



Cataloging Cultural Objects: A Guide to Describing Cultural Works and Their Images

An Introduction



Patricia Harpring
Managing Editor, Getty Vocabulary Program
ALCTS/ALA Pre-Conference
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Saarinen, Eero. North Christian Church, Columbus, Indiana. 1964. Photo © Patricia Harpring, 2006.

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What is CCO?

- Information standards pre-CCO
 - Data structure standards: *Categories for the Description of Works of Art (CDWA)*, VRA Core Categories, MARC
 - Data value standards: LCSH, LCNAF, *Thesaurus for Graphic Materials (TGM)*, *Art & Architecture Thesaurus (AAT)*, *Union List of Artist Names (ULAN)*, *Thesaurus of Geographic Names (TGN)*, ICONCLASS
 - For art and material culture:
 - CDWA: http://www.getty.edu/research/conducting_research/standards/cdwa/
 - VRA Core Categories: <http://www.vraweb.org/vracore3.htm>
- Data content standard: There was no "AACR for art objects." No tradition of standards for art & cultural heritage museum cataloging. (*The response was CCO.*)
- Data format/technical interchange standard: There was no "MARC for art objects." (*The CDWA Lite schema is one response to this need.*)



CATALOGING CULTURAL OBJECTS

A Guide to Describing Cultural Works and Their Images

What is CCO?

- CCO is the first data content standard specifically intended for cataloging of cultural heritage materials and their images.
- CCO follows on the development of metadata element sets (e.g., CDWA, VRA Core) and controlled vocabulary standards (AAT, TGN, ULAN, etc.) for art & cultural materials.
- CCO is not a new data element set. Rather, it provides guidance for how to populate data “fields” based on the VRA Core & CDWA elements. A map to Dublin Core and MARC 21 elements is provided.
- Guidelines that meet the unique and often idiosyncratic descriptive requirements of one-of-a-kind cultural works.
- Standards that guide the choice of terms and define the order, syntax, and form of data values.
- Guidelines for selecting, ordering, and formatting data to populate a cataloging record, in fields for both indexing & display.
- *What are we cataloging?* “Cultural works”— paintings, sculpture, objects of material culture, architecture/built works, installation art, performance art, manuscripts, photographs, prints, etc. etc.
- *Who is it for?* The museum, visual resources, archive, and library communities.
- *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

Categories for the Description of Works of Art

CDWA

http://www.getty.edu/research/conducting_research/standards/cdwa

Categories for the Description of Works of Art J. Paul Getty Trust ♦ College Art Association

Home
Introduction
Overview of Categories
Definitions of Categories
CDWA Lite
CDWA CATEGORIES: OBJECT, ARCHITECTURE, OR GROUP
Object/Work
Classification
Orientation/Arrangement
Titles or Names
State
Edition
Measurements
Materials and Techniques
Faction
Physical Description
Inscriptions/Marks
Condition/Examination History
Conservation/Treatment History
Creation
Ownership/Collecting History
Copyright Restrictions
Styles/Periods/Groups/Movements

Object/Work

DEFINITION

An identification of the type and number of works described.

SUBCATEGORIES

- Catalog Level *
- Type *
- Components/Parts
 - Quantity
 - Type
- Remarks
- Citations
- Examples

GENERAL DISCUSSION

This category identifies the logical focus of discussion. It describes what the work is and makes possible to find works of a particular type and their components.

Works of art or architecture may be considered a single item, or they may be made up of multiple parts or arranged in separate physical groupings. It is necessary to define the part of art, architecture, or group of objects in question, whether it be a single painted canvas, a sculpture made up of many panels, a monolithic sculpture or an installation, a single structure, or a group of objects.

- Art Information Task Force (AITF)
- J. Paul Getty Trust
- College Art Association (CAA)
- National Endowment for the Humanities (NEH)

- Art, architecture, cultural objects
- 378 subcategories
- Exhaustive for given scope
- Only nine areas are core

- The CCO Guide is based on the CDWA and Visual Resources Association (VRA) Core Categories

- CCO is more prescriptive
- Less comprehensive with 116 elements

Mapping to CCO

http://www.getty.edu/research/conducting_research/standards/intrometadata/3_crosswalks/index.html

Introduction to Metadata Pathways to Digital Information

HOME | INTRODUCTION | ARTICLES | CROSSWALKS | GLOSSARY | ACRONYMS & URLs | CONTRIBUTORS

CROSSWALKS | **Metadata Standards Crosswalks**

Introduction

- ▶ A Crosswalk of Metadata Element Sets for Art, Architecture, and Cultural Heritage Information and Online Resources
- ▶ Dublin Core (DC) to Encoded Archival Description

Metadata Standards Crosswalk [PRINT] [CLOSE]

NOTE: To see the full list of categories for any one of the standards below, click on the name of the standard. To print from your Web browser, use the landscape print format.

