

Getty

## Categories for the Description of Works of Art (CDWA)

Describe and catalogue works of art, architecture, and cultural heritage

### CDWA List of Categories and Definitions

[www.getty.edu/research/publications/electronic\\_publications/cdwa/definitions.pdf](http://www.getty.edu/research/publications/electronic_publications/cdwa/definitions.pdf)

For the full CDWA document, including rules and examples, please see CDWA online:  
[www.getty.edu/research/publications/electronic\\_publications/cdwa/index.html](http://www.getty.edu/research/publications/electronic_publications/cdwa/index.html)

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# CATEGORIES FOR THE DESCRIPTION OF WORKS OF ART (CDWA)

## List of Categories and Definitions

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### **What is CDWA?**

The *Categories for the Description of Works of Art (CDWA)* comprise a set of guidelines for best practice in cataloging and describing works of art, architecture, other material culture, groups and collections of works, and related images. CDWA is not a data model, but it is arranged in a conceptual framework that may be used for designing data models and databases, and for accessing information. CDWA includes around 540 categories and subcategories of information. A small subset of categories are considered *core* in that they represent the minimum information necessary to identify and describe a work. CDWA includes discussions, basic guidelines for cataloging, and examples.

The CDWA is maintained by the Getty Vocabulary Program. For comments and questions, please write to [cdwa@getty.edu](mailto:cdwa@getty.edu).

### **What is CCO?**

*Cataloging Cultural Objects: A Guide to Describing Cultural Works and Their Images (CCO)* includes rules and examples for a core subset of the CDWA categories and the VRA Core Categories. It is available in hardcopy from ALA and on Amazon.com. Learn more about CCO at <http://cco.vrafoundation.org/>.

### **CDWA and other metadata element sets**

CDWA is mapped to other standards and metadata element sets in the Metadata Standards Crosswalks, [http://www.getty.edu/research/publications/electronic\\_publications/intrometadata/crosswalks.html](http://www.getty.edu/research/publications/electronic_publications/intrometadata/crosswalks.html).

### **What was CDWA Lite?**

CDWA Lite was an XML schema to describe core records for works of art and material culture based on CDWA and CCO. CDWA Lite records were intended for contribution to union catalogs and other repositories using the Open Archives Initiative (OAI) harvesting protocol. In 2010, the CDWA Lite schema was enlarged and integrated into the Lightweight Information Describing Objects (LIDO) schema, available on the CIDOC site.

### **Required categories**

CDWA was formulated for the needs of those who record, maintain, and retrieve information about art information, including the information professional and the academic researcher and scholar. The categories and subcategories that are indicated as *core* are those that the task force agreed represent the minimum information necessary to uniquely and unambiguously identify and describe a particular work of art or architecture.

However, which categories are considered *core* can and indeed should vary depending upon the end-users whom the particular art information system are intended to serve, the mission of the specific institution, and a number of other factors.

## **History of CDWA**

CDWA is a product of the Art Information Task Force (AITF), which encouraged dialog between art historians, art repositories, and information providers so that together they could develop guidelines for describing works of art, architecture, groups of objects, and visual and textual surrogates.

Formed in the early 1990s, the task force was made up of representatives from the communities that provide and use art information: art historians, museum curators and registrars, visual resource professionals, art librarians, information managers, and technical specialists. The work of the AITF was funded by the J. Paul Getty Trust, with a two-year matching grant from the National Endowment for the Humanities (NEH) to the College Art Association (CAA).

CDWA has been regularly updated in order to remain current, to include guidelines for new media works, and to become ever more inclusive, with examples for cataloging works from many cultures.

## **Purpose of CDWA**

DWA provides a set of guidelines outlining best practice for documenting works of art, architecture, and other cultural works. CDWA also provides a framework to which existing art information structures may be mapped and upon which new data modeling may be referenced, in order to inform about the content of data elements. In addition, the discussions in CDWA identify vocabulary resources and descriptive practices that will make information residing in diverse systems and in the cloud both more compatible and more accessible.

CDWA has been mapped to or used as the basis for various art cataloging and information systems. CDWA is mapped to the Cultural Objects Name Authority (CONA) and it may be mapped to other data standards. (CONA compiles titles, attributions, depicted subjects, and other metadata about works of art, architecture, and cultural heritage, both extant and historical. CONA is linked to the AAT, TGN, ULAN, and the Getty Iconography Authority (IA). Through rich metadata and links, CONA may provide a powerful conduit for research and discovery for digital art history. The first large projects for CONA are under consideration by the Getty Research Institute, and may include using CONA as a resource to capture information about works depicted in visual surrogates.)

The use of the CDWA guidelines will contribute to the integrity and longevity of data and will facilitate the inevitable migration of data to new systems as information technology continues to evolve. Above all, using standard content as described in CDWA will help to give end-users consistent, reliable access to information, regardless of the system or data model in which it resides.

It is our hope that these guidelines will provide a common ground for reaching agreement on what information should be included in art information systems and data models, and what information will be shared or exchanged.

## **Authority files and data structure**

As data moves into ever more linked and open environments, various issues regarding data structure are being addressed by the user community. CDWA originally recommended a relational data structure, where records for objects/works are linked to each other in hierarchical relationships. However, the CDWA guidelines may also be applied to graph data modeling or other systems.

CDWA recommends maintaining separate local files or authorities for related visual works, related textual materials, persons/corporate bodies, locations/places, generic concepts, and subjects. An alternative approach is to use authorities already available in vendor systems. Authority information should be linked to or directly derived from the Getty Vocabularies or other standard authorities. Authority information about persons, places, concepts, and subjects may be important for retrieval of the work, but this information is more efficiently recorded in separate authority files than in records about the work itself. The advantage of storing ancillary information in an

authority file is that this information needs be recorded only once, and it may then be linked to all appropriate work records. Authorities described in CDWA are hierarchical; given that authority entities often require multiple broader contexts, a polyhierarchical structure is recommended.

Note that local authorities should be linked to standard resources, such as the Getty Vocabularies. It is recommended to contribute to these standard resources, where possible.

### **Linked Open Data (LOD)**

A current trend in managing art information is to increasingly make data about art, architecture, and cultural heritage objects available as Linked Open Data (LOD). CDWA advocates the use of LOD. When data is linked and open, it means that data is structured and published according to the principles of Linked Data, so that it can be both interlinked and made openly accessible and shareable on the Semantic Web. The goal of linked open data is to allow data from different resources to be interconnected and queried, thus making it more useful. Relevant standards for LOD include the CIDOC Conceptual Reference Model (CRM), which provides an extensible ontology for concepts and information in cultural heritage and museum documentation. It is the international standard (ISO 21127:2014) for the controlled exchange of cultural heritage information. Also watch for developments from the LinkedArt community.

## **General Guidelines**

### **Required categories**

CDWA was formulated for the needs of those who record, maintain, and retrieve information about art information, including the academic researcher and scholar. The categories and subcategories that are indicated as **core** are those that the task force agreed represent the minimum information necessary to uniquely and unambiguously identify and describe a particular work of art or architecture. In the meantime, these assumptions have been periodically tested by analyzing common practice and dialog with the expert user community.

Note that which categories are considered core can and indeed should vary depending upon the end-users whom the particular art information system are intended to serve, the mission of the specific institution, and a number of other factors.

### **Display vs. indexing**

CDWA often deals with differences between information intended for display and information intended for retrieval. Information for display is assumed to be in a format and with syntax that is easily read and understood by users. Such free-texts or concatenated displays may contain all the nuances of language necessary to relay the uncertainty and ambiguity that are common in art information. In addition, CDWA assumes that certain key elements of information must be formatted to allow for retrieval, often referred to as indexing in CDWA. CDWA advises that such indexing should be a conscious activity performed by knowledgeable catalogers who consider the retrieval implications of their indexing terms, and not by an automated method that simply parses every word in a text intended for display into indexes.

In CDWA, display fields are often described as free-text fields (which may be alternatively be concatenated from controlled fields, if necessary); indexing fields are intended to be controlled fields. CDWA advises the use of controlled vocabularies; CDWA describes when categories should be controlled by a simple controlled list (e.g., Classification), an authority (e.g., Creator), or by consistent formatting of certain information (e.g., Earliest and Latest Dates) to ensure efficient end-user retrieval.

### **Specificity and exhaustivity**

*Specificity* refers to the degree of precision or granularity used (e.g., *campanile* rather *tower*). However, catalogers should use terms only as specific as warranted by authoritative sources. As with all indexing, it is better to be accurate and broad rather than incorrect and specific.

*Exhaustivity* refers to the degree of depth and breadth that the cataloger uses, often expressed

by using a larger number of indexing terms or a more detailed description. However, is it useful to index every possible applicable term? If not, where do you draw the limit? Index the most important or most prevalent characteristics.

### **Uncertainty and ambiguity**

Explain any controversies or ambiguous issues. If an issue is in dispute, it is critical to the intellectual integrity of the record to not express it as a certain fact. In order to correctly represent the information and allow scholarly research, indicate uncertainty and ambiguity as necessary. The cataloger should never assume, never choose one choice over another, and never state as a fact something that is debated among experts. Sources may reflect disputes about any number of characteristics of the work, including the attribution or dates for a particular work. When multiple suggestions have been made, include the most important, in the method allowed by individual elements.

Where a choice must be made for preferred information, prefer the information as accepted by the repository of the work. Other information, including conflicting opinions, should also be included provided the source is expert and authoritative. Always cite the source of the information.

### **Unknown and undetermined**

What should the cataloger do if core information is limited or not available? When an element is indicated as required, this means that the element must be included. However, it is recognized that occasionally data for any element may be missing during the cataloging process.

Knowing that information is unknown or undetermined is important to users, particularly for the required core fields. Values for required fields must be supplied, even when the information is unknown or uncertain. When the information is unknown at the time of cataloging, include an appropriate designation indicating the state of knowledge or availability of information. This issue is discussed at various points in the CDWA subcategories, as appropriate. For fields that are not core, the cataloger may leave the field blank or null, or include *unknown* etc. if so desired by the cataloging institution. Note that null values will not be displayed to end-users and will likely be omitted in transfer of data; values such as *unknown* should be include in data exchanges and publications of the data.

### **Knowable vs. unknowable information**

When information is unavailable at the time of cataloging, the cataloger may use values such as *unknown*, *unavailable*, *undetermined*, or *not applicable*, provided documentation or context explains to the user the meaning of these words for the given field. For required fields and in other contexts, including such values is better than omitting the information entirely, particularly when the possibility exists for the record to be enhanced in later passes at cataloging, or to provide clarity in retrieval and research. Has the cataloging institution simply forgotten to include the information? Or has the field been considered, but at this time the information is not available? Including such values for unavailable information clarifies the situation for users, while a blank field does not.

However, the cataloger must be careful not to imply that a fact is *unknowable* simply because the cataloger happens not to know it (generally because time and editorial priorities do not allow him or her to do the research required to resolve the issue). If a fact is knowable (but just not known by the cataloger), it is in some cases better to omit the fact entirely rather than to state it with qualifying phrases such as *or* or *probably*, because this implies more knowledge of the issue than the cataloger has.

In various subcategories in CDWA, suggestions are made regarding how to deal with unknown information, uncertainty, and ambiguity for the given field. One of the most common ways of dealing with such information is to state the vagary in a display field, and then to index with all authoritative, probable terms for that display. Another common method, for fields without accompanying display fields, is to index using a broader term that is known to be correct, rather than a narrow term that could be incorrect.

**Example one:** If two authoritative sources disagree on the date of creation of a work (one prefers *ca. 1510*, but another of equal authority prefers *ca. 1525*), this dispute may be referenced in a display date: *created ca. 1510 or ca. 1525*, and explained more fully in the Descriptive Note. Then the dates for retrieval on creation date should encompass the full range of possible dates, also estimating a range of a few extra years to include the uncertainty of *ca.*: *Earliest: 1505; Latest: 1530*. NB: If the work is in the possession of a repository, the opinion of the repository should take precedence over varying opinions by outside scholars; however, the full scholarly debate should be represented as possible, with methods of doing so varying dependent upon the field.

**Example two:** If the available authoritative information indicates a work is made of *metal*, but the cataloger consulting an illustration feels it looks like *silver*, the cataloger should never rely upon their own judgment with such lack of substantiating evidence. The cataloger should index the material as the general *metal* rather than risking the introduction of erroneous more specific information.

**Example three:** If one source calls the work by an anonymous artist *French* and a second source calls it *Flemish*, for display, the cataloger should not necessarily state that the work is *French or Flemish* in a note field, because this implies that scholarship agrees it could be either. Instead, the cataloger should state the cultural origin of the work based on the most reliable, recent sources. Perhaps with further investigation, the cataloger will discover that although it was in the 19th century considered French, modern scholars agree it is Flemish. If indeed modern scholars differ on their opinions and are equally divided, then the cataloger may indeed state *French or Flemish*. If the work was formerly known as *French*, the cataloger should index *French* and *Flemish* for retrieval.

#### **Disagreement among sources**

Know your sources. When two sources disagree, prefer the information obtained from the most scholarly, authoritative, recent source.

