

## Kurzvorstellung des CCO

# Cataloguing Cultural Objects: A Guide to Describing Cultural Works and Their Images



<http://www.vraweb.org/CCOweb/index.html>

# CCO – Eine Anleitung zur Beschreibung von kulturellen Objekten und deren Bildern

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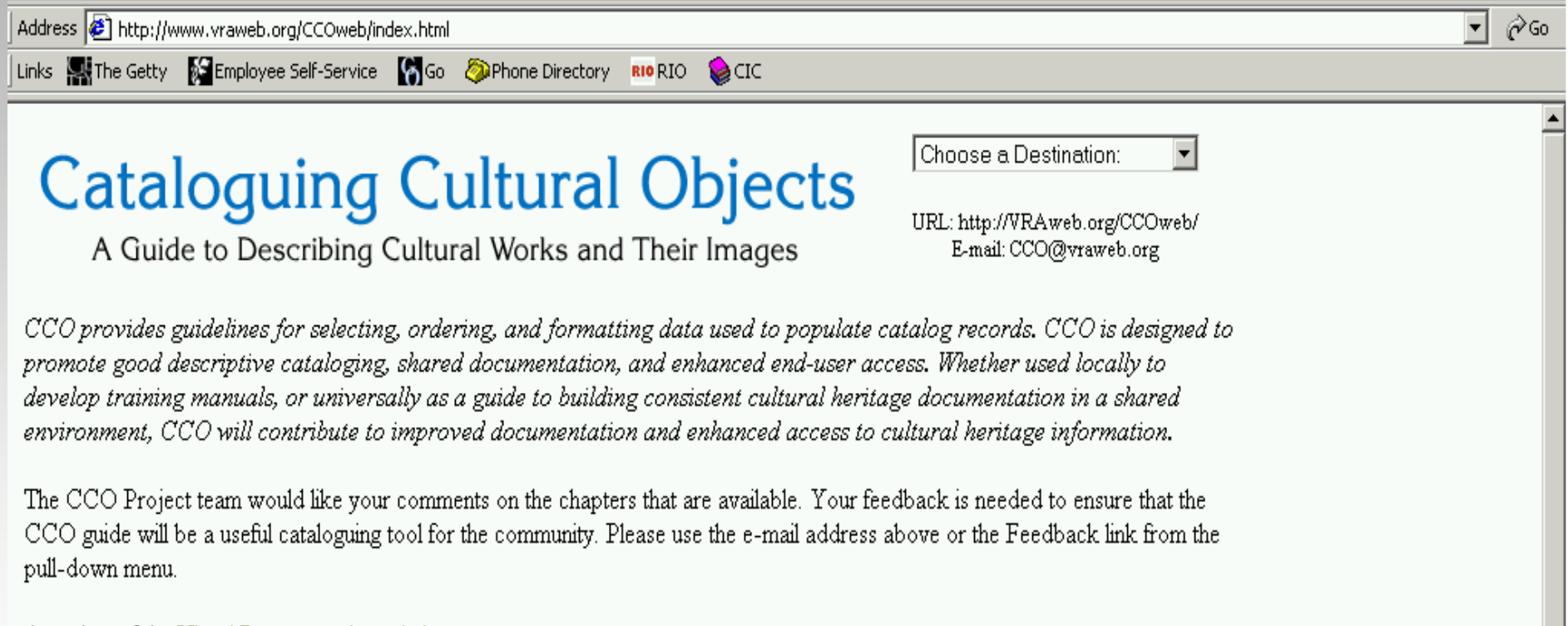
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The screenshot shows a web browser window with the address bar containing <http://www.vraweb.org/CCOweb/index.html>. The browser's link bar includes icons for 'The Getty', 'Employee Self-Service', 'Go', 'Phone Directory', 'RIO RIO', and 'CIC'. The main content area features the title 'Cataloguing Cultural Objects' in large blue font, with the subtitle 'A Guide to Describing Cultural Works and Their Images' below it. To the right of the title is a dropdown menu labeled 'Choose a Destination:'. Below the title and subtitle, there is a paragraph of italicized text: 'CCO provides guidelines for selecting, ordering, and formatting data used to populate catalog records. CCO is designed to promote good descriptive cataloging, shared documentation, and enhanced end-user access. Whether used locally to develop training manuals, or universally as a guide to building consistent cultural heritage documentation in a shared environment, CCO will contribute to improved documentation and enhanced access to cultural heritage information.' Below this paragraph is another paragraph: 'The CCO Project team would like your comments on the chapters that are available. Your feedback is needed to ensure that the CCO guide will be a useful cataloguing tool for the community. Please use the e-mail address above or the Feedback link from the pull-down menu.'