CDWA	CCO	YRA <i>CoreCategories</i>	USMARC	Dublin Core	Object ID	FDA Guide	CIMI	EAD*
OBJECT/WORK (core)								
Object/Work - Catalog Level						Document Classification-Catalogue Level (core)		LEVEL attribute
Object/Work-Type (core)	Work Type	Type	655 Genre-Form	Type	Type of Object	Document Classification-Document Type (core) Purpose-Purpose (Broad) (core) (Narrow)	object NAME	<controlaccess><genreform> (in <archdesc>)
Object/Work-Components			300a Physical Description-Extent	Format Extent		Document Classification-Extent	quantity	<physdesc><extent> (in<archdesc>)
CLASSIFICATION (core)	Class		050	Subject (classification schema)				
ORIENTATION/				Description				

- ▶ The CCO elements map to other standards
- ▶ See the Metadata Standards Crosswalk

◆ The Guide is divided into three parts

Introduction

Part 1: General Guidelines

- I. How to Use This Guide
- II. What Are You Cataloging?
- III. Minimal Descriptions
- IV. Work and Image
- V. Related works
- VI. Database Design and Relationships
- VII. Authority Files and Controlled Vocabularies
- VIII. Examples of Work Records

Part 2: Elements (categories of data)

Chapter 1: Object Naming

Work Type / Title

Chapter 2: Creator Information

Creator / Creator Role

Chapter 3: Physical Characteristics

Measurements / Materials and Techniques /
State and Edition/ Additional Physical
Characteristics

Chapter 4: Stylistic and Chronological Information

Style / Culture / Date

Chapter 5: Location and Geography

Current Location / Creation Location / Discovery
Location/ Former Location

Chapter 6: Subject

Subject

Chapter 7: Class

Class

Chapter 8: Description

Description / Other Descriptive Notes

Chapter 9. View Information

Part 3: Authorities

- Authority 1: Personal and Corporate Name Authority
- Authority 2: Geographic Place Authority
- Authority 3: Concept Authority
- Authority 4: Subject Authority



➤ Part 1 discusses general issues

Cataloguing Cultural Objects: A Guide to Describing Cultural Objects

PART 1 HOW TO CATALOGUE: GENERAL GUIDELINES

I. HOW TO USE THIS GUIDE

The Cataloguing Cultural Objects guide (CCO) is one of the general guidelines covering basic cataloguing issues: descriptions, work and image records, complex work records. Part 2 is divided into nine chapters. Each chapter begins with a general introduction between the elements contained in the chapter. One representing the various elements. Each element is whether it is controlled, repeatable, or required, its use elements and rules required for building authorities.

The CCO guide is intended to advise in the planning cataloguing rules. It is also intended to be a reference be read from cover to cover. The content and layout authorities in Part 3 are thus intended to serve as reference. In these sections is laid out according to a series of information from chapter to chapter is intended to allow from having to repeatedly turn back and forth between chapters. However, where it would have been necessary to repeat large blocks of information, the user is instead referred to a pertinent section or chapter elsewhere in the guide.

In the Cataloguing Rules section of each chapter, the tone of the text is prescriptive. However, many issues are complex and there is necessarily variation in the requirements and capabilities of different institutions. Therefore, in the Discussion and Presentation of Data sections of each chapter, the guide is less prescriptive; in these sections, CCO makes recommendations and explains the ramifications of using one approach over another. In all cases, CCO recommends that each institution do analysis and make and enforce local rules to allow effective retrieval, re-purposing, and exchange of information.

II. WHAT ARE YOU CATALOGUING?

Before beginning the task of descriptive cataloguing, a cataloguer must ask a basic but potentially complex question: What am I cataloguing? This question refers to the relationship between a work and its parts, and between a work and its image.