#### **Indexing important information**

Descriptive notes and other text fields are not an access points for retrieval. Therefore, if a cataloger mentions important information in such a note, in order to facilitate retrieval, it must be indexed in the appropriate controlled fields elsewhere in the record, using controlled terminology (such as AAT, TGN, ULAN, the CONA IA, CONA itself, or another controlled vocabulary such as Iconclass or Library of Congress Authorities). The recurring issue of correct indexing is discussed as appropriate in various CDWA subcategories.

#### **Sources**

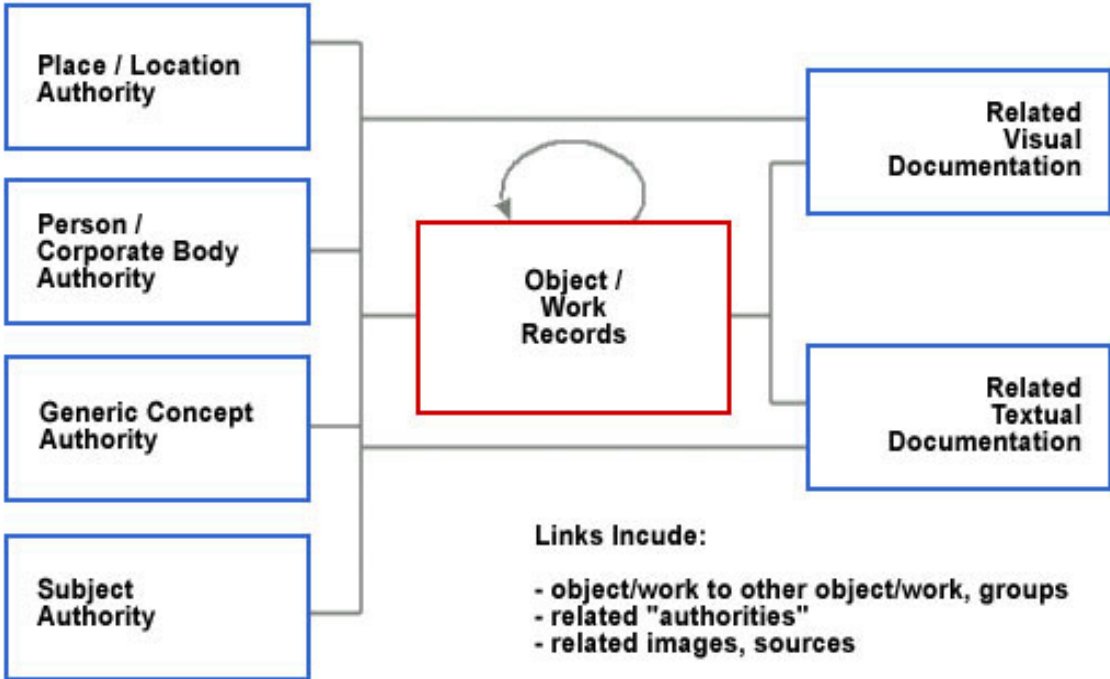
It is critical for the cataloger to cite sources of information. In order for the information to be considered reliable, it must be derived from authoritative sources. Online sites to which any member of the public may contribute are not considered reliable. In general, authoritative sources are compiled or researched by verified, known scholars and experts, and published (online or in hardcopy) by reliable authoritative publishers. Scholarly catalogs, text books, monographs, encyclopedias, dictionaries, and journal articles authored by an expert are reliable sources. A scholar's spoken opinion or email may be a source, if the person is a known expert on the topic (such sources must also be cited). Information may be derived from unpublished documents such as inventories, letters, bills of sale, photo mounts, and inscriptions on the work itself, if proven to be authentic by experts. Repository records are considered the preferred reliable source of information about a given object; if such records are reflected on the museum Web site, the site may be considered authoritative. Specific reliable sources are listed elsewhere in CDWA, in context for various subcategories.

Send questions and comments to us at [cdwa@getty.edu](mailto:cdwa@getty.edu).



# Entity Relationship Diagram

## Data Structure



## ***Core Categories and Full List of Categories***

### **CDWA: CORE CATEGORIES**

#### ***For the Object, Architecture, or Group***

Catalog Level  
Object/Work Type  
Classification Term  
Title or Name  
Measurements Description  
Materials and Techniques Description  
Creator Description  
Creator Identity  
Creator Role  
Creation Date  
Subject Matter Indexing Terms  
Current Repository/Geographic Location  
Current Repository Numbers

#### ***For the Person/Corporate Body Authority***

Name  
Biography  
Birth Date  
Death Date  
Nationality/Culture/Race  
Life Roles  
Related People / Corporate Bodies (if hierarchical)

#### ***For the Place/Location Authority***

Place Name  
Place Type  
Related Places (hierarchical)

#### ***For the Generic Concept Authority***

Term  
Related Generic Concepts (hierarchical)  
Scope Note

#### ***For the Subject Authority***

Subject Name  
Related Subjects (if hierarchical)

## CDWA: FULL LIST OF CATEGORIES

Note: *Outline numbers are subject to change and intended only to organize this document.*

### 1. Object/Work **CORE**

- 1.1. Catalog Level **CORE**
- 1.2. Object/Work Type **CORE**
- 1.3. Object/Work Type Date
  - 1.3.1. Earliest Date
  - 1.3.2. Latest Date
- 1.4. Components/Parts
  - 1.4.1. Components Quantity
  - 1.4.2. Components Type
- 1.5. Remarks
- 1.6. Citations
  - 1.6.1. Page

### 2. Classification **CORE**

- 2.1. Classification Term **CORE**
- 2.2. Remarks
- 2.3. Citations
  - 2.3.1. Page

### 3. Titles or Names **CORE**

- 3.1. Title Text **CORE**
- 3.2. Title Type
- 3.3. Preference
- 3.4. Title Language
- 3.5. Title Date
  - 3.5.1. Earliest Date
  - 3.5.2. Latest Date
- 3.6. Remarks
- 3.7. Citations
  - 3.7.1. Page

### 4. Creation **CORE**

- 4.1. Creator Description **CORE**
  - 4.1.1. Creator Extent
  - 4.1.2. Creator Qualifier
  - 4.1.3. Creator Identity **CORE**
  - 4.1.4. Creator Role **CORE**
  - 4.1.5. Creator Statement
- 4.2. Creation Date **CORE**
  - 4.2.1. Earliest Date **CORE**
  - 4.2.2. Latest Date **CORE**
  - 4.2.3. Date Qualifier
- 4.3. Creation Place/Original Location
  - 4.3.1. Place Qualifier
- 4.4. Object/Work Culture
- 4.5. Commissioner
  - 4.5.1. Commissioner Role
  - 4.5.2. Commission Date
    - 4.5.2.1. Earliest Date

- 4.5.2.2. Latest Date
- 4.5.3. Commission Place
- 4.5.4. Commission Cost
- 4.6. Creation Numbers
  - 4.6.1. Number Type
- 4.7. Remarks
- 4.8. Citations
  - 4.8.1. Page

### 5. Styles/Periods/Groups/ Movements

- 5.1. Styles/Periods Description
- 5.2. Styles/Periods Indexing Terms
  - 5.2.1. Style/Period Indexing Type
- 5.3. Remarks
- 5.4. Citations
  - 5.4.1. Page

### 6. Measurements **CORE**

- 6.1. Dimensions Description **CORE**
- 6.2. Dimensions Type
- 6.3. Dimensions Value
- 6.4. Dimensions Unit
- 6.5. Dimensions Extent
- 6.6. Scale Type
- 6.7. Dimensions Qualifier
- 6.8. Dimensions Date
  - 6.8.1. Earliest Date
  - 6.8.2. Latest Date
- 6.9. Shape
- 6.10. Format/Size
- 6.11. Remarks
- 6.12. Citations
  - 6.12.1. Page

### 7. Materials/Techniques **CORE**

- 7.1. Materials/Techniques Description **CORE**
- 7.2. Materials/Techniques Flag
- 7.3. Materials/Techniques Extent
- 7.4. Materials/Techniques Role
- 7.5. Materials/Techniques Name
- 7.6. Material Color
- 7.7. Material Source Place
- 7.8. Watermarks
  - 7.8.1. Watermark Identification
  - 7.8.2. Watermark Date
    - 7.8.2.1. Earliest Date
    - 7.8.2.2. Latest Date
- 7.9. Performance Actions

- 7.10. Remarks
- 7.11. Citations
- 7.11.1. Page

## **8. Inscriptions/Marks**

- 8.1. Inscription Transcription or Description
- 8.2. Inscription Type
- 8.3. Inscription Author
- 8.4. Inscription Location
- 8.5. Inscription Language
- 8.6. Typeface/Letterform
- 8.7. Mark Identification
- 8.8. Inscription Date
- 8.8.1. Earliest Date
- 8.8.2. Latest Date
- 8.9. Remarks
- 8.10. Citations
- 8.10.1. Page

## **9. State**

- 9.1. State Description
- 9.2. State Identification
- 9.3. Known States
- 9.4. Remarks
- 9.5. Citations
- 9.5.1. Page

## **10. Edition**

- 10.1. Edition Description
- 10.2. Edition Number or Name
- 10.3. Impression Number
- 10.4. Edition Size
- 10.5. Remarks
- 10.6. Citations
- 10.6.1 Page

## **11. Facture**

- 11.1. Facture Description
- 11.2. Remarks
- 11.3. Citations
- 11.3.1. Page

## **12. Orientation/Arrangement**

- 12.1. Orientation/Arrangement Description
- 12.2. Orientation Indexing Terms
- 12.3. Remarks
- 12.4. Citations
- 12.4.1. Page

## **13. Physical Description**

- 13.1. Physical Appearance
- 13.2. Physical Description Indexing Terms
- 13.3. Remarks

- 13.4. Citations
- 13.4.1. Page

## **14. Condition/Examination History**

- 14.1. Condition/Examination Description
- 14.2. Examination Type
- 14.3. Examination Agent
- 14.4. Examination Date
- 14.4.1. Earliest Date
- 14.4.2. Latest Date
- 14.5. Examination Place
- 14.6. Remarks
- 14.7. Citations
- 14.7.1. Page

## **15. Conservation/Treatment History**

- 15.1. Conservation/Treatment Description
- 15.2. Treatment Type
- 15.3. Treatment Agent
- 15.4. Treatment Date
- 15.4.1. Earliest Date
- 15.4.2. Latest Date
- 15.5. Treatment Place
- 15.6. Remarks
- 15.7. Citations
- 15.7.1. Page

## **16. Subject Matter** CORE

- 16.1. Subject Display
- 16.2. General Subject Terms CORE
- 16.2.1 General Subject Type
- 16.2.2. General Subject Extent
- 16.3. Specific Subject Terms
- 16.3.1 Specific Subject Type
- 16.3.2. Specific Subject Extent
- 16.4. Outside Iconography Terms
- 16.4.1. Outside Iconography Code
- 16.4.2. Outside Iconography Source
- 16.5. Subject Interpretive History
- 16.6. Remarks
- 16.7. Citations
- 16.7.1. Page

## **17. Context**

- 17.1. Historical/Cultural Events
- 17.1.1. Event Type
- 17.1.2. Event Identification
- 17.1.3. Event Date
- 17.1.3.1. Earliest Date
- 17.1.3.2. Latest Date
- 17.1.4. Event Place
- 17.1.5. Event Agent

- 17.1.5.1. Agent Role
- 17.1.6. Contextual Cost or Value
  - 17.1.6.1. Valuation
    - 17.1.6.1.1. Valuation Amount
    - 17.1.6.1.2. Currency Unit
  - 17.1.6.2. Date of Valuation
    - 17.1.6.2.1. Earliest Date
    - 17.1.6.2.2. Latest date
- 17.2. Architectural Context
  - 17.2.1. Building/Site Context
  - 17.2.2. Part/Placement Context
  - 17.2.3. Architectural Context Date
    - 17.2.3.1. Earliest Date
    - 17.2.3.2. Latest Date
- 17.3. Archaeological Context
  - 17.3.1. Discovery/Excavation Place
  - 17.3.2. Excavation Site Sector
  - 17.3.3. Excavator
  - 17.3.4. Discovery/Excavation Date
    - 17.3.4.1. Earliest Date
    - 17.3.4.2. Latest Date
- 17.4. Historical Location Context
  - 17.4.1. Historical Location Place
  - 17.4.2. Historical Location Date
    - 17.4.2.1. Earliest Date
    - 17.4.2.2. Latest Date
- 17.5. Remarks
- 17.6. Citations
  - 17.6.1. Page

## 18. Descriptive Note

- 18.1. Descriptive Note Text
  - 18.1.1. Abstract Description
  - 18.1.2. Pagination Description
  - 18.1.3. Foliation Description
  - 18.1.4. Extent Description
  - 18.1.5. Arrangement Description
- 18.2. Remarks
- 18.3. Citations
  - 18.3.1 Page

## 19. Critical Responses

- 19.1. Critical Comment
- 19.2. Comment Document Type
- 19.3. Comment Author
- 19.4. Comment Date
  - 19.4.1. Earliest Date
  - 19.4.2. Latest Date
- 19.5. Comment Circumstances
- 19.6. Remarks
- 19.7. Citations
  - 19.7.1. Page

