differently

CCO vs. DACS: Similarities

- Data content standards
- Developed because AACR2 did not fully meet the needs for description of cultural objects and archival collections
- Output-neutral
- Combined with other standards
- Hierarchical
- Flexible to accommodate diverse types of objects
CCO vs. DACS: Differences

• DACS intended for description of intact archival collections with a common provenance and/or meaningful "collections" of materials
• DACS may assumes deeper hierarchy than CCO, but not necessarily and not always. CCO focus is on individual objects, but can also include hierarchical groups and collections

Some Conceptual Differences & Terminology

• “what are you cataloging?”
  – AACR2 0.24 "cardinal principle" - the item in hand
    • reproduction exception & versions
  – cultural objects - the item in hand for museums, the representation of that object for visual resource collections

Indexing

• In the context of CCO, “indexing” is the process of evaluating information and creating indexing terms with controlled vocabulary that will aid end-users in finding and accessing the Work or Image Record. Refers to indexing done by human labor, not to the automatic parsing of data into a data index, which is used by a system to speed up search and retrieval.

Display

• In the context of CCO, “display” is the process of showing data in natural language that is easily read and understood by users and can convey nuance and ambiguity. Display information may in some cases be concatenated from controlled fields; in other cases, this information is best recorded manually in free-text display fields

CCO: What is a work?

• cultural objects
  – works
    • works of visual art
    • built works
    • cultural artifacts
  – documentary images

CCO: What is a work?

• “a distinct intellectual or artistic creation limited primarily to [physical] objects and structures made by humans”
  – excluded are literary works, musical works, works in the performing arts, "and other intangible culture"
CCO: What is an image?

- "a visual representation [or depiction] of a work"
  - "a surrogate for a work" that "documents" it
  - typically in photographic, photomechanical, or
digital format
  - i.e., what is held in visual resources
  collections

CCO: What is an image?

- always excluded are paintings, drawings,
sculpture, and 3D models, that depict
works: these are to be treated as works
themselves
- some photographs that depict works may
similarly be treated as works themselves
  - "depending on the stature of the
photographer and the aesthetic or historical
value of the photograph"

CCO: Ten Key Principles

1. Establish the logical focus of each Work
Record, whether it is a single item, a work made
up of several parts, or a physical group or
collection of works. Clearly distinguish between
Work Records and Image Records

8. Be consistent in establishing relationships
between works and images, between a group or
collection and works, among works, and among
images

Example of 2 image records linked to 1
work record

Both are portraits of the same person, but are
different work types (painting and photograph)
CCO: Ten Key Principles

2. Include all of the CCO required elements.

3. Follow the CCO rules. Make & enforce additional local rules to allow effective retrieval, repurposing and the exchange of information.

4. Use published controlled vocabularies such as the Getty vocabularies & the Library of Congress Authorities.

5. Create local authorities that are populated with terminology as well as with local terms. Structure as thesauri whenever possible.

Links to authorities are recommended. Authorities are discussed in detail in Part III of CCO.

• Class: Architecture
• Work Type: memorial
• Title: Lincoln Memorial
• Creator Display: architect Henry Bacon (American, 1866-1924) and sculptor Daniel Chester French (American, 1850-1931)
• Creation Date: designed 1911-1912; constructed 1914-1922
• Subject: commemoration, honor, Abraham Lincoln
• Location: Washington, DC
• Materials and Technique: Exterior: Colorado Yule marble; Tripods: Pink Tennessee marble; Interior walls and columns: Indiana limestone; Ceiling: Alabama marble saturated with paraffin for translucency; Floor and wall base: Pink Tennessee marble; Pedestal and platform for statue: Tennessee marble; Statue: White Georgia marble

Term:
- memorial (preferred)
- memorials
- commemoration building

Note:
- Structures built to preserve the memory of beings or events. For other objects created, issued, or worn to commemorate persons or events, use "commemoratives."