In order to make a coherent record, the cataloguer must clearly understand the parameters of the "work" in question. Is the catalogue record about a single painted canvas or an artwork made up of many panels? Is it about a monolithic sculpture or an installation of various works? Is it about a single building's structure or a building composed of various parts that were constructed at significantly different times? Is it about a single drawing on one piece of paper, a volume of drawings in an album or sketchbook, or a group of archival materials comprising drawings, computer disk files, videotapes, and photographs?

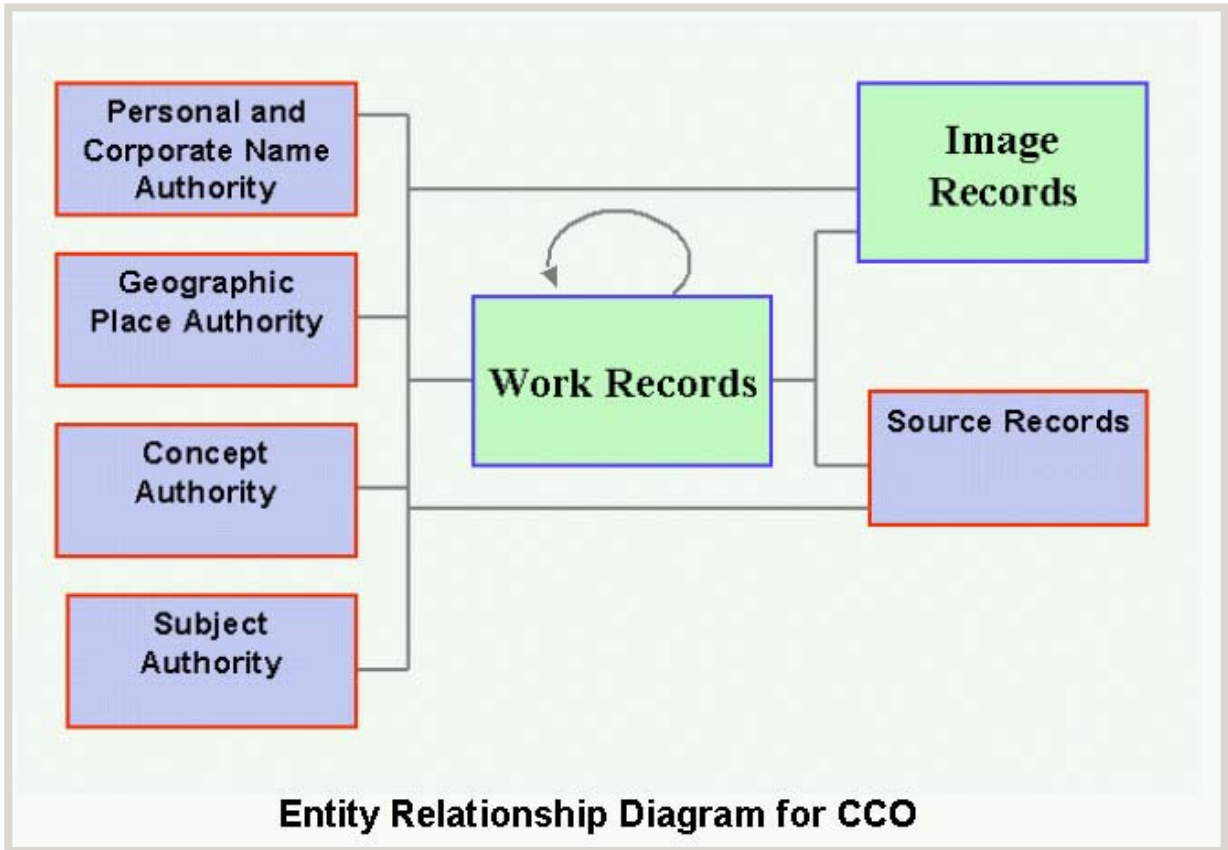
Works may be complex, consisting of multiple parts, or they may be created in series. Are you cataloguing a part of a work that belongs to a larger whole? For example, a museum may

- Minimal descriptions
 - required data "elements"
 - specificity and exhaustivity
- Related works
 - whole/part relationships
 - copy of, etc.
- Archival groups and collections
- Series
- Architectural works and other works with components
- Works and Images
- Authorities and controlled vocabularies



Data Structure

Database design has an impact on Cataloging rules



CHAPTER 2: CREATOR INFORMATION

Creator / Creator Role

2.1 *About Creator Information*

2.1.1 DISCUSSION

This chapter discusses information about the creator of the work and the role played by the creator in the making of the work. The creator and role may take many forms. The creator may be one person, whether known by name or anonymous. Multiple creators may be responsible for designing and making a work. A creator may be a corporate body, which is an organized group of people, such as an architectural firm or printmaking atelier. The creator may be unknown, and creation responsibility may then be assigned to a cultural group.