## 20. Related Works

- 20.1. Related Work Label/Identification
  - 20.1.1. Work Relationship Type
  - 20.1.2. Work Relationship Date
    - 20.1.2.1. Earliest Date
    - 20.1.2.2. Latest Date
- 20.2. Work Broader Context
  - 20.2.1. Historical Flag
  - 20.2.2. Broader Context Date
    - 20.2.2.1. Earliest Date
    - 20.2.2.2. Latest Date
  - 20.2.3. Hierarchical Relationship Type
- 20.3. Relationship Number
- 20.4. Remarks
- 20.5. Citations
  - 20.5.1. Page

## 21. Current Location CORE

- 21.1. Current Location Description
- 21.2. Repository/Geographic Location CORE
  - 21.2.1. Current Flag
  - 21.2.2. Location Type
  - 21.2.3. Repository Numbers CORE
    - 21.2.3.1. Number Type
  - 21.2.4. Gallery/Specific Location
  - 21.2.5. Coordinates
  - 21.2.6. Credit Line
- 21.3. Object/Work Label/Identification
- 21.4. Remarks
- 21.5. Citations
  - 21.5.1. Page

## 22. Copyright/Restrictions

- 22.1. Copyright Statement
- 22.2. Copyright Holder Name
- 22.3. Copyright Place
- 22.4. Copyright Date
  - 22.4.1. Earliest Date
  - 22.4.2. Latest Date
- 22.5. Remarks
- 22.6. Citations
  - 22.6.1. Page

## 23. Ownership/Collecting History

- 23.1. Provenance Description
- 23.11. Acquisition Description
- 23.2. Transfer Mode / Method of Acquisition
- 23.3. Cost or Value
- 23.4. Legal Status
- 23.5. Owner/Agent
  - 23.5.1. Owner/Agent Role
- 23.6. Ownership Place
- 23.7. Ownership Date

- 23.7.1. Earliest Date
- 23.7.2. Latest Date
- 23.8. Owner's Numbers
- 23.8.1. Number Type
- 23.9. Owner's Credit Line
- 23.10. Remarks
- 23.11. Citations
- 23.11.1. Page

#### **24. Exhibition/Loan History**

- 24.1. Exhibition/Loan Description
- 24.2. Exhibition Title or Name
- 24.3. Exhibition Type
- 24.4. Exhibition Curator
- 24.5. Exhibition Organizer
- 24.6. Exhibition Sponsor
- 24.7. Exhibition Venue
- 24.7.1. Venue Name/Place
- 24.7.2. Venue Date
- 24.7.2.1. Earliest Date
- 24.7.2.2. Latest Date
- 24.8. Exhibition Object Number
- 24.8.1. Number Type
- 24.9. Exhibition Object/Work Label/Identification
- 25.10. Remarks
- 24.11. Citations
- 24.11.1. Page

#### **25. Cataloging History**

- 25.1. Cataloging Institution
- 25.2. Cataloger Name
- 25.3. Cataloger Action
- 25.4. Area of Record Affected
- 25.5. Cataloging Date
- 25.5.1. Earliest Date
- 25.5.2. Latest Date
- 25.6. Remarks
- 25.7. Object/Work Record ID
- 25.8. Cataloging Language

#### **26. Related Visual Documentation**

*[references to the Object/Work]*

- 26.1. Image References
- 26.1.1. Work Relationship Type

*[Image Authority information]*

- 26.2. Image Label/Identification
- 26.2.1. Image Catalog Level
- 26.2.2. Image Type
- 26.2.3. Image Title/Name
- 26.2.3.1. Image Title Type
- 26.2.4. Image Measurements

- 26.2.4.1. Dimension Type
- 26.2.4.2. Dimension Value
- 26.2.4.3. Dimension Unit
- 26.2.5. Image Format
- 26.2.6. Image Date
- 26.2.6.1. Earliest Date
- 26.2.6.2. Latest Date
- 26.2.7. Image Color
- 26.2.8. Works Depicted
- 26.2.9. Image View Description
- 26.2.9.1. View Type
- 26.2.9.2. View Subject
- 26.2.9.2.1. View Subject Indexing Terms
- 26.2.9.3. View Date
- 26.2.9.3.1. Earliest Date
- 26.2.9.3.2. Latest Date
- 26.2.10. Image Maker/Agent
- 26.2.10.1. Maker/Agent Role
- 26.2.10.2. Image Maker Extent
- 26.2.11. Image Repository
- 26.2.11.1. Image Repository Numbers
- 26.2.11.1.1. Number Type
- 26.2.12. Image Copyright/Restrictions
- 26.2.12.1. Image Copyright Holder
- 26.2.12.1.1. Image Holder's Numbers
- 26.2.12.1.1.1. Number Type
- 26.2.12.2. Image Copyright Date
- 26.2.12.2.1. Earliest Date
- 26.2.12.2.2. Latest Date
- 26.2.13. Image Source
- 26.2.13.1. Image Source Number
- 26.2.13.1.1. Number Type
- 26.2.14. Related Image
- 26.2.14.1. Image Relationship Type
- 26.2.14.2. Image Relationship Number
- 26.2.14.3. Image Relationship Date
- 26.2.14.3.1. Earliest Date
- 26.2.14.3.2. Latest Date
- 26.2.15. Image Broader Context
- 26.2.16. Remarks
- 26.2.17. Citations
- 26.2.17.1. Page
- 26.2.18. Image Authority Record ID

#### **27. Related Textual References** CORE

*[references to the Object/Work]*

- 27.1. Citations for Sources
- 27.1.1. Page
- 27.1.2. Work Cited or Illustrated
- 27.1.3. Object/Work Number
- 27.1.3.1. Number Type

*[Citations Authority information]*

- 27.2. Brief Citation **CORE**
- 27.2.1. Source Type
- 27.2.2. Source Full Citation **CORE**
- 27.2.2.1. Source Title
- 27.2.2.2. Source Broader Title
- 27.2.2.3. Source Author
- 27.2.2.4. Source Editor/Compiler
- 27.2.2.5. Source Publication Place
- 27.2.2.6. Source Publisher
- 27.2.2.7. Source Publication Year
- 27.2.2.8. Source Edition Statement
- 27.2.3. Remarks
- 27.2.4. Citations Authority Record ID

## **28. Person/Corporate Body Authority** **CORE**

- 28.1. Person Authority Record Type
- 28.2. Person/Corporate Body Name **CORE**
- 28.2.1. Preference
- 28.2.2. Name Type
- 28.2.3. Name Qualifier
- 28.2.4. Name Language
- 28.2.5. Historical Flag
- 28.2.6. Display Name Flag
- 28.2.7. Other Name Flags
- 28.2.8. Name Source **CORE**
- 28.2.8.1. Page
- 28.2.9. Name Date
- 28.2.9.1. Earliest Date
- 28.2.9.2. Latest Date
- 28.3. Display Biography **CORE**
- 28.4. Birth Date **CORE**
- 28.5. Death Date **CORE**
- 28.6. Birth Place
- 28.7. Death Place
- 28.8. Person Nationality/Culture/Race **CORE**
- 28.8.1. Preference
- 28.8.2. Nationality/Culture Type
- 28.9. Gender
- 28.10. Life Roles **CORE**
- 28.10.1. Preference
- 28.10.2. Role Date
- 28.10.2.1. Earliest Date
- 28.10.2.2. Latest Date
- 28.11. Person/Corporate Body Event
- 28.11.1. Event Date
- 28.11.1.1. Earliest Date
- 28.11.1.2. Latest Date
- 28.11.2. Event Place
- 28.12. Related Person/Corporate Body
- 28.12.1. Person Relationship Type
- 28.12.2. Person Relationship Date
- 28.12.2.1. Earliest Date

- 28.12.2.2. Latest Date
- 28.13. Person/Corporate Body Broader Context
- 28.13.1. Broader Context Date
- 28.13.1.1. Earliest Date
- 28.13.1.2. Latest Date
- 28.14. Person/Corporate Body Label/Identification
- 28.15. Person/Corporate Body Descriptive Note
- 28.15.1. Note Source
- 28.15.1.1. Page
- 28.16. Remarks
- 28.17. Citations
- 28.17.1. Page
- 28.18. Person Authority Record ID

## **29. Place/Location Authority** **CORE**

- 29.1. Place Authority Record Type
- 29.2. Place Name **CORE**
- 29.2.1. Preference
- 29.2.2. Name Type
- 29.2.3. Name Qualifier
- 29.2.4. Name Language
- 29.2.5. Historical Flag
- 29.2.6. Display Name Flag
- 29.2.7. Other Name Flags
- 29.2.8. Name Source **CORE**
- 29.2.8.1. Page
- 29.2.9. Name Date
- 29.2.9.1. Earliest Date
- 29.2.9.2. Latest Date
- 29.3. Geographic Coordinates
- 29.4. Place Types **CORE**
- 29.4.1. Preference
- 29.4.2. Place Type Date
- 29.4.2.1. Earliest Date
- 29.4.2.2. Latest Date
- 29.5. Related Places
- 29.5.1. Place Relationship Type
- 29.5.2. Place Relationship Date
- 29.5.2.1. Earliest Date
- 29.5.2.2. Latest Date
- 29.6. Place Broader Context **CORE**
- 29.6.1. Broader Context Date
- 29.6.1.1. Earliest Date
- 29.6.1.2. Latest Date
- 29.7. Place/Location Label/Identification
- 29.8. Place/Location Descriptive Note
- 29.8.1. Note Source
- 29.8.1.1. Page
- 29.9. Remarks
- 29.10. Citations

29.10.1. Page  
29.11. Place Authority Record ID

### **30. Generic Concept Authority** CORE

30.1. Concept Authority Record Type  
30.2. Generic Concept Term CORE  
30.2.1. Preference  
30.2.2. Term Type  
30.2.3. Term Qualifier  
30.2.4. Term Language  
30.2.5. Historical Flag  
30.2.6. Display Term Flag  
30.2.7. Other Term Flags  
30.2.8. Term Source CORE  
30.2.8.1. Page  
30.2.9. Term Date  
30.2.9.1. Earliest Date  
30.2.9.2. Latest Date  
30.3. Related Generic Concepts  
30.3.1. Concept Relationship Type  
30.3.2. Concept Relationship Date  
30.3.2.1. Earliest Date  
30.3.2.2. Latest Date  
30.4. Concept Broader Context CORE  
30.4.1. Broader Context Date  
30.4.1.1. Earliest Date  
30.4.1.2. Latest Date  
30.5. Generic Concept Label/Identification  
30.6. Concept Scope Note CORE  
30.6.1. Note Source CORE  
30.6.1.1. Page  
30.7. Remarks  
30.8. Citations  
30.8.1. Page  
30.9. Concept Authority Record ID

### **31. Subject Authority** CORE

31.1. Subject Authority Record Type  
31.2. Subject Name CORE  
31.2.1. Preference  
31.2.2. Name Type  
31.2.3. Name Qualifier  
31.2.4. Name Language  
31.2.5. Historical Flag  
31.2.6. Display Name Flag  
31.2.7. Other Name Flags  
31.2.8. Name Source CORE  
31.2.8.1. Page  
31.2.9. Name Date  
31.2.9.1. Earliest Date  
31.2.9.2. Latest Date  
31.3. Subject Date  
31.3.1. Earliest Date

31.3.2. Latest Date  
31.4. Subject Roles/Attributes  
31.4.1. Preference  
31.4.2. Role Date  
31.4.2.1. Earliest Date  
31.4.2.2. Latest Date  
31.5. Related Subject  
31.5.1. Subject Relationship Type  
31.5.2. Subject Relationship Date  
31.5.2.1. Earliest Date  
31.5.2.2. Latest Date  
31.6. Subject Broader Context CORE  
31.6.1. Broader Context Date  
31.6.1.1. Earliest Date  
31.6.1.2. Latest Date  
31.7. Related Place/Location  
31.7.1. Place Relationship Type  
31.8. Related Person/Corporate Body  
31.8.1 Person Relationship Type  
31.9. Related Generic Concept  
31.9.1. Concept Relationship Type  
31.10. Subject Label/Identification  
31.11. Subject Descriptive Note  
31.11.1. Note Source  
31.11.1.1. Page  
31.12. Remarks  
31.13. Citations  
31.13.1. Page  
31.14. Subject Authority Record ID



## **CDWA: CATEGORIES AND DEFINITIONS**

### **OBJECT, ARCHITECTURE, OR GROUP**

#### **1. OBJECT/WORK Core**

*Definition:* An identification of the type and number of works described.

##### **1.1. CATALOG LEVEL Core**

*Definition:* An indication of the level of cataloging represented by the record, based on the physical form or intellectual content of the material (e.g., *group, subgroup, volume, item, first-level*).

##### **1.2. OBJECT/WORK TYPE Core**

*Definition:* The kind of object or work described (e.g., *refectory table, altarpiece, portfolio, drawing, drinking vessel, basilica, dome*).

##### **1.3. OBJECT/WORK TYPE DATE**

*Definition:* A description of the date or range of dates when the object/work type is or was applicable (e.g., *1887, 1946-1972, from 500 BCE*).