# **CCO – Eine Anleitung zur Beschreibung von kulturellen Objekten und deren Bildern**

**Die Publikation gliedert sich in eine Einleitung und drei Hauptteile**

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- II. What Are You Cataloguing?
- III. Minimal Descriptions
- IV. Work and Image
- V. Related works
- VI. Database Design and Relationships
- VII. Authority Files and Controlled Vocabularies
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# **CCO – Eine Anleitung zur Beschreibung von kulturellen Objekten und deren Bildern**

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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

# **CCO – Eine Handreichung zur Beschreibung von kulturellen Objekten und deren Bilder**

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### **Chapter 5: Location and Geography**

Current Location / Creation Location / Discovery Location / Former Location

### **Chapter 6: Subject**

### **Chapter 7: Class**

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Description / Other Descriptive Notes

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View Description / View Type / View Subject / View Date



# **CCO – Eine Anleitung zur Beschreibung von kulturellen Objekten und deren Bildern**

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**Authority 1: Personen- und Körperschaftsdatei**  
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(Geographic Place Authority)

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(Concept Authority)

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# **CCO – Eine Handreichung zur Beschreibung von kulturellen Objekten und deren Bilder**

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# CCO

# Teil1 behandelt allgemeine Fragen

Cataloguing Cultural Objects: A Guide to Describing Cultural Works and Their Images—Bran

## PART 1 HOW TO CATALOGUE: GENERAL GUIDELINES

### I. HOW TO USE THIS GUIDE

The Cataloguing Cultural Objects guide (CCO) is organized in three parts. Part 1 contains general guidelines covering basic cataloguing issues such as item-level cataloguing, minimal descriptions, work and image records, complex works, controlled vocabularies, and Authority Records. Part 2 is divided into nine chapters. Each chapter contains one or more metadata elements. Each chapter begins with a general introduction describing the relationships between the elements contained in the chapter. Chapters are subdivided into sections representing the various elements. Each element is defined and includes information such as whether it is controlled, repeatable, or required, its uses, and examples. Part 3 discusses the elements and rules required for building authorities.

The CCO guide is intended to be used in the planning and execution of databases and local cataloguing rules. It is also intended to be a reference during cataloguing, not necessarily to be read from cover to cover. The content and layout of the chapters in Part 2 and of the authorities in Part 3 are thus intended to serve as references. As far as possible, each chapter in these sections is laid out according to a similar template. Repetition of selected information from chapter to chapter is intended to aid the cataloguer, preventing him or her 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 assemblage made up of many panels? Is it about a monolithic sculpture or an installation of various works? Is it about a single built 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

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own only one panel of a triptych or one page from a manuscript. An institution may own one engraving that comes from a published series of engravings. Does the cataloguer create a record for the series or the whole, even if the museum only owns a part? When cataloguing numerous works in a collection or archival objects belonging to a group, can a record for the whole collection suffice, or should some objects in the collection be catalogued individually? See Related Works below.

Perhaps you are cataloguing images and the works represented in them. Are you cataloguing an image of a work? Or are you really cataloguing the work represented in the image? In the simplest of cases, the work is no longer in hand, but has been captured in a photograph—for example, a photograph intended to document an original two-dimensional painting, i.e., a photograph that contains the entire work and nothing more. Such an image represents the museum object (work) in a surrogate form. A surrogate may exist in any number of media, be it a slide, a digital image, or, in this case, a photograph. Now imagine that the photographer had stepped back from the subject, expanded the perspective, and the result of a photograph of a painting, it becomes a photograph of a painting on a wall of a building with a sculpture in the foreground. The photograph is no longer a simple surrogate for a single work; the photograph now represents a complex layer of information open to subjective interpretation.