Hierarchical position:
- Objects Facet
- ....Built Environment
- ........Single Built Works
- ...............<ceremonial structures>
- ....................memorials

Source: AAT
CCO: Ten Key Principles

6. Use established metadata standards, such as the VRA Core Categories or Categories for the Description of Works of Art.

7. Understand that in the context of CCO, cataloging, classification, indexing, and display are different but related things.

9. Be consistent regarding capitalization, punctuation and syntax. Avoid abbreviations, but when necessary, use standards codes and lists for abbreviations.

10. For English-language information systems and users, use English language data values whenever possible.
CCO – Part 1 discusses general issues

- Minimal Descriptions: how much information should a record contain?
- Considerations when deciding level of cataloging
  - Size and requirements of the collection
  - Focus of the collection
  - Expertise of the catalogers and availability of information
  - Expertise of the users
  - Technical capabilities
CCO Part 1

Elements for a work record

- Creative responsibility and creation contexts
  - Who created the work?
  - If a creator is not named, what is the culture of origin for the work?
  - Where was the work created?
  - When was it created?
- Descriptive and identifying information
  - What is it and what is it called?
  - What is its work type and title?
  - Where is it located?
  - What is its subject?
  - Of what materials is it made?

Elements for an image record

- Most will be documented in administrative metadata (e.g. repository information) and technical metadata (image size, image format)
- View information
  - Required for images
  - View description, type, subject and date

CCO – Part 1 Related Works

- Intrinsic relationships is a direct relationship between two works
- Extrinsic relationship one in which two or more works have a relationship that is informative but not essential, i.e. the described work and the referenced work can stand independently e.g. relationship between preparatory works such as models and the final work
- CCO recommends catalogers distinguish between intrinsic and extrinsic relationships
- Some repositories may decide it is not necessary to identify extrinsic relationships

CCO – Part 1 Intrinsic relationships

- Whole-part relationships
  - CCO recommends creating separate work records for each part and for the whole when the information for the whole varies significantly from the information for the part
  - CCO recommends creating separate work records when each part of a work contains enough unique information that it would be difficult to delineate the information in a single record

Treatment of depicted works

- the work depicted in an image should be treated as a Related Work of that image
  - similarly, any image depicting a work should be treated as a Related Image of that work
- if a work depicts another work, the depicted work should be treated as a Subject of the work at hand (see CCO 6.2.1.2.8)
  - if the depicted work is described in its own catalog record, then it should also be treated as a Related Work of the work at hand

CCO – Part 1 Intrinsic relationships

- Group and collections relationships
- Series relationships
- Components and architectural works
  - Saint Peter’s Basilica
    - Old Saint Peter’s (original structure, 324-1451)
    - New Saint Peter’s (current structure, 1451-present)
      - Façade
      - Dome
      - Piazza
Monet Houses of Parliament

Some examples of complex relationships

• an image of a plan of a building, and an image of the building

• Work: building $\rightarrow$ Image
• Work: plan $\rightarrow$ Image

Some examples of complex relationships

1. a 35mm slide, copied from ...
2. ... a lantern slide, of ...
3. ... a photo (taken by Panofsky), of ...
4. ... a C15 manuscript page, depicting ...
5. ... a C2 sarcophagus

Is the work-to-be-cataloged the manuscript page, or the photo

Some examples of complex relationships

• Option A
  – Work: sarcophagus
  – Work: manuscript page $\rightarrow$ Image: photo
• Option B
  – Work: sarcophagus
  – Work: manuscript page
  – Work: photo $\rightarrow$ Image: slide

CCO – Part 1

• Includes examples of
  – Work record
  – Collection record
  – Related records
  – Whole/part records
  – Image records

CCO – Part 2

• Part 2 discusses the metadata elements
• Each chapter is laid out according to a similar outline
  – X.1 General information
  – X.2 Cataloging rules
  – X.3 Presentation of data
• In addition to examples throughout the chapter, there are
  full examples at the end of each chapter
• Shows relationships between the record and authorities
• CCO elements map to other content standards (e.g. CDWA, VRA Core)
Elements for a Work Record

• Creative responsibility and creation contexts
  – Who created the work?
  – If a creator not named or identified, what is the culture of origin for the work?
  – Where was the work created?
  – When was it created?