###### **1.3.1. EARLIEST DATE**

*Definition:* The earliest date on which the object/work type is or was applicable (e.g., *1887, 1946, 1670*).

###### **1.3.2. LATEST DATE**

*Definition:* The latest date on which the object/work type is or was applicable (e.g., *1887, 1972, 1699*).

##### **1.4. COMPONENTS/PARTS**

*Definition:* The kinds of parts of the object, work, or group described and how many of them there are (e.g., *the portfolio comprises 10 lithographs*).

###### **1.4.1. COMPONENTS QUANTITY**

*Definition:* The number of parts of a specific type that constitute the object or work described (e.g., *10, 30*).

###### **1.4.2. COMPONENTS TYPE**

*Definition:* The kind of components of the object or work described (e.g., *lithographs, panels, drawings*).

##### **1.5. REMARKS**

*Definition:* Additional notes or comments pertinent to the information in this category.

##### **1.6. CITATIONS**

*Definition:* A reference to a bibliographic source, unpublished document, or opinion that provides the information recorded in this category.

###### **1.6.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any other information indicating where in the source the information was found.

## **2. CLASSIFICATION Core**

*Definition:* Placement of a work of art or architecture within a classification scheme that groups other, similar works together on the basis of similar characteristics.

### **2.1. CLASSIFICATION TERM Core**

*Definition:* The term from a classification scheme that has been assigned to a work (e.g., *furniture, painting, architecture, graphic arts*).

### **2.2. REMARKS**

*Definition:* Additional notes or comments pertinent to the information in this category.

### **2.3. CITATIONS**

*Definition:* An identification of the scheme or structure from which the classification term is drawn (e.g., *AAT, Nomenclature for Museum Cataloging*).

#### **2.3.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any other information indicating where in the source the information was found.

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## **3. TITLES OR NAMES Core**

*Definition:* The titles or names given to a work of art, architecture, or group, as well as the type of title, and the dates when the title was valid.

### **3.1. TITLE TEXT Core**

*Definition:* Titles, identifying phrases, or names given to a work of art, architecture, or material culture. For complex works, series, or collections, the title may refer to a discrete unit within the larger entity (a print from a series, a photograph in a collection, a panel from a fresco cycle, a building within a temple complex) or it may identify only the larger entity (series, collection, cycle) itself (e.g., *Venus and Cupid, Noli me tangere, Portrait of Thomas Jefferson, Ceramic fruit bowl, Untitled, Empire State Building, Album of 65 Studies*).

### **3.2. TITLE TYPE**

*Definition:* The kind of title or name assigned to a work (e.g., *repository, descriptive, inscribed, artist's, former*).

### **3.3. PREFERENCE**

*Definition:* An indication of whether the title is the preferred title for the work (e.g., *preferred, alternate*).

### **3.4. TITLE LANGUAGE**

*Definition:* The language of the title or name (e.g., *English, French, Italian*).

### **3.5. TITLE DATE**

*Definition:* A description of the date on which a particular title was assigned to the work, or a range of dates during which a title was known to be valid (e.g., *1887, 1946-1972, late 17th century*).

#### **3.5.1. EARLIEST DATE**

*Definition:* The earliest date on which a particular title was assigned to the work or was valid (e.g., *1887, 1946, 1670*).

#### **3.5.2. LATEST DATE**

*Definition:* The latest date on which a particular title was assigned to the work or was valid (e.g., *1887, 1972, 1699*).

### **3.6. REMARKS**

*Definition:* Additional notes or comments pertinent to the information in this category.

### **3.7. CITATIONS**

*Definition:* A reference to a bibliographic source, unpublished document, or opinion that provides the basis for the title or name assigned to the work.

#### **3.7.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any other information indicating where in the source the information was found.

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## **4. CREATION Core**

*Definition:* The creation, design, execution, or production of a work of art or architecture and its components, including all those responsible for the creation of the work or items in the group, the dates of that activity, and where the creation took place.

### **4.1. CREATOR DESCRIPTION Core**

*Definition:* The name, brief biographical information, and roles (if necessary) of the named or anonymous individuals or corporate bodies responsible for the design, production, manufacture, or alteration of the work, presented in a syntax suitable for display to the end-user and including any necessary indications of uncertainty, ambiguity, and nuance. If there is no known creator, make a reference to the presumed culture or nationality of the unknown creator (e.g., *Christopher Wren, attributed to Kicking Bear, follower of the Limbourg Brothers, Tintoretto with additions by unknown 16th-century Venetian*).

#### **4.1.1. CREATOR EXTENT**

*Definition:* The part of a work contributed by a particular creator (e.g., *design, predella, dome, with additions by*).

#### **4.1.2. CREATOR QUALIFIER**

*Definition:* An expression of the certainty with which a work can be attributed to a known artist or group, used when the attribution is uncertain, is in dispute, when there is more than one creator, when there is a former attribution, or when the attribution otherwise requires explanation (e.g., *attributed to, follower of, in the manner of*).

#### **4.1.3. CREATOR IDENTITY Core**

*Definition:* The identity of any one individual or corporate body that played a role in the creation of a work of art or architecture, ideally a link to the PERSON/CORPORATE BODY AUTHORITY. For unknown artists, it is an expression indicating the culture, nationality, or stylistic association of the creator, also ideally linked to the PERSON/CORPORATE BODY AUTHORITY (e.g., *Wren, Christopher; Bartolo di Fredi; unknown Maya*).

#### **4.1.4. CREATOR ROLE Core**

*Definition:* The role or activity performed by a creator or maker in the conception, design, or production of a work (e.g., *draftsman, designer, artist*).

#### **4.1.5. CREATOR STATEMENT**

*Definition:* Opinions offered by the artist or creator of a work that interpret and provide further information about the work and the process of its creation (e.g., *studies after the Antique; painted in Autumn 1892, from Sentinel Meadow facing the Falls*).

### **4.2. CREATION DATE Core**

*Definition:* A description of the date or range of dates associated with the creation, design, production, presentation, performance, construction, or alteration of the work or its components, presented in a syntax suitable for display to the end-user and including any

necessary indications of uncertainty, ambiguity, and nuance (e.g., 1667, ca. 1210, 17th century, before 952 BCE, reign of Rameses II).

#### **4.2.1. EARLIEST DATE Core**

*Definition:* The earliest possible date when the work of art or architecture was created. For works that were created over a span of time, this is the year when the work was designed or when execution was begun. For uncertain or approximate dates, this is the earliest possible year when the work could have been begun or designed (e.g., 1205, -970, 1600).

#### **4.2.2. LATEST DATE Core**

*Definition:* The latest possible date when the work of art or architecture was created. For works that were created over a span of time, this is the year when the work was completed or when the structure was dedicated. For uncertain or approximate dates, this is the latest possible year when the work could have been completed (e.g., 1215, -952, 1699).

#### **4.2.3. DATE QUALIFIER**

*Definition:* A clarification of the meaning of the date, including an indication that different creative activities took place on different dates (e.g., design, execution, alteration, performance, restoration, destruction, discovery).

### **4.3. CREATION PLACE /ORIGINAL LOCATION**

*Definition:* The location where the creation, design, or production of the work or its components took place, or the original location of the work (e.g., Oxford (Oxfordshire, England); probably upper Egypt).

#### **4.3.1. PLACE QUALIFIER**

*Definition:* A clarification of the significance of the place or location, including an indication that different creative activities took place at different locations (e.g., publication, assembly).

### **4.4. OBJECT/WORK CULTURE**

*Definition:* The name of the culture, people, or nationality from which the work originated (e.g., Celtic, Chinese, Italian).

### **4.5. COMMISSIONER**

*Definition:* The name of the individual, organization, association, or group that commissioned the work from its creator (e.g., Charles II, Pope Pius V, IBM).

#### **4.5.1. COMMISSIONER ROLE**

*Definition:* The profession or occupation of the commissioner of the work, restricted to the role that is relevant to the commission itself. If the commissioner is a group or organization, its major business or activity relevant to the commission (e.g., king, pope, corporation).

#### **4.5.2. COMMISSION DATE**

*Definition:* A description of the date or range of dates when a work was commissioned (1666, before 1572, July 1993).

##### **4.5.2.1. EARLIEST DATE**

*Definition:* The earliest possible date when the work was commissioned (e.g., 1666, 1550, 1993).

##### **4.5.2.2. LATEST DATE**

*Definition:* The latest possible date when the work was commissioned (e.g., 1666, 1572, 1993).

#### **4.5.3. COMMISSION PLACE**

*Definition:* The geographic location where the work was commissioned (e.g., *London (England); Italy; probably Teotihuacán (México state, México)*).

#### **4.5.4. COMMISSION COST**

*Definition:* The amount paid for the creation of a work, or for the completion of a particular part of the work (e.g., *£140, \$100,000*).

### **4.6. CREATION NUMBERS**

*Definition:* Any numbers assigned to a work of art in the context of its creation (e.g., *00334348*).

#### **4.6.1. NUMBER TYPE**

*Definition:* The type of number assigned to a work in the context of its creation (e.g., *serial number*).

### **4.7. REMARKS**

*Definition:* Additional notes or comments pertinent to the information in this category.

### **4.8. CITATIONS**

*Definition:* The source, published or unpublished, of additional information on the creation of the work.

#### **4.8.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any other information indicating where in the source the information was found.

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## **5. STYLES/PERIODS/GROUPS/MOVEMENTS**

*Definition:* A description of a work of art or architecture that associates it with a defined style, historical period, group, school, or movement whose characteristics are represented in the work.

### **5.1. STYLES/PERIODS DESCRIPTION**

*Definition:* A prose description of the salient characteristics of a work in relation to a particular style, historical period, group, school, or movement (e.g., *The gardens of Versailles represent the culmination of a development that started more than a hundred years earlier. The Early Renaissance garden still retained its medieval character of hortus conclusus....During the sixteenth century, this concept of static perfection was substituted by the idea of a mysterious and fantastic world consisting of a variety of 'places.'*)<sup>[1]</sup>

### **5.2. STYLES/PERIODS INDEXING TERMS**

*Definition:* The term or terms identifying a style, historical period, school, or art movement whose characteristics are represented by the work (e.g., *Baroque, Fauve, Mannerist, Nayarit*).

#### **5.2.1. TERM QUALIFIER**

*Definition:* A term identifying the type represented in the indexing terms (e.g., *style, period, group, movement, dynasty*).

### **5.3. REMARKS**

*Definition:* Additional notes or comments pertinent to the information in this category.

### **5.4. CITATIONS**

*Definition:* A reference to the bibliographic source or unpublished document that provides the basis upon which a stylistic or period term was assigned to or associated with the work.

#### **5.4.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any other information indicating where in the source the information was found.

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### **6. MEASUREMENTS Core**

*Definition:* Information about the size, shape, scale, and dimensions of a work of art or architecture.

#### **6.1. DIMENSIONS DESCRIPTION Core**

*Definition:* Information about the dimensions, size, or scale of the work, presented in a syntax suitable for display to the end-user and including any necessary indications of uncertainty, ambiguity, and nuance. It may include the scale of the work. It may also include the number of the parts of a complex work, series, or collection (e.g., *23.9 x 35.8 x 8.3 cm, 76 x 41 x 39 feet, 56.8 cm (diameter), sheets range from 20.3 to 49 cm height*).

#### **6.2. DIMENSIONS TYPE**

*Definition:* The kind of dimension taken of a particular area or part of a work (e.g., *height, width, depth, circumference*).

#### **6.3. DIMENSIONS VALUE**

*Definition:* The numerical value of the dimension taken of a work (e.g., *76, 23.9*).

#### **6.4. DIMENSIONS UNIT**

*Definition:* The unit of measurement used (e.g., *inches, feet, centimeters*).

#### **6.5. DIMENSIONS EXTENT**

*Definition:* An explanation of the part of the work being measured; included when necessary for clarity (e.g., *image, overall, secondary support*).

#### **6.6. SCALE TYPE**

*Definition:* A term describing the scale, which is an expression of the ratio between the size of the representation of something and that thing (e.g., the size of the drawn structure and the actual built work). Used for studies, record drawings, models, and other representations drawn or constructed to scale (e.g., *numeric, full-size, life-size, half size, monumental*).

#### **6.7. DIMENSIONS QUALIFIER**

*Definition:* A word or phrase that elaborates on the nature of the measurements of the work when necessary, as when the measurements are approximate (e.g., *maximum, irregular, with base*).

#### **6.8. DIMENSIONS DATE**

*Definition:* A description of the date or range of dates when the measurement was determined, or a range of dates when a historical measurement was known to be valid (e.g., *May 1970, 1842-1896*).

##### **6.8.1. EARLIEST DATE**

*Definition:* The earliest date for which the dimensions are known to be valid (e.g., *1970, 1842*).

##### **6.8.2. LATEST DATE**

*Definition:* The latest date for which the dimensions are known to be valid (e.g., *9999, 1896*).

## **6.9. SHAPE**

*Definition:* The outline, form, or characteristic configuration of a work, or part of a work, including its contours, used for unusual shapes (e.g., *round, hexagonal*).

## **6.10. FORMAT/SIZE**

*Definition:* The configuration of a work, including technical formats, or the conventional designation for the dimensions or proportion of a work (e.g., *longline, VHS, Beta, half-plate, elephant folio*).