A photographic image, particularly of three-dimensional works, can shift or obscure the emphasis by the addition of other works in the picture frame or by changing the perspective captured in the view. The lighting of the work in the image may alter its appearance. An especially knotty but not uncommon example can be found in the archives of the Institute of Fine Arts at New York University. The Institute owns a 35-mm slide copied from a landscape slide of a photograph by Edwin Reppelky, a distinguished twentieth-century artist. The photograph is of a thirteenth-century Dutch manuscript page that depicts a second-century Roman sarcophagus. What is the work? What is the subject? Who is the artist?

In this example, a cataloguer might be tempted to consider Reppelky, the creator because the original photograph was taken by an identifiable and well-known individual, albeit not an individual known as a photographer. But the question of authorship depends upon the larger question with which the cataloguer must begin: What am I cataloguing? The photograph has the potential to be both an artwork in itself worthy of cataloguing and a documentary image depicting a separate work of art. If the cataloguer chooses to catalogue the photograph by Reppelky, the work is the photograph, the creator is Reppelky, and the subject is the manuscript. If the cataloguer chooses to catalogue the manuscript, the work is the manuscript, the creator is unknown, and the subject is the Roman sarcophagus. Reppelky is the creator of the image and could be recorded as such in a creator field in the image record. The answer to the question "What am I cataloguing?" sets in motion the rest of the choices made in the cataloguing process and helps to distinguish data about the work from data about the image.

### III. MINIMAL DESCRIPTIONS

Another basic question confronting the cataloguer is "How much information should a catalogue record contain?" The focus of cataloguing should be broad: promoting good access to the works and images coupled with clear, accurate descriptions that users will understand. This can be achieved whether a full cataloguing record or a minimal cataloguing record so long as the cataloguer follows standards and the descriptive cataloguing is consistent from one record to another.

In determining how much information should be included, the answer depends upon several factors, including the types of materials being documented and the function, role, and purpose served by the documentation. Even among institutions with similar collections and

