Kurzvorstellung des CCO

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

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

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

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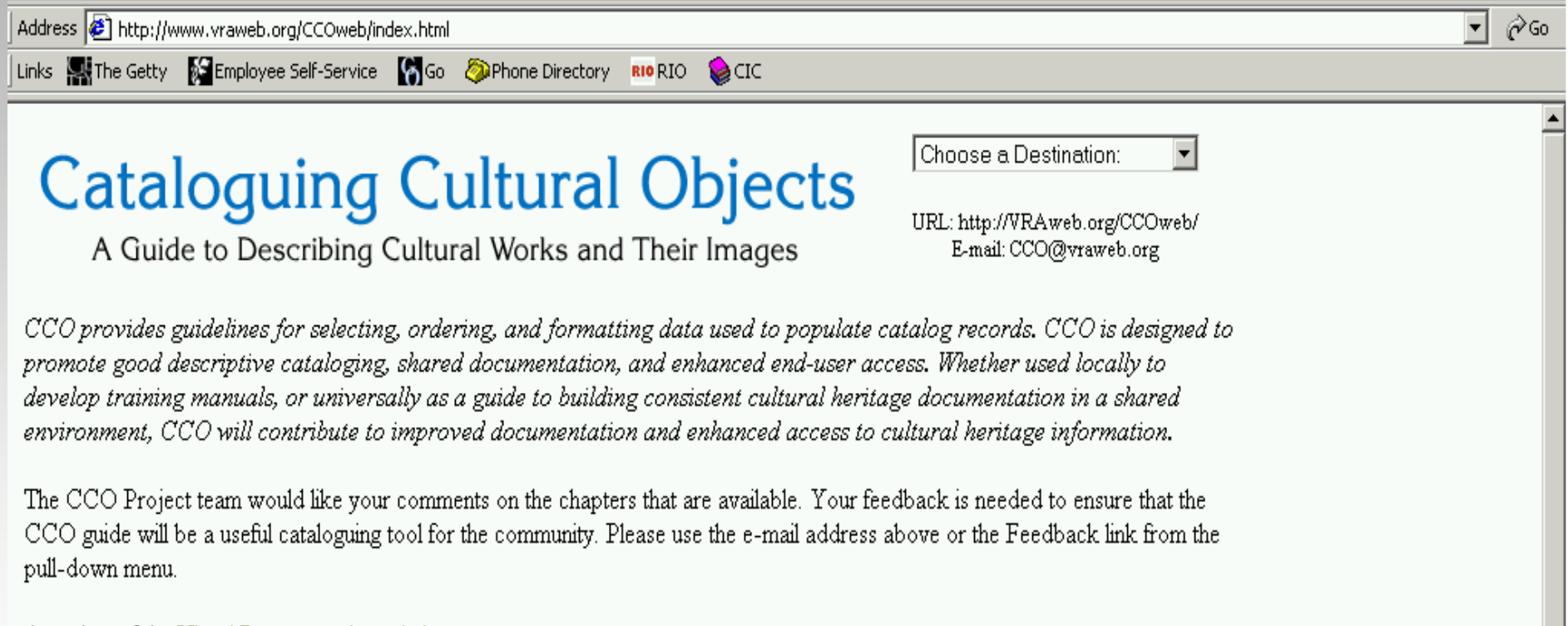
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Cataloguing Cultural Objects
A Guide to Describing Cultural Works and Their Images

Choose a Destination:

URL: http://VRAweb.org/CCOweb/
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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.

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.

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Die Publikation gliedert sich in eine Einleitung und drei Hauptteile

Part 1: General Guidelines

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Part 2: Elemente   (Elements)

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

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Part 2: Elemente   (Elements)

Chapter 5: Location and Geography
    Current Location / Creation Location / Discovery Location/ Former Location

Chapter 6: Subject

Chapter 7: Class

Chapter 8: Description
    Description / Other Descriptive Notes

Chapter 9. View Information
    View Description / View Type / View Subject / View Date

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Part 3: Normdateien
(The Authorities)

Authority 1: Personen- und Körperschaftsdatei
(Personal and Corporate Name Authority)

Authority 2: Geographische Ortsdatei
(Geographic Place Authority)

Authority 3: Sachschlagwortdatei
(Concept Authority)

Authority 4: ikonographische Erschließungsdatei
(Subject Authority)