## **6.11. REMARKS**

*Definition:* Additional notes or comments pertinent to the information in this category.

## **6.12. CITATIONS**

*Definition:* The source from which the measurements were obtained.

### **6.12.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any other information indicating where in the source the information was found.

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## **7. MATERIALS/TECHNIQUES Core**

*Definition:* The substances or materials used in the creation of a work of art or architecture, as well as any production or manufacturing techniques, processes, or methods incorporated in its fabrication. This information includes a description of both the materials used to create the work and the way in which they were put together.

### **7.1. MATERIALS/TECHNIQUES DESCRIPTION Core**

*Definition:* An indication of the substances or materials used in the creation of a work, as well as any implements, production or manufacturing techniques, processes, or methods incorporated in its fabrication, presented in a syntax suitable for display to the end user and including any necessary indications of uncertainty, ambiguity, and nuance. For works on paper, descriptions of watermarks may also be included (For marks applied to the work or support by the artist or subsequently by another person, see INSCRIPTIONS.) (e.g., *oil on canvas, egg-tempera paint with tooled gold-leaf halos on panel, Carrara marble on granite base*).

### **7.2. MATERIALS/TECHNIQUES FLAG**

*Definition:* Flag for distinguishing materials from techniques (e.g., *material, technique/implement*).

### **7.3. MATERIALS/TECHNIQUES EXTENT**

*Definition:* The specific part of a work composed of a certain material manufactured or created using a particular technique (e.g., *surface, statue, base, backing board*).

### **7.4. MATERIALS/TECHNIQUES ROLE**

*Definition:* The role indicating if the terms refer to a medium or support for materials, or to a technique or implement for techniques/implements (e.g., *medium, support, technique, implement*).

### **7.5. MATERIALS/TECHNIQUES NAME**

*Definition:* For materials, the names of the matter, material, or substance used to create the work of art or architecture. For techniques/implements, the names of the means, method, process, or technique by which a material was used in the creation of a work, or the name of any implement or tool used to create the work using the process or technique (e.g., *bronze, oil paint, ink, laid paper, wood, canvas, adobe, drawing, sculpting, painting, impasto, gilding, pen, chisel, air brush, palette knife*).

## **7.6. MATERIAL COLOR**

*Definition:* The color of the material of which a work is composed (e.g., *white, vivid yellow*).

## **7.7. MATERIAL SOURCE PLACE**

*Definition:* The geographic place from which the materials used to create the work originated (e.g., *Carrara (Tuscany, Italy), Australia, Enugu state (Nigeria)*).

## **7.8. WATERMARKS**

*Definition:* A description of marks inherent in or applied to the material before it was fashioned into the work, including watermarks and stationers' stamps or marks (e.g., *foolscap, fleur-de-lys above a banded shield*).

### **7.8.1. WATERMARK IDENTIFICATION**

*Definition:* An identification of the watermark type or name (e.g., *fleur-de-lys*).

### **7.8.2. WATERMARK DATE**

*Definition:* A description of the date or range of dates during which a particular watermark or other mark in a material was in widespread use (e.g., *ca. 1740 - ca. 1752, before 1574*).

#### **7.8.2.1. EARLIEST DATE**

*Definition:* The earliest date when a particular mark was known to be in widespread use (e.g., *1730, 1550*).

#### **7.8.2.2. LATEST DATE**

*Definition:* The latest date when a particular mark was known to be in widespread use (e.g., *1762, 1574*).

## **7.9. PERFORMANCE ACTIONS**

*Definition:* An identification and description of any actions to be performed during the execution of the work, used primarily for performance art (e.g., *dance, recitation*).

## **7.10. REMARKS**

*Definition:* Additional notes or comments pertinent to the information in this category.

## **7.11. CITATIONS**

*Definition:* References to the sources of the information included in any of the Materials and Techniques subcategories, including sources that helped identify a particular material or technique.

### **7.11.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any other information indicating where in the source the information was found.

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## **8. INSCRIPTIONS/MARKS**

*Definition:* A description of distinguishing or identifying physical markings, lettering, annotations, texts, or labels that are a part of a work or are affixed, applied, stamped, written, inscribed, or attached to the work, excluding any mark or text inherent in materials (record watermarks in MATERIALS AND TECHNIQUES).

### **8.1. INSCRIPTION TRANSCRIPTION OR DESCRIPTION**

*Definition:* The transcription or description of the content of the inscription, mark, or text, which includes the material or medium in which the inscription, mark, or text was executed; its support if it is on a separate piece affixed to the object; the method by which



the inscription, mark, or text was produced; and a brief description of the content or appearance of the inscription or mark (e.g., *signed and dated upper right: Rembrandt f. / 1635; inscribed on the foot with partially preserved name of painter Euphronios and illegible name of the potter*).

#### **8.2. INSCRIPTION TYPE**

*Definition:* The kind of inscription, stamp, mark, or text written on or applied to the work (e.g., *signed, dated, colophon, collector's stamp, hallmark*).

#### **8.3. INSCRIPTION AUTHOR**

*Definition:* The name or a phrase identifying the author or person responsible for the mark, inscription, or text found on a work (e.g., *Rembrandt van Rijn, unknown*).

#### **8.4. INSCRIPTION LOCATION**

*Definition:* The position on the work where an inscription or mark is found (e.g., *upper right, foot, within letter block, verso, over main entrance*).

#### **8.5. INSCRIPTION LANGUAGE**

*Definition:* The language of the inscription or the language of the text in a primarily textual work (e.g., *Italian, Latin, Sanskrit*).

#### **8.6. TYPEFACE/LETTERFORM**

*Definition:* The name or a descriptive phrase that identifies the typeface or script used in an inscription (e.g., *open letters, Gothic script*).

#### **8.7. MARK IDENTIFICATION**

*Definition:* An identification of the mark type or name (e.g., *Sèvres double Louis*).

#### **8.8. INSCRIPTION DATE**

*Definition:* A description of the date or range of dates when an inscription or mark was added to a work (e.g., *1635, ca. 515 BCE, 18th century*).

##### **8.8.1. EARLIEST DATE**

*Definition:* The earliest date when the inscription or mark could have been added (e.g., *1635, -525, 1700*).

##### **8.8.2. LATEST DATE**

*Definition:* The latest date when the inscription or mark could have been added (e.g., *1635, -505, 1799*).

#### **8.9. REMARKS**

*Definition:* Additional notes or comments pertinent to the information in this category.

#### **8.10. CITATIONS**

*Definition:* A reference to a bibliographic source where the mark or signature is described or transcribed, or where information about a mark or inscription was found.

##### **8.10.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any other information indicating where in the source the information was found.

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## **9. STATE**

*Definition:* The relationship of a work created in multiples, such as a print, to other stages of the same work.

### **9.1. STATE DESCRIPTION**

*Definition:* An indication of the relationship of the work to other stages of the same work (e.g., *3rd of 5 states, artist's proof*).

### **9.2. STATE IDENTIFICATION**

*Definition:* The identifying number or name assigned to the state of a work that exists in more than one form (e.g., *3, artist's proof*).

### **9.3. KNOWN STATES**

*Definition:* For numbered states, the total number of identified states (e.g., *5*).

### **9.4. REMARKS**

*Definition:* Additional notes or comments pertinent to the information in this category.

### **9.5. CITATIONS**

*Definition:* A reference to the bibliographic source or unpublished document that provides the identification of the state of the work.

#### **9.5.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any other information indicating where in the source the information was found.

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## **10. EDITION**

*Definition:* The placement of a work in the context of prior or later issuances of multiples of the same work. Edition either identifies a specific work in the context of a group issued at the same time, or defines an issuance of a work in relation to previous and subsequent editions.

### **10.1. EDITION DESCRIPTION**

*Definition:* A description of the specific edition to which a work belongs, whether expressed as a fractional number or as a name or expression of the context related to prior or later issuances (e.g., *3/20, 2nd edition, Kennedy edition*).

### **10.2. EDITION NUMBER OR NAME**

*Definition:* For books and other works produced in the context of prior or later issuances, the identification of the specific edition to which a work belongs (e.g., *2, Kennedy*).

### **10.3. IMPRESSION NUMBER**

*Definition:* For prints or other works issued in multiples at the same time, the number assigned to a particular item within a specific edition or production run (e.g., *3*).

### **10.4. EDITION SIZE**

*Definition:* For prints or other works issued in multiples at the same time, the total number of works created in a particular production run (e.g., *20*).

### **10.5. REMARKS**

*Definition:* Additional notes or comments pertinent to the information in this category.

### **10.6. CITATIONS**

*Definition:* A reference to the bibliographic source, unpublished document, or other source that identified the edition of the work.

#### **10.6.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any other information indicating where in the source the information was found.

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## **11. FACTURE**

*Definition:* A detailed discussion of the way in which the work was made, including an assessment of its workmanship or characteristics of execution, the construction methods used, or the specific applications of techniques.

### **11.1. FACTURE DESCRIPTION**

*Definition:* A prose description of the facture of the work of art or architecture (e.g., *The fifty bronze sections that would make up the Large Arch were sandcast at the Herman Noack foundry in Berlin, Germany. The pieces were welded with invisible seams. The creation of the green patina was directed personally by Moore. The work was then shipped to the United States in a single piece.*).<sup>[2]</sup>

### **11.2. REMARKS**

*Definition:* Additional notes or comments pertinent to the information in this category.

### **11.3. CITATIONS**

*Definition:* References to sources in which information about the facture of a work appears.

#### **11.3.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any other information indicating where in the source the information was found.

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## **12. ORIENTATION/ARRANGEMENT**

*Definition:* An explanation of the way a work is meant to be seen or has been displayed.

### **12.1. ORIENTATION/ARRANGEMENT DESCRIPTION**

*Definition:* A description of the way the work is meant to be seen or has been displayed (e.g., *hung vertically; closed; chandelier is suspended from rosette in the center of the ceiling*).

### **12.2. ORIENTATION INDEXING TERMS**

*Definition:* Terms indexing the orientation or arrangement of the work (e.g., *vertical; closed*).

### **12.3. REMARKS**

*Definition:* Notes or comments pertinent to the arrangement or orientation of the work or the interpretation of evidence surrounding it. These may include a summary of, or quotation from, a source where information was found.

### **12.4. CITATIONS**

*Definition:* A reference to a bibliographic source, unpublished document, or other documentation where information about the orientation of a work or the arrangement of its component parts was found.

#### **12.4.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any other information indicating where in the source the information was found.

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### **13. PHYSICAL DESCRIPTION**

*Definition:* A description of the appearance of the work expressed in generic terms, without reference to the subject depicted. This includes the names of any recognizable patterns, motifs, or textures used in the decoration of the work.

#### **13.1. PHYSICAL APPEARANCE**

*Definition:* Description of salient aspects of the physical appearance of the work and its decoration, including design elements and pattern names (e.g., *Carpet is kilim type, with smooth, flat surface. Field is decorated with 15 medallions which are connected by stylized scrolling vine motif; medallions contain various flowers and fruit trees with small birds; borders are decorated with alternating geometric designs and arabesques*).

#### **13.2. PHYSICAL DESCRIPTION INDEXING TERMS**

*Definition:* Indexing terms that characterize the physical description of the work (e.g., *medallions, scrolling foliage, floral patterns, geometric patterns, arabesques*).

#### **13.3. REMARKS**

*Definition:* Additional notes or comments pertinent to the information in this category.

#### **13.4. CITATIONS**

*Definition:* References to bibliographic sources or unpublished documents that provided the basis for the information recorded in Physical Description.

##### **13.4.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any other information indicating where in the source the information was found.

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### **14. CONDITION/EXAMINATION HISTORY**

*Definition:* An assessment of the overall physical condition, characteristics, and completeness of a work of art or architecture at a particular time. This includes examinations of the work under special conditions, such as ultraviolet light, but excludes interventions or treatments that alter the condition of a work, such as restoration or conservation.

#### **14.1. CONDITION/EXAMINATION DESCRIPTION**

*Definition:* Prose description of the overall physical condition, characteristics, and completeness of a work (e.g., *The marble is in stable condition...There is evidence of iron staining along the left and right edges of the relief*).

#### **14.2. EXAMINATION TYPE**

*Definition:* The kind of examination made of the work's condition (e.g., *examination, raking light, autoradiography, X-ray spectroscopy*).

#### **14.3. EXAMINATION AGENT**

*Definition:* The identification of the person who performed the examination, including his or her name, role or title, and institutional affiliation (e.g., *Martin, Simon (Conservation Scientist, National Gallery of Art, Washington, DC); Fra Pamarancio (clerk, Santa Maria Novella, Florence, Italy)*).

#### **14.4. EXAMINATION DATE**

*Definition:* A description of the date or range of dates when an examination took place, or when a work was known to have been in a particular condition (e.g., *December 12, 1991; early 17th century*).

**14.4.1. EARLIEST DATE**

*Definition:* The earliest date when the examination took place (e.g., 1991, 1600).

**14.4.2. LATEST DATE**

*Definition:* The latest date when the examination took place (e.g., 1991, 1630).