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# CCO Teil 1

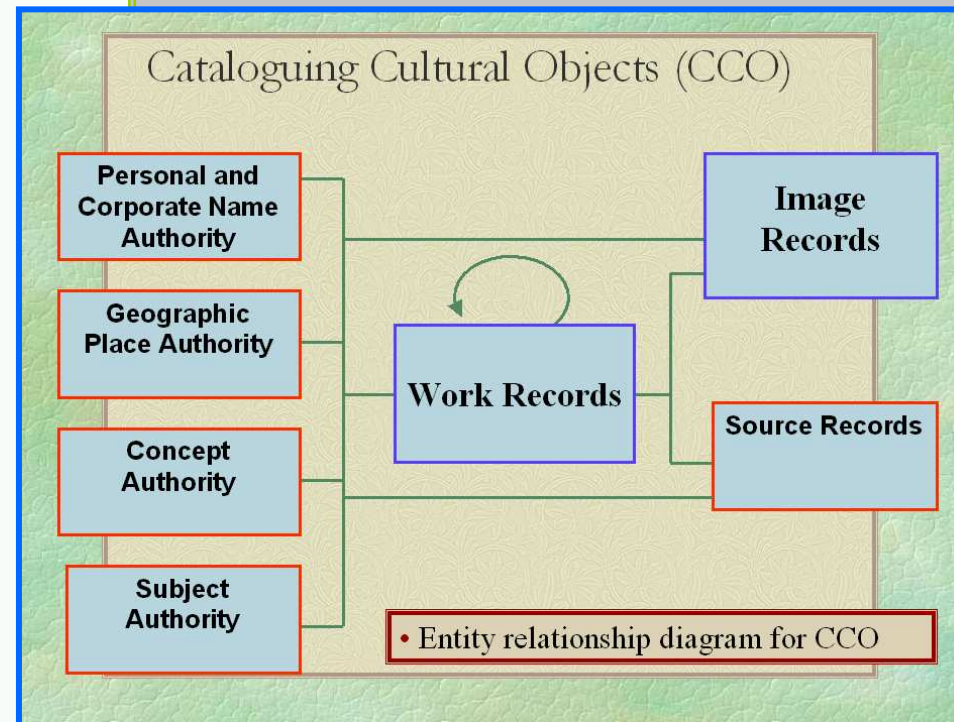
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- **Display in a Work Record:** In a Work Record, whole/part and other relationships may be described as *Related Works*. If records for the works are linked, data for these *Related Works* may be concatenated from the linked record to form a display. In the examples below, in the Work Record, the preferred Title, Work Type, and Creator Display elements of the linked record were concatenated for display.
  - **Examples:**  
*[for display in the record for an illumination of the Flight into Egypt]*
  - **Related Work:**  
Relationship Type: *part of*  
Related Work *[concatenated label]:*  
*Ruskin Hours; Prayer book. Unknown French, ca. 1300*
  - [for display in the record for the Camp Scene print by Jacques Callot]*
  - **Related Work:**  
Relationship Type: *part of*  
Related Work *[concatenated label]:*  
*Small Miseries of War; Series. designed and etched by Jacques Callot, 1632-1633 in Nancy (France), first published posthumously in 1635 in Paris*
  - [for display in the record for a 16<sup>th</sup>-century drawing by Giovanni Antonio Dosio; the Pantheon would ideally also be recorded under the Subject element]*
  - **Related Works:**  
Relationship Type: *depiction of*  
Related Work *[concatenated label]:*  
*Pantheon (Rome, Italy). rotunda, temple. Unknown Roman architect for the emperor Hadrian. begun in 27 BCE, completely rebuilt 118/119 - 125/128*  
Relationship Type: *preparatory for*  
Related Work *[concatenated label]:*  
*Pantheon, engraving, in G.B. Cavaleri, Urbis Romae aedificiorum illustrum, 1569, plate 7.*

## VI. DATABASE DESIGN AND RELATIONSHIPS

**Database Design:** The CCO guidelines have been carefully crafted to be useful in a variety of database settings and designs. Keep in mind that the scope of CCO is limited to descriptive data (and the metadata elements within which that data "lives") about cultural objects and images. The CCO does not discuss administrative and technical metadata, although clearly these must also be accommodated in a cataloguing system.

CCO recommends the use of a relational database because of the complexity of cultural information and the importance of Authority Records. A relational database provides a logical organization of interrelated information (e.g., data about works and images, authority files, and so on) that is managed and stored as a single information system. A data structure should provide a means of relating works to each other, works to images, and works and images to authorities. When records of the same type are related, they have a recursive relationship. Hierarchical relationships between records of the same type should be possible. Using unique numeric identifiers is a common way to make relationships. The specifics of how records are linked and related is a local database system design issue, not explicitly discussed in this guide.



# CCO Teil 1

◆ Es enthält Beispiele:

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- Record for a Work<sup>3</sup>. Required and recommended elements are marked with an asterisk.