• Descriptive and identifying information
  – What is it and what is it called?
  – What is its work type and title?
  – Where is it located?
  – What is its subject?
  – Of what materials is it made?

Elements for an Image Record

• View information
  – A three-dimensional work might have several images representing multiple views
  – View description
  – View type
  – View subject
  – View date

Authority Files and Controlled Vocabularies

• CCO recommendations using authority files for selected metadata elements to facilitate efficient cataloging and retrieval
• CCO provides guidelines for building authorities
• Four type of authority records
  – Personal and corporate name authority
  – Geographic place authority
  – Concept authority
    • Generic concepts
      – Type of work: e.g. sculpture
      – Material: e.g. bronze
      – Activities: e.g. casting
      – Style: e.g. Art Nouveau
  – Subject authority
    • Subjects depicted in a work or image

CCO Elements

• (1) OBJECT NAMING
• (2) CREATOR INFORMATION
• (3) PHYSICAL CHARACTERISTICS
• (4) STYLISTIC AND CHRONOLOGICAL INFORMATION
• (5) LOCATION AND GEOGRAPHY
• (6) SUBJECT
• (7) CLASS
• (8) DESCRIPTION
• (9) VIEW INFORMATION

Object/Work Type in CCO

• The most important piece of information about an object (no object type, no record)
• May refer to form (e.g. statuette), function (e.g. bowl), material (e.g. bronze), or content (e.g. sampler)
• Specific terms needed (broad categories, e.g. “object” or “graphic,” are useless)
• CCO provides guidance on all aspects of object/work type

Object Type

<table>
<thead>
<tr>
<th>Libraries</th>
<th>Museums</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not the logical focus</td>
<td>Logical focus of record</td>
</tr>
<tr>
<td>Book, unless otherwise stated</td>
<td>Virtually unlimited universe of object types</td>
</tr>
</tbody>
</table>

Not a possible record: “Book”  Possible record: “Teapot”
OBJECT NAMING: Work Type

- central role in object description
- focus is on the concrete object
- the carrier is a large part of the content
- unlimited choice of terms
- singular form of terms
- MARC mapping
  - 245h General Material Designation (GMD)
  - 300a Extent
  - 655a Form/Genre Terms
- 245 10 |a Running Eros, Holding a Torch |h sculpture |c unknown Roman sculptor
- 300 __ |a 1 sculpture
- 655 _7 |a sculpture (visual work) |x Hellenistic |2 aat

OBJECT NAMING: Title

- no concept of transcription or chief source of information
- Many works have no official title and are often descriptive—often coincide with work type
  - title = Corinthian Black-figure neck amphora
- Can change over time—fluid
  - e.g., changes in iconographic interpretation:
    - Portrait of a Man vs Portrait of a Moor
    - Roman Feast vs First Passover
- Can come from different scholarly sources
  - Title = Portrait of Giovanni (?) Arnolfini and his Wife (“The Arnolfini Portrait”)
    - Source = National Gallery of Art
  - Title = Arnolfini Marriage
    - Source = Grove Dictionary of Art
- no concept of uniform title

Title in CCO

- Usually supplied, not transcribed
- Titles change frequently, as understanding of the item changes, or the object changes hands, or a new curator joins the staff …
- Title variants recorded on the bibliographic record
- CCO provides guidance on the many different types of titles

Unknown Creators

Most textual works have a known author.
When the author is not known, the author field is omitted from the record.

Many art works are by unknown creators.
Art historians convey uncertainty using nuanced terminology:

Attributed to Raphael
Circle of Raphael
Italian, 16th cent.