**14.5. EXAMINATION PLACE**

*Definition:* The location, studio, or laboratory where the examination of the condition of a work took place (e.g., *Conservation Analytical Laboratory (Smithsonian Institution, Washington, DC)*).

**14.6. REMARKS**

*Definition:* Additional notes or comments pertinent to the information in this category.

**14.7. CITATIONS**

*Definition:* References to the sources of information about the condition or examination of a work, including published and unpublished material.

**14.7.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any other information indicating where in the source the information was found.

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**15. CONSERVATION/TREATMENT HISTORY**

*Definition:* Procedures or actions that a work has undergone to repair, conserve, or stabilize it.

**15.1. CONSERVATION/TREATMENT DESCRIPTION**

*Definition:* Prose description of procedures a work has undergone to repair, conserve, or stabilize it (e.g., *...Deposits of mud and oil were removed, along with nineteenth-century repaint in 1968; blistered sections of original surface were reattached; cleaned with abrasives and restored*).

**15.2. TREATMENT TYPE**

*Definition:* The name of the conservation treatment or technical/scientific restoration procedure performed on the work (e.g., *cleaning, stabilizing, mounting, restoration*).

**15.3. TREATMENT AGENT**

*Definition:* The identification of the person who performed a specific conservation procedure, including his or her name, role or title, and institutional affiliation (e.g., *Dini, Dino (conservator, Soprintendenza dei Beni Artistici e Storici di Toscana, Florence, Italy); unknown restorer*).

**15.4. TREATMENT DATE**

*Definition:* A description of the date or range of dates when a particular procedure or treatment was performed (e.g., *1968-1969, before 1592*).

**15.4.1. EARLIEST DATE**

*Definition:* The earliest date when the procedure or treatment took place (e.g., 1968, 1550).

**15.4.1. LATEST DATE**

*Definition:* The latest date when the procedure or treatment took place (e.g., 1969, 1592).

### **15.5. TREATMENT PLACE**

*Definition:* The location, studio, or laboratory where the procedure or treatment was performed (e.g., *National Gallery of Canada (Ottawa, Ontario, Canada)*; *Santa Croce (Florence, Italy)*).

### **15.6. REMARKS**

*Definition:* Additional notes or comments pertinent to the information in this category.

### **15.7. CITATIONS**

*Definition:* Reference to sources that document the work's treatment, including published, unpublished, and visual material.

#### **15.7.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any other information indicating where in the source the information was found.

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## **16. SUBJECT MATTER *Core***

*Definition:* The subject matter of a work of art (sometimes referred to as its content) is the narrative, iconographic, or non-objective meaning conveyed by an abstract or figurative composition. It is what is depicted in and by a work of art. It also covers the function of an object or architecture that otherwise has no narrative content.

### **16.1. SUBJECT DISPLAY**

*Definition:* A description of the subjects depicted in, on, or by the work (e.g., *Madonna and Child in an enclosed garden, with a landscape in the distance*).

### **16.2. GENERAL SUBJECT TERMS *Core***

*Definition:* Indexing terms that characterize in general terms what the work depicts or what is depicted in it. This subject analysis is the minimum required. It is recommended to also list specific subjects, if possible (e.g., *still life, landscape, nonrepresentational work*).

#### **16.2.1. GENERAL SUBJECT TYPE**

*Definition:* A classification of the level of subject description indicated by the indexing terms, for use if necessary to distinguish between what a work is "of" and what it is "about" (e.g., *description, identification, interpretation*).

#### **16.2.2. GENERAL SUBJECT EXTENT**

*Definition:* When there are multiple subjects, a term indicating the part of the work to which these subject terms apply (e.g., *recto, verso, side A, side B, main panel, predella*).

### **16.2. SPECIFIC SUBJECT TERMS**

*Definition:* Indexing terms that characterize what the work depicts or what is depicted in it, including generic terms and proper names. These terms are more specific than the general subjects discussed above. They are drawn from several controlled sources (e.g., *Madonna and Child, pear, book of hours, Springfield (Massachusetts, USA), George Washington*).

#### **16.2.1. SPECIFIC SUBJECT TYPE**

*Definition:* A classification of the level of subject description indicated by the indexing terms, for use if necessary to distinguish between what a work is "of" and what it is "about" (e.g., *description, identification, interpretation*).

#### **16.2.2. SPECIFIC SUBJECT EXTENT**

*Definition:* When there are multiple subjects, a term indicating the part of the

work to which these subject terms apply (e.g., *recto*, *verso*, *side A*, *side B*, *main panel*, *predella*).

## **16.2. OUTSIDE ICONOGRAPHY TERMS**

*Definition:* Terms for subjects taken from some outside source not included in the controlled authorities linked to the work record (e.g., *(story of) Hercules (Heracles)*).

### **16.2.1. OUTSIDE ICONOGRAPHY CODE**

*Definition:* An indication of the code or unique identifier for the subject in the cited iconographical source (e.g., *sh 85060359; 94L*).

### **16.2.2. OUTSIDE ICONOGRAPHY SOURCE**

*Definition:* An indication of the published work that provided the term used to index the depicted subject (e.g., *Waal, ICONCLASS (1975)*).

## **16.5. SUBJECT INTERPRETIVE HISTORY**

*Definition:* The interpretive history or iconology of this work in its place in the history of the meaning of this subject. Studies in iconology trace the developments and changes of meaning of an iconographical subject over long periods of time and often in more than one society (e.g., *The references to Christ's Passion in depictions of the Madonna and Child have roots in Early Christian art as seen in this work*).

## **16.6. REMARKS**

*Definition:* Additional notes or comments pertinent to the information in this category.

## **16.7. CITATIONS**

*Definition:* References to bibliographic sources, unpublished documents, or personal opinions that provided the basis for the information recorded in Subject Matter - Interpretive History.

### **16.7.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any other information indicating where in the source the information was found.

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## **17. CONTEXT**

*Definition:* Political, social, economic, or religious events or movements associated with the work of art or architecture at its creation and over time. This category is also used to record the placement of a work in a particular position within an architectural context or the excavation of a work at a particular site.

### **17.1. HISTORICAL/CULTURAL EVENTS**

*Definition:* A description of the political, social, economic, or religious events or circumstances associated with the work over time (e.g., *Design was made for the International Architectural Competition for the Opera House in Sydney, Australia.* ).

#### **17.1.1. EVENT IDENTIFICATION**

*Definition:* An identification of the event or situation involving the work of art or architecture (e.g., *French Revolution, Coronation of Richard II of England, World's Columbian Exposition*).

#### **17.1.2. EVENT DATE**

*Definition:* A description of the year or span of time during which the work was associated with the event or situation (e.g., *1789-1792, 1377 BCE, from ca. 1893*).

#### **17.1.2.1. EARLIEST DATE**

*Definition:* The earliest possible date when the work was associated with the event or situation (e.g., 1789, -1377).

#### **17.1.2.2. LATEST DATE**

*Definition:* The latest possible date when the work was associated with the event or situation (e.g., 1792, -1377).

#### **17.1.3. EVENT PLACE**

*Definition:* The geographic location where a work of art was associated with a particular event or situation (e.g., *France, Westminster Abbey (London, England), Chicago (Illinois, United States)*).

#### **17.1.4. EVENT AGENT**

*Definition:* An individual or group associated with the work in a given context (e.g., *Comte d'Angiviller, Richard II, Works Progress Administration*).

##### **17.1.4.1. AGENT ROLE**

*Definition:* The role or activity performed by the person or corporate body in the context of the work in a particular event or situation (e.g., *dedicatee*).

#### **17.1.5. CONTEXTUAL COST OR VALUE**

*Definition:* The monetary value associated with a work in a specific historical or cultural context (e.g., *appraised at £100,000 at Sotheby's in 1946*).

### **17.2. ARCHITECTURAL CONTEXT**

*Definition:* The relationship between a work and a particular environment, built work, or open space (e.g., *The Medusa once stood at the apex of the west pediment of the Temple of Artemis, Corfu. The two crouching lions were positioned to either side.*)

#### **17.2.1. BUILDING/SITE CONTEXT**

*Definition:* The specific built work or site within which the work of art or architecture was incorporated or displayed (e.g., *Tornabuoni Chapel (Santa Maria Novella, Florence, Italy, 1470)*).

#### **17.2.2. PART/PLACEMENT CONTEXT**

*Definition:* A term referring to the particular location of a work of art or architectural element within a particular building or site, including its relative position in relation to the viewer and to other elements of the building or site (e.g., *west pediment, high altar, left of doorway, eye level*).

#### **17.2.3. ARCHITECTURAL CONTEXT DATE**

*Definition:* A description of the date or range of dates when a work figured in a particular architectural context (e.g., *ca. 600-580 BCE, from ca. 1320, 17th century*).

##### **17.2.3.1. EARLIEST DATE**

*Definition:* The earliest possible date during which the work figured in a particular architectural context (e.g., *-610, 1315*).

##### **17.2.3.2. LATEST DATE**

*Definition:* The latest possible date during which the work figured in a particular architectural context (e.g., *-580, 1500*).

### **17.3. ARCHAEOLOGICAL CONTEXT**

*Definition:* A description of the circumstances in which a work of art or architecture was excavated or discovered (e.g., *Found at Tivoli in 1790 or 1791 in the ruins of the villa of the emperor Hadrian.* ).

#### **17.3.1. DISCOVERY/EXCAVATION PLACE**

*Definition:* The geographic location where the work was excavated or discovered,



including an identification of the site or plot, if known (e.g., *Villa of the Mysteries (Pompeii, Napoli province, Campania, Italy)*).

#### **17.3.2. EXCAVATION SITE SECTOR**

*Definition:* The name, number, or other identifier assigned to the site where the work was excavated, and the square or other subdivision of the site where a work was excavated (e.g., *trench A-66, #125*).

#### **17.3.3. EXCAVATOR**

*Definition:* The name of the person or corporate body that excavated the work (e.g., *Zahi Hawass (Egyptian archaeologist, born 1947)*).

#### **17.3.4. DISCOVERY/EXCAVATION DATE**

*Definition:* A description of the date or range of dates when the work was discovered or excavated (*19th century, 1993*).

##### **17.3.4.1. EARLIEST DATE**

*Definition:* The earliest possible date when the work was discovered or excavated (e.g., *-1300, -299, 1292*).

##### **17.3.4.2. LATEST DATE**

*Definition:* The latest possible date when the work was discovered or excavated (e.g., *-900, -200, 1190*).

#### **17.4. HISTORICAL LOCATION CONTEXT**

*Definition:* A location that provides historical context for the work but is not recorded in another Place or Location subcategory in the record (e.g., *Alfdanga (Dhaka, Bangladesh)*).

##### **17.4.1. HISTORICAL LOCATION DATE**

*Definition:* A description of the date or range of dates when the work was associated with the historical location (*2001-2002, 23 October 1876*).

###### **17.4.1.1. EARLIEST DATE**

*Definition:* The earliest possible date when the work was associated with the historical location (e.g., *2001, 1876-10-23*).

###### **17.4.1.2. LATEST DATE**

*Definition:* The latest possible date when the work was associated with the historical location (e.g., *2002, 1876-10-23*).

#### **17.5. REMARKS**

*Definition:* Additional notes or comments pertinent to the information in this category.

#### **17.6. CITATIONS**

*Definition:* A reference to a published or unpublished source that provided the basis for the information in this category.

##### **17.6.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any other information indicating where in the source the information was found.

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## **18. DESCRIPTIVE NOTE**

*Definition:* A textual description of the object/work, including a discussion of issues related to it.

### **18.1. DESCRIPTIVE NOTE TEXT**

*Definition:* A narrative text or prose description and discussion of the work. Important information in this note should be indexed in other appropriate categories (e.g., "The Adoration of the Magi" in Siena is a very high-quality painting, produced by the shop but executed primarily by Bartolo di Fredi himself. It illustrates the artist's late stylistic concerns and was extremely influential in Siena and elsewhere. Although it is unknown where the altarpiece originally stood, the quality of materials, large size, and obvious influence betray an expensive commission and prominent location, possibly in the cathedral of Siena).

#### **18.1.1. ABSTRACT DESCRIPTION**

*Definition:* A brief narrative text or prose description of the work or group of works.

#### **18.1.2. PAGINATION DESCRIPTION**

*Definition:* A brief notation regarding the number of pages or volumes of the work.

#### **18.1.3. FOLIATION DESCRIPTION**

*Definition:* A description of the foliation and collation of a volume.

#### **18.1.4. EXTENT DESCRIPTION**

*Definition:* A description of the physical nature of the materials being described, including number of things and type of things included.

#### **18.1.5. ARRANGEMENT DESCRIPTION**

*Definition:* A description of the arrangement of materials in an archival group or collection.

## **18.2. REMARKS**

*Definition:* Additional comments pertinent to the information recorded in the Descriptive Note Text.

## **18.3. CITATIONS**

*Definition:* Identification of the sources used for information recorded in Descriptive Note - Text.

### **18.3.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any other information indicating where in the source the information was found.

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## **19. CRITICAL RESPONSES**

*Definition:* Critical opinions of a specific work by artists, architects, art historians, art critics, art dealers, sellers and buyers, public officials, and the general public.