### Work Record

- **Record Type** *[controlled]*: item - **Class** *[controlled]*: paintings
- **Work Type** *[link to authority]*: painting
- **Title**: Vase of Flowers
- **Creator Display**: Jan van Huysum (Dutch, 1682-1749)
  - \* **Role** *[controlled]*: painter *[link to Person Corp. authority]*: Huysum, Jan van
- **Creation Date** 1722 *[controlled]* \* **Start**: 1722 \* **End**: 1722
- **Subject** *[link to authority]*: \*still life \*flowers \*urn \*ledge \*crown of thorns plant \*Passion of Christ \*tulips \*roses \*bird's nest \*insects \*beauty \*transience \*life \*death \*senses \*Vanitas
- **Current Location** *[link to authority]*: J. Paul Getty Museum (Los Angeles, California, USA) \*ID: 82.PB.70
- **Measurements** 79 x 61 cm (31 1/4 x 24 inches) *[controlled]*: \*Value: 79 Unit: cm Type: height \*Value: 61 Unit: cm Type: width
- **Materials and Techniques**: oil on panel *[link to authority]* \* oil paint \* panel
- **Style** *[link to authority]*: Rococo
- **Description**: The subject is a still life of drooping flowers spilling onto a ledge, some decaying and being eaten by insects; represents the senses of sight and smell; the decay and broken stems symbolize the transient nature of life, youth, and beauty; the ledge pushed up to the picture plane resembles the ledge seen in posthumous portraits, thus symbolizing death. The crown of thorns flower at the top symbolizes the Passion of Christ.
- **Note Source** *[link to authority]*: J. Paul Getty Museum: Handbook of the Collections. Los Angeles: J. Paul Getty Museum, 1991. Page: 115



Vase of Flowers: Jan van Huysum (Dutch, 1682-1749), 1722. Oil on panel, 31 1/4 x 24 inches (79.4 x 60.9 cm). J. Paul Getty Museum (Los Angeles, CA), 82.PB.70. © The J. Paul Getty Trust, 2004. All rights reserved.

<sup>3</sup> Note that this example is intended to illustrate metadata elements discussed in this manual. Field names and data values in the example do not necessarily represent the record for this work in the Getty Museum's own database.



# CCO Teil 2 listet und behandelt die einzelnen Datenelemente

## 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. If a name includes an article or preposition used as a prefix (e.g., *von der*), use lower case except with relatively modern names (e.g., *de la*) with the prefix and therefore generally spelled with an initial capital in standard reference sources (e.g., *Le Lièvre*). See 2.3 **Presentation of the Data** and Part 3: Personal and Corporate Name Authority for more details.

- **Examples:**

- *James Ensor (Belgian, 1860-1949)*
- *Peter Le Lièvre (French, 1671-1745)*
- *Abraham Louis van Loo (Dutch, ca. 1640/1641-1701)*
- *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 record (e.g., *Sanzio* in English); however, some institutions may prefer the vernacular language of the creator (e.g., *Raffaello Sanzio* in Italian).

- Note that most names do not have English equivalents. For example, speakers use the name in the vernacular language (e.g., *Sanzio* in Italian).
- Constructed names (for anonymous artists) that do not have an equivalent in the vernacular language should be in the language of the catalogue record (e.g., *Dominican Effigies* in English rather than *Maestro delle Effigie Domenicane*).

## 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

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# CCO Teil 2 behandelt die einzelnen Datenelemente

Ergänzend zu den Beispielen in den Kapiteln stehen am Ende jeden Kapitels ausführliche Beispiele bei denen auch der Zusammenhang zwischen Datensatz und kontrolliertem Vokabular gezeigt wird.