Creator/Agent Information in CCO

- Creator info usually does not appear on the item
- Former attributions are important, should be included in the metadata record
- CCO provides guidance on the many different types of creative responsibility and the many different types of name (personal, corporate, family, culture or school) that can function as access points for creator.
- CCO provides some guidance on formulation of names as access points, but recommends using existing standards whenever possible (LCNAF is one of its recommended sources)
### Creator & Creator Role

- display and indexing forms of creator names
  - John Singer Sargent vs Sargent, John Singer
- includes school and biographical information
  - John Singer Sargent (American; Florence 1856-1925 London)
- role of creator
- multiple creators and their roles

### Creator/Agent Information

<table>
<thead>
<tr>
<th>CREATOR/AGENT</th>
<th>NAME</th>
<th>CULTURE</th>
<th>ROLE</th>
<th>DATES</th>
<th>ATTRIBUTION</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Peter Paul Rubens (type=personal)</td>
<td>Flemish</td>
<td>painter (artist)</td>
<td>1577-1640 (type=life)</td>
<td>School of</td>
</tr>
<tr>
<td></td>
<td>[indexed] Rubens, Peter Paul</td>
<td></td>
<td></td>
<td>[indexed] earliestDate: 1577</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>latestDate: 1640</td>
<td></td>
</tr>
</tbody>
</table>

### Anonymous Creators in CCO

- Many, many works of unknown authorship
- Titles typically fluid—not a stable entry point for building citations
- So works by unknown creators are referenced in two different ways:
  - Add a qualifier to the name of a known artist:
    - Workshop of Rembrandt
    - Follower of Rembrandt
    - School of Rembrandt
  - Reference the creator as a culture/nationality/school:
    - Anonymous, French School, 15th century
    - Unknown, Pre-Columbian

### Physical Description

- CCO offers detailed guidance on how to describe:
  - Material and Techniques
  - Measurements
  - State and Edition
  - Additional Physical Characteristics
  - Facture
  - Condition and examination history
  - Conservation and treatment history
  - Inscriptions
- For everything under the sun (almost)
Physical Characteristics

- emphasis on materials and techniques
- complex structures
- parts and all their dimensions
- precise measurements
- measurement practices of various fields

Physical Characteristics

- MEASUREMENTS Base 3 cm (H) x 36 cm (W) x 24 cm (D)
- MATERIAL oil painting on canvas
- TECHNIQUE drawing over frottage
- STATE/EDITION 1st state of 5
- INSCRIPTIONS On the foot, incised, ANDOKIDES EPOESEN

Physical Characteristics: Measurements in CCO

- Objects require precise measurement, using different types of measurement
- CCO spells out types of measurement appropriate for different types of object (painting, drawing, print, sculpture, decorative arts, architecture, performance art, etc.)
- Includes height and width, depth, diameter and circumference, shape, weight, volume and area, size, format, time, scale, and structural dimensions

CCO Measurements

- Measurements display: Bust: height: 11 5/8 in. (295 mm.), width: 11 3/8 in. (288 mm.), depth: 8 1/4 in. (210 mm.), Base: height: 3 3/4 in. (95 mm.), width: 13 5/8 in. (345 mm.), depth: 8 1/8 in. (205 mm.)
- Extent:bust
  - Value: 295 Unit: mm Type: height
  - Value: 288 Unit: mm Type: width
  - Value: 210 Unit: mm Type: depth
- Extent:base
  - Value: 95 Unit: mm Type: height
  - Value: 345 Unit: mm Type: width
  - Value: 205 Unit: mm Type: depthMARC

Physical Characteristics: INSCRIPTION

- All markings and inscriptions found on objects require accurate transcription
- CCO spells out guidelines for recording markings and inscriptions on object or on labels, indicating their position, providing translations as needed
- Example:
  - signed and dated in the plate, lower right: Benedicti /Castilionis / 1647
  - On the foot, incised, ANDOKIDES EPOESEN
- [indexed]

Physical Characteristics: State/Edition

- 1st state of 5
- [indexed]
- type: state
- number: 1
- count: 5
Material and Techniques in CCO

- Objects require detailed description of medium, support, process or technique, implements used
- CCO spells out types of description appropriate for different types of object (painting, drawing, print, sculpture, decorative arts, architecture, performance art, etc.)