### **19.1. CRITICAL COMMENT**

*Definition:* A quotation or paraphrase of an opinion expressed about a particular work (e.g., *No defense, can, however, be offered for the choice of features in the left-hand figure of Mr. Millais' Dove Returning to the Ark. I cannot understand how a painter so sensible of the utmost refinement of beauty in other objects should deliberately choose for his model a*

*type so far inferior to that of average humanity, and unredeemed by any expression save that of dull self-complacency)*<sup>[3]</sup>

### **19.2. COMMENT DOCUMENT TYPE**

*Definition:* The kind of document that contains the opinion of a work (e.g., *criticism, biography, newspaper article*).

### **19.3. COMMENT AUTHOR**

*Definition:* The name of the person who made the comment about a work (e.g., *John Ruskin, Giorgio Vasari, Peter Francis*).

### **19.4. COMMENT DATE**

*Definition:* A description of the date on which a particular author, artist, or critic made a comment about a work (e.g., *1870, probably 1560s, 11 April 1965*).

#### **19.4.1. EARLIEST DATE**

*Definition:* The earliest possible date when the critical response was made (e.g., *1870, 1560, 1965-04-11*).

#### **19.4.2. LATEST DATE**

*Definition:* The latest possible date when the critical response was made (e.g., *1870, 1569, 1965-04-11*).

### **19.5. COMMENT CIRCUMSTANCES**

*Definition:* A description of the historical context and circumstances in which an opinion was offered or written (e.g., *during lecture series at Oxford; in review of exhibition at Giles Studios*).

### **19.6. REMARKS**

*Definition:* Additional notes or comments pertinent to the information in this category.

### **19.7. CITATIONS**

*Definition:* Reference to a published or unpublished source for the information in Critical Responses.

#### **19.7.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any other information indicating where in the source the information was found.

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## **20. RELATED WORKS**

*Definition:* Works of art or architecture related to the work being described, and a description of the relationship between the works.

### **20.1. RELATED WORK LABEL/IDENTIFICATION**

*Definition:* A brief description and credit line that identifies the related work and distinguishes it from similar works (e.g., *Ruskin Hours; prayer book; unknown French; ca. 1300; J. Paul Getty Museum (Los Angeles, California, United States); MS. LUDWIG IX 3*)).

#### **20.1.1. WORK RELATIONSHIP TYPE**

*Definition:* The kind of relationship between the work being described and another work (e.g., *study for, preparatory for, part of*).

#### **20.1.2. WORK RELATIONSHIP DATE**

*Definition:* A description of the date or range of dates associated with the relationship between the work being cataloged and the related work (e.g., *ca. 1425-1623*).

#### **20.1.2.1. EARLIEST DATE**

*Definition:* The earliest date when the relationship could have been in place (e.g., 1420, -900).

#### **20.1.2.2. LATEST DATE**

*Definition:* The latest date when the relationship could have been in place (e.g., 1463, 9999).

### **20.2. WORK BROADER CONTEXT**

*Definition:* An identification of the broader contexts for the work or group or collection of works, relevant only if the work is part of a group, collection, set, or series. Ideally this is a hierarchical link (e.g., *Cities and sites cartes-de-visite collection; collection; 1854-ca. 1905; Research Library, Getty Research Institute, Special Collections (Los Angeles, California, United States); no.ZCDV 2*).

#### **20.2.1. HISTORICAL FLAG**

*Definition:* An indication of whether the broader context is historical or current (e.g., *historical, current*).

#### **20.2.2. BROADER CONTEXT DATE**

*Definition:* The date or range of dates associated with the hierarchical relationship between the work being cataloged and the related work (e.g., *11th century through 16th century*).

##### **20.2.2.1. EARLIEST DATE**

*Definition:* The earliest date when the relationship could have been in place (e.g., 1000, -900).

##### **20.2.2.2. EARLIEST DATE**

*Definition:* The latest date when the relationship could have been in place (e.g., 1599, 9999).

#### **20.2.3. HIERARCHICAL RELATIONSHIP TYPE**

*Definition:* Indicates the type of relationship between a hierarchical parent and its child, expressed in the jargon of controlled vocabulary standards (e.g., *whole/part (partitive)*, as when a drawing is part of an album).

### **20.3. RELATIONSHIP NUMBER**

*Definition:* The alphanumeric indicator or phrase that qualifies the relationship between related works (e.g., *folio 34, verso; page iv; sequence A, scene 45*).

### **20.4. REMARKS**

*Definition:* Additional notes or comments pertinent to the information in this category.

### **20.5. CITATIONS**

*Definition:* Reference to the publication, document, or person that provided information about the relationship between the related object and the work being described.

#### **20.5.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any other information indicating where in the source the information was found.

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## **21. CURRENT LOCATION Core**

*Definition:* Identification of the repository that currently houses the work of art, and the geographic location of the work of art or architecture.

### **21.1. CURRENT LOCATION DESCRIPTION**

*Definition:* A description of the current or last known location of the work, including nuance and uncertainty (e.g., *location unknown, formerly Dan Fellows Platt Collection*).

### **21.2. REPOSITORY/GEOGRAPHIC LOCATION Core**

*Definition:* An identification or link to a repository (corporate body) or geographic place where the work is currently or was formerly located. An identification of the current location, either repository or geographic location, is required (e.g., repository (corporate body): *Graphische Sammlung Albertina (Vienna, Austria)*; geographic location: *Tokyo (Japan)*).

#### **21.2.1. CURRENT FLAG**

*Definition:* An indication of whether the Repository or Geographic Location is current or other. The current location is required. (e.g., *current, other*).

#### **21.2.2. LOCATION TYPE**

*Definition:* For locations other than current locations, an indication of the significance of this location as related to the work. Use this subcategory to note lost or destroyed works (e.g., *former, creation, discovery, lost, destroyed, not applicable*).

#### **21.2.3. REPOSITORY NUMBERS Core**

*Definition:* Any unique identifiers assigned to a work by the current or previous repository (e.g., *H1/503/1913,1967.776*).

##### **21.2.3.1. NUMBER TYPE**

*Definition:* The type of unique identifier assigned to a work by the current or previous repository (e.g., *accession number, shelf number*).

#### **21.2.4. GALLERY/SPECIFIC LOCATION**

*Definition:* The particular location of the work in a repository or the street address of a built work (e.g., *Gallery 223, Asian Art, second floor, 234 Washington Street*).

#### **21.2.5. COORDINATES**

*Definition:* For built works or monumental works, the geographic coordinates of the work indicating the point on the globe where the work is located, expressed in degrees/minutes/seconds or decimal fractions of degrees (e.g., *41.0085° N, 28.9799° E*).

#### **21.2.6. CURRENT CREDIT LINE**

*Definition:* A brief statement indicating how the work came into the current collection or how it came to be on view at the repository (e.g., *Bashford Dean Memorial Collection, Gift of Edward S. Harkness, 1929*).

### **21.3. OBJECT/WORK LABEL/IDENTIFICATION**

*Definition:* A brief description and credit line that identifies the work and distinguishes it from similar works (e.g., *Vincent van Gogh (Dutch, 1853-1890); Cypresses; 1889; oil on canvas; 93.4 x 74 cm (36 3/4 x 29 1/8 inches); Metropolitan Museum of Art (New York, New York, United States); Rogers Fund, 1949; 49.30.*).

### **21.4. REMARKS**

*Definition:* Additional notes or comments pertinent to the information in this category.

## **21.5. CITATIONS**

*Definition:* Identification of the sources for the information on the current location of the work of art.

### **21.5.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any other information indicating where in the source the information was found.

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## **22. COPYRIGHT/RESTRICTIONS**

*Definition:* An identification of the individual or group that holds the rights to use, exhibit, or reproduce a work along with an indication of any licensing or existing restrictions on its reproduction, exhibition, or use.

### **22.1. COPYRIGHT STATEMENT**

*Definition:* A formal statement of the copyright of a work, and/or any restrictions placed upon it (e.g., *Copyright © 1957 Richard Avedon Inc. All rights reserved.; © 1981 Arizona Board of Regents, Center for Creative Photography*).

### **22.2. COPYRIGHT HOLDER NAME**

*Definition:* The name of the individual or group that holds the copyright to the work (e.g., *Warhol Foundation, Museum of Modern Art*).

### **22.3. COPYRIGHT PLACE**

*Definition:* The place where the individual or group that holds the copyright or placed the restrictions on a work resides or is active (e.g., *New York (New York, United States); Tokyo (Kanto region, Japan)*).

### **22.4. COPYRIGHT DATE**

*Definition:* A description of the date or range of dates when the copyright to a work is held by a particular individual or group (e.g., *1918-1968; until 1 January 2050*).

#### **22.4.1. EARLIEST DATE**

*Definition:* The earliest possible date when the copyright was held by a particular individual or group (e.g., *1918, 1900-01-01*).

#### **22.4.2. LATEST DATE**

*Definition:* The latest possible date when the copyright was held by a particular individual or group (e.g., *1968, 2050-01-01*).

### **22.5. REMARKS**

*Definition:* Additional notes or comments pertinent to the information in this category.

## **22.6. CITATIONS**

*Definition:* A reference to a bibliographic source or unpublished document where information about the copyright or restrictions upon a work was found.

### **22.6.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any other information indicating where in the source the information was found.

## **23. OWNERSHIP/COLLECTING HISTORY**

*Definition:* The provenance or history of the owners of a work of art, architecture, or group from its creation to the present. This includes the means by which a work passed from one owner to the next, an identification of any public sales involving the work or the names of any agents who aided the transfer of ownership, and the names of any dealers who handled the work or included it in their inventories. If a work has been lost, stolen, or destroyed, or has otherwise vanished from public view, this fact should also be indicated here.

### **23.1. PROVENANCE DESCRIPTION**

*Definition:* The prose description of the provenance or history of the owners or others in possession of a work of art or architecture, or group of works (e.g., *before 1835 Sant'Agostino (San Gimignano, Siena province); before 1846 Cardinal Fesch Collection; then to Campana Collection; since 1863 Musée du Louvre (Paris, France)*).<sup>[4]</sup>

#### **23.1.1. ACQUISITION DESCRIPTION**

*Definition:* Description of the most recent owner or location of the work, prior to acquisition by the current repository.

### **23.2. TRANSFER MODE**

*Definition:* The means by which a work entered the collection of a particular individual or corporate body (e.g., *bequest, gift, purchase*).

### **23.3. COST OR VALUE**

*Definition:* The monetary value of a work in a specific currency at the time of transfer of ownership. This can be either a purchase price or an evaluation (e.g., *\$50,000, around £1500*).

#### **23.3.1. VALUATION**

*Definition:* An expression of the value for display.

##### **23.3.1.1. VALUATION AMOUNT**

*Definition:* The numerical amount expressed in Valuation.

##### **23.3.1.2. CURRENCY UNIT**

*Definition:* The numerical amount expressed in Valuation.

### **23.4. LEGAL STATUS**

*Definition:* The legal status of the work (e.g., *public property, scheduled property, national treasure*).

### **23.5. OWNER/AGENT**

*Definition:* The name of an individual or corporate body (institution, agency, or group) that owned or was in possession of the work of art or architecture, or served as an agent or intermediary in its transfer from one owner to another (e.g., *Paul Mellon; National Gallery of Art (Washington, DC); private collection*).

#### **23.5.1. OWNER/AGENT ROLE**

*Definition:* The role played by an individual or corporate body with regard to the ownership, possession, or transfer of ownership of a work (e.g., *owner, dealer, auction house, agent*).

### **23.6. OWNERSHIP PLACE**

*Definition:* The place where the work was housed while in the possession of a particular owner (e.g., *Monticello (Albemarle county, Virginia, United States); possibly Germany or Austria*).

### **23.7. OWNERSHIP DATE**

*Definition:* The period of time during which the work belonged to or was in the possession of a particular owner or agent (e.g., *1940-1949, 14th-18th centuries*).

### **23.7.1. EARLIEST DATE**

*Definition:* The earliest possible date when the work belonged to or was in the possession of a particular owner or agent (e.g., 1940, 1300).

### **23.7.2. LATEST DATE**

*Definition:* The latest possible date when the work belonged to or was in the possession of a particular owner or agent. (e.g., 1949, 1799).

## **23.8. OWNER'S NUMBERS**

*Definition:* Any numbers assigned to a work by a specific owner or by an agent in its transfer of ownership (e.g., DR1989.0001, item 174).

### **23.8.1. NUMBER TYPE**

*Definition:* The type of number assigned to a work by a specific owner or by an agent in its transfer of ownership (e.g., *accession number*).

## **23.9. OWNER'S CREDIT LINE**

*Definition:* A formal public statement about the ownership, transfer of ownership, acquisition, source, or sponsorship of the acquisition of a work, suitable for use in a display label or publication (e.g., *Samuel H. Kress Collection, Benjamin Bequest*).

## **23.10. REMARKS**

*Definition:* Additional notes or comments pertinent to the information in this category.

## **23.11. CITATIONS**

*Definition:* A reference to a bibliographic source, unpublished document, or verbal opinion from which the association of the owner's name with the work is drawn, or that sheds light on any other aspect of ownership.

### **23.11.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any other information indicating where in the source the information was found.