Creator: The Creator element identifies the individual, group of individuals, corporate body, cultural group, or other entity that contributed to the creation, design, production, manufacture, or alteration of the work.

Creator Role: The Creator Role element records the role or activity performed by the creator in the conception, design, or production of the work being catalogued.

Other elements: Other information could include a qualification of the attribution (e.g., *attributed to Raphael*) or an indication about which part of the work was completed by a

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2.1.2 TERMINOLOGY

2.1.2.1 *Sources for Terminology*

- **Creator Names:** Creator names should be controlled by using an Authority Record or controlled lists. Published sources of creator information include the following:
 - Getty Vocabulary Program. *Union List of Artist Names (ULAN)*. Los Angeles: J. Paul Getty Trust, Vocabulary Program, 1988-.
www.getty.edu/research/conducting_research/vocabularies/ulan/
 - *Library of Congress Authorities*. [LCNAF, LC Name Authorities] Washington, DC: Library of Congress, 2002. <http://authorities.loc.gov/>, <http://authorities.loc.gov/>
 - Turner, Jane, ed. *The Dictionary of Art*. 34 vols. New York: Grove, 1996, or by subscription at <http://www.groveart.com/>.
 - Thieme, Ulrich and Felix Becker, editors. *Allgemeines Lexikon der bildenden Künste von der Antike bis zur Gegenwart*. Reprint of 1907 edition. 37 vols. Leipzig: Veb E.A. Seemann Verlag, 1980-1986.
 - Bénézit, Emmanuel, editor. *Dictionnaire critique et documentaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*. Originally published 1911-1923. Paris: Librairie Gründ, 1976.
 - *Macmillan Encyclopedia of Architects*. Edited by Adolf K. Placzek. New York: Free Press; London: Collier Macmillan, 1982.
- Additional general encyclopedias and dictionaries of creators exist. In addition, standard textbooks for art history and Web sites for art museums can serve as sources for names and biographical information about creators. You may also find more specialized sources of creator names, including national sources such as the *Dizionario enciclopedico Bolaffi dei pittori e degli incisori italiani dall'XI al*

- Part 2 discusses the elements or areas of information for works
- Each chapter is laid out according to a similar outline

2.2 Cataloguing Rules

2.2.1 RULES FOR NAMES

2.2.1.1 Choosing the creator's name. A cursory discussion of a few issues regarding creators' names appears below. For a fuller discussion of names, see **Presentation of the Data** below and **Part 3: Personal and Corporate Name Authority**.

- **Capitalization of names.** For the names that appear in the Work Record, capitalize surnames, initials, forenames and honorifics consistently. If a name includes an article or preposition used as a prefix (e.g. *de, des, la, l', della, von, von der*), use lower case except with relatively modern names that are indexed with the prefix and therefore generally spelled with an initial capital letter in standard reference sources (e.g., *Le Lièvre*). See 2.3 Presentation of the Data and Part 3: Personal and Corporate Name Authority for further guidance.
 - **Examples:**
 - *James Ensor (Belgian, 1860-1949)*
 - *Peter Le Lièvre (French, 1671-1745)*
 - *Abraham Louis van Loo (Dutch, ca. 1640/1641-1712/1713)*
 - *Nizami (Azerbaijan, probably 1141-1217)*
- **Language of the names.** The name chosen to identify the creator in the Work Record generally should be in the language of the catalogue (e.g., *Raphael Sanzio* in English); however, some institutions may prefer to use the name in the vernacular language of the creator (e.g., *Raffaello Sanzio* in Italian).
 - Note that most names do not have English equivalents and English

2.3 Presentation of the Data

2.3.1 DISPLAY AND INDEXING

2.3.1.1 Display vs. Indexing: Ideally, the creator and the creator's role should be recorded in both a free free-text field for display (Creator Display) and in controlled fields that will be used for search and retrieval. The most efficient way to do this is to link the Work Record to the Personal and Corporate Names Authority.