Stylistic, Cultural & Chronological Information

- culture of creator rather than place of creation
- concept of school
- concept of style
- uncertain and approximate dates
- provisions for BCE dates
- 655 _7 [a drawing] [x British] [2 aat]
- 655 _7 [a painting] [x Impressionist] [a aat]
- 655 _7 [a sculpture (visual works)] [x Hellenistic] [a aat]
- 100 0_ [a anonymous,] [c NetherlandishSchool,] [d 16th century] [e artist]
- 655 _7 [a drawing] [x Netherlandish] [2 aat]

Stylistic, Cultural & Chronological

- STYLE
  - Pointillist
  - Surrealist
  - Ashcan School
  - Ming
  - Tudor

Stylistic, Cultural & Chronological

- CULTURE
  - Celtic
  - Italian
  - African
  - Hispanic
  - Islamic

Stylistic, Cultural & Chronological: DATE

- created 1520-1525
- [indexed]
- Type creation
- earliestDate 1520
- latestDate 1525
- destroyed mid-8th century BCE
- [indexed]
- Type destruction
- EarliestDate -0765
- latestDate -0735

Chronological Information in CCO

- Object dates include date of design or creation (not the date of publication), date of reconstruction, date of destruction, date of discovery, etc.
- Dates are usually not found on the object
- Object dates may consist of single dates or date ranges, and are usually based on conjecture and/or external dating schemes
- CCO provides guidance on choice and formulation of date, dealing with uncertain dates, multiple dates for groups of objects, etc.
Chronological Information

• uncertain or approximate dates
  – Display Date: ca. 1750
  – Earliest Date: 1745
  – Latest Date: 1755

• provisions for BCE dates
  – Display Date: 2nd or 1st century BCE
  – Earliest Date: -0199
  – Latest Date: -0001

Style and Culture in CCO

• Objects are studied in context of other works created in same style or same culture

• CCO gives guidelines on recording style (including named styles, historical or artistic periods, movements, or groups) and culture (name of culture, people, or nationality from which the work originated)

• Examples of Style: Byzantine, Neo-Pop, Black-figure, Orientalizing, Pre-Raphaelite, protohistoric, Abstract Expressionist

• Examples of Culture or Nationality: French, Native American, Russian, Pre-Columbian, Abbevillian, Buddhist

Location & Geography

• LOCATION

• NAME (geographic or repository)

• REFID (repository’s identifier)

• Musée du Louvre (Paris, FR) Inv. MR 299
  (type=repository)
  [indexed]
  name: Musée du Louvre (type=corporate)
  refid: Inv. MR 299(type=accession)

Location & Geography

• Location may be a repository, building, city, or nation

• elaborate system of locations
  – Creation Location
  – Discovery Location
  – Current Location
  – Former Location

• display and indexing forms
  – holding institution and item identifier
  – provenance information

Location & Geography

• 4 categories in CCO

• Current Location (required): Pierpont Morgan Library(New York, New York, USA)
  Creation Location:Italy
  Discovery Location:Boscoreale Italy
  Former Location:

• MARC mapping
  – 260 __ |a Italy
  – 500 __ |a Reportedly one of J.P. Morgan’s favorite works of art, the figure was found in the ruins of the Villa Maxima, near Boscoreale, Italy, a town on the slope of Vesuvius above Pompeii. The villa was destroyed in the eruption of the volcano in 79 CE.
  – 752 __ |a Italy |d Boscoreale

Current Location in CCO

• The current location of objects is crucial for finding, identifying, selecting, etc.