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Appendices

    Appendix A: Database Models

    Appendix B. VRA Core Elements

    Appendix C. CDWA Categories

    Appendix D. Sample Records

    Appendix E. Mappings/Crosswalks

Resources

Recommended Readings

Glossary

Index

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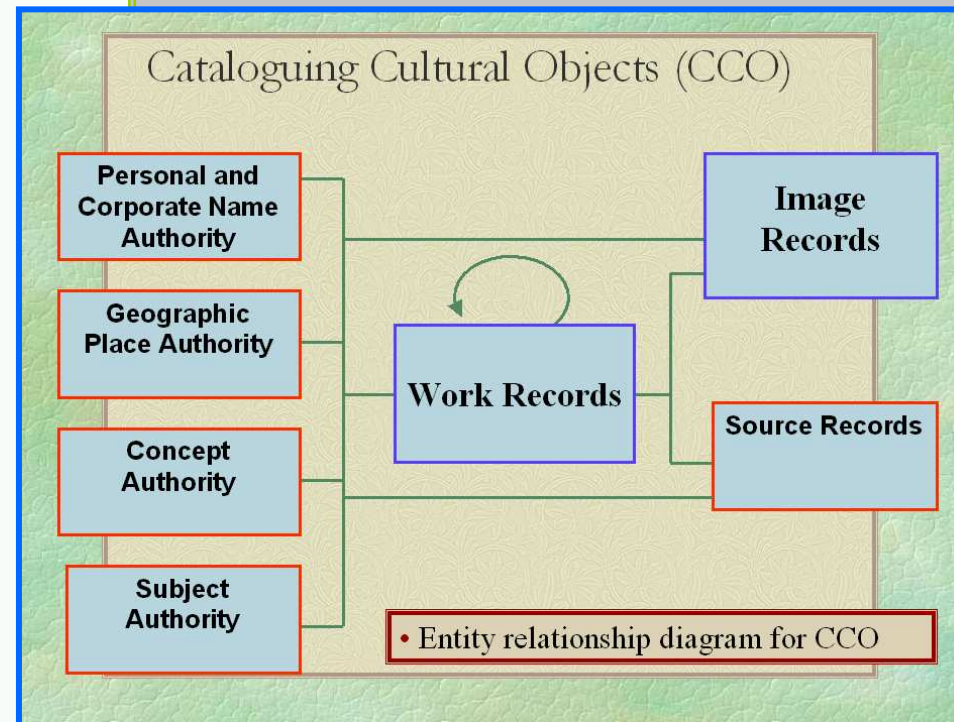# Teil1 behandelt allgemeine Fragen

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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 16th-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. Cavalieri, Urbis Romae aedificiorum illustrium, 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.

23 February 2004   Part 1: General Guidelines   18

Cataloguing Cultural Objects (CCO)

Personal and Corporate Name Authority

Geographic Place Authority

Concept Authority

Subject Authority

Work Records

Image Records

Source Records

- Entity relationship diagram for CCO

- 12 -

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CCO   Teil 1

◆Es enthält Beispiele:

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

➢ Record for a Work[3]: *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]:* Huysem, 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 ¼ 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.

[3] 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.

23 February 2004   Part 1: General Guidelines   29

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 i[n...]
capitalize surnames, initials, forenames and honorifics[...]
includes an article or preposition used as a prefix (e.g.[...]
von der), use lower case except with relatively moder[n...]
with the prefix and therefore generally spelled with an [...]
standard reference sources (e.g., *Le Lièvre*). See 2.3 [...]
and Part 3: Personal and Corporate Name Authority fo[r...]

    o **Examples:**
    o *James Ensor (Belgian, 1860-1949)*
    o *Peter Le Lièvre (French, 1671-1745)*
    o *Abraham Louis van Loo (Dutch, ca.1640/1641[...]*
    o *Nizami (Azerbaijan, probably 1141-1217)*

➢ **Language of the names.** The name chosen to identify[...]
Record generally should be in the language of the cat[...]
Sanzio in English); however, some institutions may pr[...]
vernacular language of the creator (e.g., *Raffaello San[...]*

    ▪ Note that most names do not have English equ[...]
speakers use the name in the vernacular lang[...]

    ▪ Constructed names (for anonymous artists) th[...]
should be in the language of the catalogue rec[...]
Dominican Effigies in English rather than *Maestro delle Effigi 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.

    o **Examples:**
    o **Free-text Creator Display:** *designed by Callot Soeurs (French, active 1895–1937)*
        Controlled fields:
        ▪ **Role:** *designer*
          Link to Personal and Corporate Name Authority: *Souers, Callot*

    o **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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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 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*

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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)

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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

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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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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

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CCO Beispiel:

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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 !

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