- **Examples:**
- **Free-text Creator Display:** *designed by Callot Soeurs (French, active 1895–1937)*
 - Controlled fields:**
 - **Role:** *designer*
 - Link to Personal and Corporate Name Authority:**
Soeurs, Callot
- **Free-text Creator Display:** *painted by Boucicaut Master (French, active ca. 1400-ca. 1430)*
 - Controlled fields:**
 - **Role:** *painter*
 - Link to Personal and Corporate Name Authority:**
Boucicaut Master
- If including a free-text field is not possible, a rudimentary display for the creator and the creator role can be constructed at the time of publication by concatenating data from controlled fields that are in the Work Record and the

➤ Part 3 includes these 4 authorities

1. Personal and Corporate Name Authority
2. Geographic Place Authority
3. Concept Authority
4. Subject Authority

- A combination of authorities and vocabularies will be necessary
 - Required terms may be outside the scope of a given vocabulary
 - No single vocabulary is comprehensive for its scope
- Local authorities should be populated with terms/names from published vocabularies as well as local terminology

➤ Unlike AACR, CCO provides guidelines for building authorities

Cataloguing Cultural Objects: A Guide to Description

A.1. PERSONAL AND CORPORATE NAME AUTHORITY

A.1.1. *About the Personal and Corporate Name Authority*

A.1.1.1. DISCUSSION

The Personal and Corporate Name Authority contains names and other information about artists, architects, studios, architectural firms, and others responsible for the design and production of works of art and architecture. This authority may also contain information about patrons, repositories, and other people or corporate bodies important to the record for the work. This authority includes records for single individuals (persons) or two or more people working together (corporate bodies).

Person: *Persons* include individuals whose biographies are well known (e.g., *Rembrandt van Rijn* (Dutch painter and printmaker, 1606-1669)) as well as anonymous creators with identified *oeuvres* but whose names are unknown and whose biography is estimated or surmised (e.g., *Master of Alkmaar* (North Netherlandish painter, active ca. 1490-ca. 1510)).

Corporate Body: A *corporate body* may be a legally incorporated entity, such as a modern architectural firm, but it is not necessarily legally incorporated; for example, a 16th-century sculptors' studio or family of artists may be recorded as a corporate body. Corporate bodies should be organized, identifiable groups of individuals working together in a particular place and within a defined period of time. A workshop may be included in the Personal and Corporate Name Authority if the workshop itself is a distinct "personality" collectively responsible for the creation of art (for example, the 13th-century group of French illuminators, *Soissons atelier*). Museums and most other repositories are also corporate bodies.

Unknown artists: Note that a designation such as *workshop of Raphael* is typically outside the scope of this authority. In this example, the concept "workshop of" is considered a qualifier of the attribution to Raphael (whose record would be in this authority). This qualifier belongs in the Work Record. Qualifiers may be used in Work Records when the identity of a creator is unknown but he has worked closely with a known creator; in such cases, it is common to associate the work with the name of a known creator whose *oeuvre* is stylistically similar or otherwise related to the work at hand. In such cases, you should link the Work Record to the Authority Record for the known creator, but the known creator's name needs to be qualified in the Work Record with a phrase such as *workshop of*, *follower of*, *attributed to*, or *studio of*. For further discussion of this issue, see **Part 2: Chapter 2: Creator Information. 2.3.1.6: Using attribution qualifiers.**

In other cases, in order to control values in the Work Record, unidentified artistic personalities with unestablished *oeuvres* may be recorded in this authority. If the identity of a hand and its *oeuvre* is not established, a generic identification is often devised by the cataloguing institution for use in the Work Record (e.g., *unknown Florentine 16th*

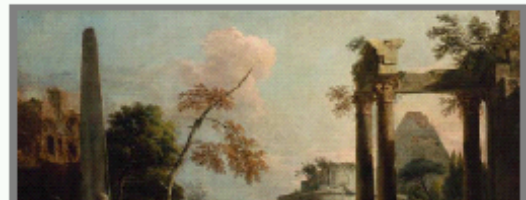
- **Work Record linked to a Personal and Corporate Name Authority Record:**³
Required and recommended elements are marked with an asterisk.