• Current location is considered bibliographic rather than holdings data

• Current Location is paired with Repository ID, a crucial piece of information because it is:
  • A stable identifier for objects whose creator and title information are constantly in flux
  • The only identifier for works with no known creator and non-distinctive titles (e.g. Amphora; Salt-cellar; Aula)

• Examples: Metropolitan Museum of Art. 2006.25
  Pierpont Morgan Library. Morgan Seal 210
Creation Location in CCO

- Location where object work was created, not published
- Usually uncertain (lots of guesswork involved), so location information related to the creator or style may be substituted for retrieval purposes
- CCO provides guidance—but note that this is not a required field (unlike the Culture/Nationality field)

Subject

- broad and inclusive
  - proper names
  - form terms
  - genre terms
  - iconographic terms
- free-text and controlled fields
- no precoordination of subject headings
- no subject subdivisions
- singular or plural form of terms

Subject display

- Controlled subject (required): Aesthetic Movement; Wilde, Oscar, 1854-1900; Sullivan, Arthur, Sir, 1842-1900. Patience; lily; sunflower
- MARC mapping
  - 600 10 |a Sullivan, Arthur, |cSir, |d1842-1900. |t Patience
  - 600 10 |a Wilde, Oscar, |d1854-1900
  - 650 _7 |a Aesthetic Movement |2 aat
  - 650 _0 |a L
  - 650 _0 |a S

Other elements

- TEXTREF
  - NAME (scholarly citation)
  - REFID (identifier from citation)
- ARV2 5 (6)
  - [indexed]
  - refid: pg. 5, no. 6

Other elements

- SOURCE
  - [indexed]
  - refid: 060114673(type=ISBN)

Other elements

- RIGHTS
  - Faith Ringgold, PO Box 429, Englewood NJ 07631 858-576-0397 (status=copyrighted)
  - [Indexed]
  - rightsHolder: Faith Ringgold
  - notes: PO Box 429, Englewood, NJ 07631 858-576-039
Other elements

- **CLASS**
- works on paper, medicinal objects, Ethiopian works
- [indexed]
- Class: works on paper
- Class: medicinal objects
- Class: Ethiopian works

View in CCO

- Applies only to images, not to objects
- Includes:
  - View description (e.g. detail)
  - View type (e.g. close-up view)
  - View dates (when taken—very important for built works and for damaged or destroyed objects)
  - Angle or perspective (e.g. overhead view)
  - Interior or exterior (for architecture)
  - Positional attributes (e.g. profile view of face and shoulders)

MARC21 CCO RECORD

| 100  | unknown Roman sculptor |
| 245  | Running Eros, Holding a Torch | sculpture | unknown Roman sculptor |
| 260  | Italy | 2nd or 1st century BCE |
| 300  | 1 sculpture |
| 340  | Height with pedestal: 589 mm (23 3/16 inches); height of figure: 514 mm (20 1/4 inches) | bronze |
| 500  | Reportedly one of J.P. Morgan's favorite works of art, the figure was found in the ruins of the Villa Maxima, near Boscoreale, Italy, a town on the slope of Vesuvius above Pompeii. The villa was destroyed in the eruption of the volcano in 79 CE. |
| 541  | AZ010 |
| 561  | Provenance: Purchased by J. Pierpont Morgan from Ercole Canessa, who with Prisco made the excavations at Boscoreale in the Villa Maxima; by descent to J.P. Morgan, Jr. |
| 650  | Eros (Greek deity) |
| 655  | sculpture (visual work) | Hellenistic (2nat) |
| 752  | Italy | Boscoreale |

What CCO Offers

- guidance on the documentation of objects
- fresh perspective for library catalogers
- viable alternative to library cataloging rules
- compatible with data standards librarians are committed to
- no need for new infrastructure
- helpful in cataloging inaccessible portions of library collections