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

Work Record:	Personal and Corporate Name Authority Record:
<ul style="list-style-type: none"> <li>▪ <i>Record Type</i> [cont.]: item</li> <li>▪ <i>Class</i> [cont.]: paintings</li> <li>▪ <i>Work Type</i> [link to Concept Authority]: painting</li> <li>▪ <i>Title</i>: Landscape with Classical Ruins and Figures</li> <li>▪ <i>Creator Display</i>: Marco Ricci (Venetian, 1676-1730), figures by Sebastiano Ricci (Venetian, 1659-1734)</li> <li>• <i>Extent</i> [cont.]: landscape architecture               <ul style="list-style-type: none"> <li>• <i>Role</i> [cont.]: painter</li> <li>• [link to Person/Corp. Authority]: Ricci, Marco</li> </ul> </li> <li>• <i>Extent</i> [cont.]: figures               <ul style="list-style-type: none"> <li>• <i>Role</i> [cont.]: painter</li> <li>• [link to Person/Corp. Authority]: Ricci, Sebastiano</li> </ul> </li> <li>▪ <i>Creation Date</i> ca. 1725-1730 [controlled]: • Start: 1720 • End: 1730</li> <li>▪ <i>Subject</i> [link to authority]: ruins figures landscape Dionysos (Greek god) Classical architecture</li> <li>▪ <i>Current Location</i> [link]: J. Paul Getty Museum (Los Angeles, California, USA) • ID: 83.DA.230.1</li> <li>▪ <i>Measurements</i> 123 x 161 cm [controlled]: • Value: 123 Unit: cm Type: height • Value: 161 Unit: cm Type: width</li> <li>▪ <i>Materials and Techniques</i> oil on canvas [link to authority]: oil paint canvas</li> <li>▪ <i>Description</i>: 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.               <ul style="list-style-type: none"> <li>▪ <i>Note Source</i> [link]: J. Paul Getty Museum online. (accessed 10 February 2004)</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>◆ <i>Record Type</i> [controlled]: person</li> <li>◆ <i>Names</i>:               <ul style="list-style-type: none"> <li>• Ricci, Marco (preferred, inverted)</li> <li>• Marco Ricci (preferred, natural order)</li> <li>• Richi, Marco</li> <li>• Ricci, Marchetto</li> <li>• Rizzi, Marco</li> <li>• Rizi, Marco</li> </ul> </li> <li>◆ <i>Display Biography</i>: Venetian painter, 1676-1730</li> <li>◆ <i>Nationalities</i> [controlled]: Italian Venetian</li> <li>◆ <i>Birth Date</i>: 1676 • <i>Death Date</i>: 1730</li> <li>◆ <i>Life Roles</i> [controlled]: painter draftsman</li> <li>◆ <i>Place of Birth</i> [link]: Belluno (Veneto, Italy)</li> <li>◆ <i>Place of Death</i> [link]: Venice (Veneto, Italy)</li> <li>◆ <i>Places of Activity</i> [link]: Veneto (Italy) England</li> <li><i>Related People</i>:               <ul style="list-style-type: none"> <li>◆ <i>Relationship Type</i> [controlled]: brother of</li> <li>◆ [link to Related Person]: Sebastiano Ricci (Venetian, 1659-1734)</li> </ul> </li> <li>◆ <i>Sources</i> [links]:               <ul style="list-style-type: none"> <li>• Union List of Artist Names (1988- )</li> <li>• Thieme-Becker, Allgemeines Lexikon der Künstler (1980-1995)</li> <li>• Bolaffi, Dizionario dei pittori italiani (1972-1976)</li> </ul> </li> </ul>

Landscape with Classical Ruins and Figures, about 1725-1730; Marco Ricci (Italian, 1676-1730) and Sebastiano Ricci (Italian, 1659-1734); oil on canvas, 123 x 161 cm (48 1/2 x 63 1/2 inches); J. Paul Getty Museum (Los Angeles, California), 70.PA.33. © The J. Paul Getty Trust, 2004. All rights reserved.

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# CCO Teil 3 behandelt Normdateien zu folgenden Bereichen

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

## Anhänge

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### 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 16<sup>th</sup>-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*

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Schauen wir uns als Beispiel Kapitel 5 etwas genauer an:

## Kapitel 5: LOCATION AND GEOGRAPHY

*Current Location / Creation Location / Discovery Location /  
Former Location*

### 5.1 *About Location and Geography*

#### 5.1.1. DISCUSSION

Geographic places and repositories; Current Location;  
Discovery Location; Former Locations; Location as Subject;  
Specificity; Ambiguity and uncertainty;  
Organization of the data; Authorities

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Beispiel: Kapitel 5: LOCATION AND GEOGRAPHY

Recommended elements:

**Current Location display** (required)

Controlled location (link to corporate body or geographic authority)

**Creation Location display**

Controlled location (link to corporate body or geographic authority)

**Discovery Location display**

Controlled location (link to corporate body or geographic authority)

**Former Location display**

Controlled location (link to corporate body or geographic authority)