Work Record:

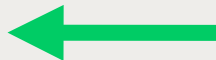
- *Record Type* [cont.]: item
- *Class* [cont.]: paintings
- * *Work Type* [link to Concept Authority]: painting
- * *Title*: Landscape with Classical Ruins and Figures
- * *Creator Display*: Marco Ricci (Venetian, 1676-1730), figures by Sebastiano Ricci (Venetian, 1659-1734)
 - *Extent* [cont.] • landscape • architecture
 - * *Role* [cont.]: painter
 - * [link to Person/Corp. Authority]: Ricci, Marco
 - *Extent* [cont.] • figures
 - * *Role* [cont.]: painter
 - * [link to Person/Corp. Authority]: Ricci, Sebastiano
- * *Creation Date* ca. 1725-1730
[controlled]: • Start: 1720 • End: 1730
- * *Subject* [link to authorities]: • ruins • figures
• landscape • Dionysos (Greek god)
• Classical architecture
- * *Current Location* [link]: J. Paul Getty Museum (Los Angeles, California, USA) • ID: 83.DA.230.1
- * *Measurements* 123 x 161 cm
[controlled]: • Value: 123 Unit: cm Type: height
• Value: 161 Unit: cm Type: width
- * *Materials and Techniques* oil on canvas
[link to authority] • oil paint • canvas
- *Description*: In this fantastic vista, Marco Ricci combined ancient Roman monuments, such as an obelisk, sections of temples, and statues, to create a scene both picturesque and evocative of the power of the ancient world.
 - *Note Source* [link]: J. Paul Getty Museum online. (accessed 10 February 2004)

Personal and Corporate Name Authority Record:

- ❖ *Record Type* [controlled]: person
- ❖ * *Names*:
 - Ricci, Marco (preferred, inverted)
 - Marco Ricci (preferred, natural order)
 - Richi, Marco
 - Ricci, Marchetto
 - Rizzi, Marco
 - Rizi, Marco
- ❖ * *Display Biography*: Venetian painter, 1676-1730
- ❖ * *Nationalities* [controlled]: • Italian • Venetian
- ❖ * [cont.]: *Birth Date*: 1676 ❖ *Death Date*: 1730
- ❖ * *Life Roles* [controlled]: • painter • draftsman
- ❖ * *Place of Birth* [link]: Belluno (Veneto, Italy)
- ❖ * *Place of Death* [link]: Venice (Veneto, Italy)
- ❖ * *Places of Activity* [link]: • Veneto (Italy) • England
- Related People*:
 - ❖ * *Relationship Type* [controlled]: brother of
 - ❖ * [link to Related Person]: Sebastiano Ricci (Venetian, 1659-1734)
- ❖ * *Sources* [links]:
 - Union List of Artist Names (1988-)
 - Thieme-Becker, *Allgemeines Lexikon der Künstler* (1950-1955)
 - Bolaffi, *Dizionario dei pittori italiani* (1972-1976)



Work Record



Authority Record

- ❖ Some fields use controlled lists or controlled format
- ❖ However, values in many fields are best controlled by authorities

- CCO chapters in Part 3 include similar outline
- Discussion, recommended elements

PART 3: AUTHORITY

A.1 PERSONAL AND CORPORATE NAME AUTHORITY

A.1.1 *About the Personal and Corporate Name Authority*

A.1.1.1 DISCUSSION

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Person

Persons include individuals whose biographies are well known (e.g., *Rembrandt van Rijn* (Dutch painter and printmaker, 1606-1669)) as well as anonymous creators with identified *oeuvres* but whose names are unknown and whose biography is estimated or surmised (e.g., *Master of Alkmaar* (North Netherlandish painter, active ca. 1490-ca. 1510)).

Corporate Body

A *corporate body* may be a legally incorporated entity, such as a modern architectural firm, but it is not necessarily legally incorporated; for example, a 16th-century sculptors' studio or family of artists may be recorded as a corporate body. Corporate bodies should be organized

Recommended elements

A list of the elements discussed in this chapter appears below. Required elements are noted. ("Display" may be a free-text field or concatenated from controlled fields.)

- Names (preferred, alternates, and variants) *(required)*
- Display Biography *(required)*
- Birth Date *(required)*
- Death Date *(required)*
- Nationality *(required)*
- Life Roles *(required)*
- Sources *(required)*
- Record Type
- Dates of Activity
- Place/Location
- Gender
- Related People and Corporate Bodies
- Events
- Note