# **CCO – Eine Anleitung zur Beschreibung von kulturellen Objekten und deren Bildern**

**Beispiel: Kapitel 5: LOCATION AND GEOGRAPHY**

## **5.1.2 TERMINOLOGY**

### **5.1.2.1 *Sources for Terminology***

Location Names; Geographic Place Names; Names of  
Repositories and Buildings

### **5.1.2.2. *Choice of Terminology***

Consistency; Use of an authority file

# **CCO – Eine Anleitung zur Beschreibung von kulturellen Objekten und deren Bildern**

**Beispiel: Kapitel 5: LOCATION AND GEOGRAPHY**

## **5.2 Brief Cataloguing Rules**

### **5.2.1 RULES FOR LOCATION**

#### **5.2.1.1 *Brief rules for Location***

##### **5.2.1.1.1 Types of Location**

Current Location; Creation Location; Discovery Location; Other  
Former Locations

##### **5.2.1.1.2 Recording the Location**

Capitalization; Abbreviations; Language of the names;  
Constructing a name

##### **5.2.1.2 Additional recommendations for Location**

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# **CCO – Eine Anleitung zur Beschreibung von kulturellen Objekten und deren Bildern**

**Beispiel: Kapitel 5: LOCATION AND GEOGRAPHY**

**5.3 Presentation of the Data**

**5.3.1 DISPLAY AND INDEXING**

**5.3.1.1 Display vs. Indexing**

**How location is indexed; Elements to include in an  
authority;**

**5.3.2 EXAMPLES**

# CCO Beispiel:

Cataloguing Cultural Objects: A Guide to Describing Cultural Works and Their Images—Draft

➤ **Work Record linked to Authority Records<sup>1</sup>**  
*Required and recommended elements are marked with an asterisk.*

Work Record	Geographic Place Authority Record
<ul style="list-style-type: none"> <li>Record Type [controlled]: item • Class [controlled]: •paintings</li> <li>•European art</li> <li>*Work Type [link]: painting</li> <li>*Title: Wheatstacks, Snow Effect, Morning</li> <li>*Creator Display: Claude Monet (French, 1840-1926)</li> <li>*Role [link]: painter • [link]: Monet, Claude</li> <li>*Creation Date: 1891 [controlled]: • Start: 1891 • End: 1891</li> <li>*Subject [links to authorities]: •landscape •Giverny (Haute-Normandie, France) •wheatstacks •field •snow •light</li> <li>Style [link]: Impressionist</li> <li>Culture [link]: French</li> <li>*Current Location [link]: J. Paul Getty Museum (Los Angeles, California, USA) ID:95.PA.63</li> <li>Creation Location [link]: Giverny (Haute-Normandie, France)</li> <li>*Measurements: 65 x 100 cm (25 ¼ x 39 ¼ inches)</li> <li>[controlled] • Value: 65 Unit: cm Type: height   • Value: 100 Unit: cm Type: width</li> </ul>	<ul style="list-style-type: none"> <li>*Names               <ul style="list-style-type: none"> <li>o Giverny (preferred)</li> <li>o Varnacum (historical)</li> </ul> </li> <li>*Hierarchical Position [link]               <ul style="list-style-type: none"> <li>o Europe (continent)</li> <li>o France (nation)</li> <li>o Haute-Normandie (region)</li> <li>o Eure (department)</li> <li>o Giverny (inhabited place)</li> </ul> </li> <li>*Place Type [cont.]: inhabited place</li> <li>Coordinates [cont.]               <ul style="list-style-type: none"> <li>o Lat: 49 04 00 N degrees minutes</li> <li>o Long: 001 32 00 E degrees minutes</li> <li>(Lat: 49.0667 decimal degrees)</li> <li>(Long: 1.5333 decimal degrees)</li> </ul> </li> <li>Note: Located on the right bank of the River Seine, at its confluence with one of the two branches of the River Epte. Settlement was</li> </ul>

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# **CCO – Eine Anleitung zur Beschreibung von kulturellen Objekten und deren Bildern**

**Insgesamt ist das CCO eine ausführliche Anleitung für die Dokumentation und Erschließung von Museumsobjekten und deren Bildern.**

**Wir sollten über eine deutsche Übersetzung nachdenken.**

**Vielen Dank für Ihre Aufmerksamkeit !**