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## **24. EXHIBITION/LOAN HISTORY**

*Definition:* A historical record of the public display of a work, including its installation in a gallery, inclusion in a special or online exhibition, and any loan during which the work was on public view, even if not a part of a formal exhibition.

### **24.1. EXHIBITION DESCRIPTION**

*Definition:* A description including the title or name of the exhibition, its location, and other pertinent information (e.g., *Michelangelo: Draftsman/Architect. National Gallery of Art (Washington, DC, United States). 9 October-11 December 1988. Organized by the National Gallery with Casa Buonarroti in Florence, the Royal Library, Windsor Castle, and the Olivetti Company, Milan. A larger version was shown at the Musée du Louvre. The exhibition was coordinated at the National Gallery by David A. Brown. Gaillard Ravenel and Mark Leithauser designed the exhibition and Gordon Anson designed the lighting. Supported by an indemnity from the Federal Council on the Arts and the Humanities.*).

### **24.2. EXHIBITION TITLE OR NAME**

*Definition:* The title or name of the exhibition as formulated by the organizing institution (e.g., *Michelangelo: Draftsman/Architect, Internationale Bauausstellung Berlin 1987*).

### **24.3. EXHIBITION TYPE**

*Definition:* An indication of the type of exhibition or loan (e.g., *exhibition, online exhibition, loan*).



#### **24.4. EXHIBITION CURATOR**

*Definition:* The name or names of those responsible for the intellectual content of the exhibition, including the selection of works and their interpretation (e.g., *Michael Hirst, Diane DeGrazia*).

#### **24.5. EXHIBITION ORGANIZER**

*Definition:* The name and location of the agency responsible for the exhibition or loan (e.g., *National Gallery of Art (Washington, DC, United States), Deutsches Architekturmuseum (Frankfurt am Main, Germany)*).

#### **24.6. EXHIBITION SPONSOR**

*Definition:* The name of any individual, corporation, foundation, or funding body that provided financial assistance to an exhibition or loan (e.g., *Federal Council on the Arts and Humanities, The Ford Foundation*).

#### **24.7. EXHIBITION VENUE**

*Definition:* A display of the names, locations, and dates where the exhibition or work was on public view (e.g., *Los Angeles County Museum of Art, 30 September-23 November 1975; St. Louis Art Museum, 16 March-9 May 1976; Elvehjem Art Center, 8 June-1 August 1976*).

##### **24.7.1. VENUE NAME/PLACE**

*Definition:* The name of the institution, gallery, other facility, and/or the geographic location where an exhibition took place (e.g., *National Museum of American Art, Smithsonian Institution (Washington, DC, United States)*).

##### **24.7.2. VENUE DATE**

*Definition:* A description of the date or range of dates when the work was on exhibition at a particular venue (e.g., *9 October - 11 December 1988, 1801-1812*).

##### **24.7.2.1. EARLIEST DATE**

*Definition:* The earliest possible date when the work was exhibited at this venue (e.g., *1988-10-09, 1801*).

##### **24.7.2.2. LATEST DATE**

*Definition:* The latest possible date when the work was exhibited at this venue (e.g., *1988-12-11, 1812*).

#### **24.8. EXHIBITION OBJECT NUMBER**

*Definition:* The number assigned to a work within the context of an exhibition or loan (e.g., *item 174, plate 23*).

##### **24.8.1. NUMBER TYPE**

*Definition:* The type of number assigned to a work in a specific exhibition or loan (e.g., *accession number, catalog number*).

#### **24.9. EXHIBITION OBJECT/WORK LABEL/IDENTIFICATION**

*Definition:* A display identifying the work on exhibition, distinguishing it from similar works (e.g., *Pendant Mask: Iyoba; mask; unknown Nigerian; 16th century; Metropolitan Museum (New York, New York, United States); 1978.412.323*).

#### **24.10. REMARKS**

*Definition:* Additional notes or comments pertinent to the information in this category

#### **24.11. CITATIONS**

*Definition:* All references to bibliographic sources, personal opinions, or unpublished documents that provide the basis for the information recorded in Exhibition/Loan History..

##### **24.11.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any

other information indicating where in the source the information was found.

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## **25. CATALOGING HISTORY**

*Definition:* Documentation of the creation and modification of the description of a work, including who made the description and when, along with any relevant notes. This category also describes any subsequent revisions made by the author or any other person.

### **25.1. CATALOGING INSTITUTION**

*Definition:* The institution with which the individual who wrote or revised the description of a work is affiliated ( e.g., *National Gallery (London, England), Kloster Andechs (Bavaria, Germany)*).

### **25.2. CATALOGER NAME**

*Definition:* The name of the individual who wrote, recorded, or revised information about a work (e.g., *Joey Gatta, probably Louis Katerman*).

### **25.3. CATALOGER ACTION**

*Definition:* The action performed by the individual when creating or revising the record (e.g., *created, revised, approved, published*).

### **25.4. AREA OF RECORD AFFECTED**

*Definition:* The area or fields of the record that were affected by the cataloger's Action (e.g., *title, subject, creator*).

### **25.5. CATALOGING DATE**

*Definition:* The date or date and time when an Action was done (e.g., *30 May1998, 9:15 AM; ca. 1675*).

#### **25.5.1. EARLIEST DATE**

*Definition:* The earliest possible date when the Action was done (e.g., *1998-05-30 09:15:00, 1665*).

#### **25.5.2. LATEST DATE**

*Definition:* The latest possible date when the Action took place (e.g., *1998-05-30 09:15:00, 1685*).

### **25.6. REMARKS**

*Definition:* Any notes or comments about the process of cataloging the work, or of creating or modifying the description of it.

### **25.7. OBJECT/WORK RECORD ID**

*Definition:* A number used to uniquely identify the Object/Work record to the computer system (e.g., *1000000000123*).

### **25.8. CATALOGING LANGUAGE**

*Definition:* Language of the catalog record.

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## **26. RELATED VISUAL DOCUMENTATION**

*Definition:* The identification of images that depict the work of art or architecture. Also includes subcategories for an image authority.

*[references to Object/Work]*

### **26.1. IMAGE REFERENCES**

*Definition:* An identification of the images that depict the work being cataloged (e.g., *Grandes Chroniques de France, Jean Fouquet; color slide; 1999; Ansichten und Porträts, Bildarchiv Foto Marburg (Marburg, Germany); 00075568,T:0012*).

#### **26.1.1. IMAGE TO WORK RELATIONSHIP TYPE**

*Definition:* The relationship of the image to the work it depicts (e.g., *conservation image, documentary image*).

*[subcategories for an Image Authority begin here]*

### **26.2. IMAGE LABEL/IDENTIFICATION**

*Definition:* A brief description that identifies the image and distinguishes it from similar images (e.g., *Grandes Chroniques de France, Jean Fouquet; color slide; 1999; Ansichten und Porträts, Bildarchiv Foto Marburg (Marburg, Germany); 00075568,T:0012*).

#### **26.2.1 IMAGE CATALOG LEVEL**

*Definition:* An indication of the level of cataloging represented by the image record, based on the physical form or intellectual content of the images (e.g., *item, collection, group*).

#### **26.2.2. IMAGE TYPE**

*Definition:* The generic identification of the medium or type of image (e.g., *photograph, slide, digital image*).

#### **26.2.3. IMAGE TITLE/NAME**

*Definition:* A title, name, or appellation applied to the image or collection of images (e.g., *Felbermeyer Photographs of Antiquities and Art in Italy*).

##### **26.2.3.1 IMAGE TITLE TYPE**

*Definition:* The kind of title or name assigned to the image or collection of images (e.g., *descriptive, repository, published*).

#### **26.2.4. IMAGE MEASUREMENTS**

*Definition:* The applicable measurements of the image, including dimensions and format (e.g., *dimensions: 8 x 10 inches, 35mm, 60 minutes, 656K bytes*).

##### **26.2.4.1. DIMENSIONS TYPE**

*Definition:* The kind of dimension taken of the image (e.g., *height, width*).

##### **26.2.4.2. DIMENSIONS VALUE**

*Definition:* The numerical value of the dimension taken of the image (e.g., *8, 10, 35, 60*).

##### **26.2.4.3. DIMENSIONS UNIT**

*Definition:* The unit of measurement applicable to the measurements of the image (e.g., *millimeters, inches, minutes*).

#### **26.2.5. IMAGE FORMAT**

*Definition:* The configuration, proportion, size, or other format designation of the image (e.g., *Beta, JPEG, TIF*).

#### **26.2.6. IMAGE DATE**

*Definition:* A description of the date or range of dates when the image was created or

produced (e.g., 1997, October 1980, before 1944, ca. 1895-1900, 1945-1949 (bulk dates)).

#### **26.2.6.3. EARLIEST DATE**

*Definition:* The earliest possible date when the image was created or produced (e.g., 1977, 1980-10-01, 1920, 1885).

#### **26.2.6.2. LATEST DATE**

*Definition:* The latest possible date when the image was created or produced (e.g., 1977, 1980-10-31, 1944, 1900).

#### **26.2.7. IMAGE COLOR**

*Definition:* The characterization of the chromatic qualities of the image (e.g., *black-and-white, color, sepia, monochrome*).

#### **26.2.8. WORKS DEPICTED**

*Definition:* An identification of the Object/Works that are depicted in the image or group of images (e.g., *Great Sphinx; colossus; unknown Egyptian; Fourth Dynasty, reign of King Khafre (ca. 2575-ca. 2465 BCE); Giza (Egypt)*).

#### **26.2.9. IMAGE VIEW DESCRIPTION**

*Definition:* A description of the context (lighting, time of day) and/or aspect (position, angle, range, orientation, extent, or portion) of the work as depicted in the image (e.g., *profile view, detail of Joachim, detail of surface in raking light, view from below in late afternoon sunlight*).

##### **26.2.9.1. VIEW TYPE**

*Definition:* Terms that characterize the view in terms of vantage point, perspective, or lighting effects (e.g., *raking light, sunset, detail, interior, bird's-eye view, profile*).

##### **26.2.9.2. VIEW SUBJECT**

*Definition:* A description of the subject matter of the work as it is depicted in a specific view (e.g., *Great Sphinx with the Great Pyramid in the background*).

##### **26.2.9.2.1. VIEW SUBJECT INDEXING TERMS**

*Definition:* Terms or phrases that index the subject matter of the work as it is depicted in a specific view (e.g., *apple, lilies, Allan Pinkerton (American Secret Service agent, detective, 1819-1884), Kilimanjaro (Tanzania)* ).

##### **26.2.9.3. VIEW DATE**

*Definition:* A description of the date or range of dates associated with the particular view captured in the image, which is not necessarily the same as the date of the surrogate image (e.g., *1935, December 1950, ca. 1975*).

##### **26.2.9.3.1. EARLIEST DATE**

*Definition:* The earliest possible date when the view was captured (e.g., *1935, 1950-12-01, 1970*).

##### **26.2.9.3.2. LATEST DATE**

*Definition:* The latest possible date when the view was captured (e.g., *1935, 1950-12-31, 1980*).

#### **26.2.10. IMAGE MAKER/AGENT**

*Definition:* The name and biography or location of an individual or corporate body that played a role in the creation of the image or images (e.g., *Hutzel, Max (German photographer, born 1913)*).

##### **26.2.10.1. IMAGE MAKER ROLE**

*Definition:* The role or activity performed by the maker or other agent in the

conception, design, or production of the image or images (e.g., *photographer, photographic studio, collector, compiler*).

#### **26.2.10.2. IMAGE MAKER EXTENT**

*Definition:* The part or stage in the process of the creation or production of an image contributed by a particular maker or agent (e.g., *original negative, core collection*).

#### **26.2.11. IMAGE REPOSITORY**

*Definition:* The name and location of the agency, individual, or other repository that has physical control of the image (e.g., *Bildarchiv Foto Marburg (Marburg, Germany)*).

##### **26.2.11.1. IMAGE REPOSITORY NUMBERS**

*Definition:* The unique number(s), codes, or other identification assigned to the image by the repository (e.g., *no. 095, Fir-890-781*).

###### **26.2.11.1.1. NUMBER TYPE**

*Definition:* The type of number, code, or other identification assigned to the image by the repository (e.g., *accession number*).

#### **26.2.12. IMAGE COPYRIGHT/RESTRICTIONS**

*Definition:* Copyright statement naming the copyright holder by name, location, and date of copyright, and a summary of any restrictions on the use or dissemination of the image (e.g., *Copyright © 2006 Fratelli Alinari, © 1992 Museum of Fine Arts, Boston*).

##### **26.2.12.1. IMAGE COPYRIGHT HOLDER**

*Definition:* The identification of the institution, agency, or individual that owns or otherwise has legal rights to the image (e.g., *Fratelli Alinari (Florence, Italy)*).

###### **26.2.12.1.1. IMAGE COPYRIGHT HOLDER'S NUMBERS**

*Definition:* The unique number(s), codes, or other identification assigned to the image by the rights holder, including accession number, call number, and bar code (e.g., *A4S36.2, GR/20.tif*).

###### **26.2.12.1.1.1. NUMBER TYPE**

*Definition:* The type of number assigned to a work by assigned to the image by the rights holder (e.g., *collection number*).

##### **26.2.12.2. IMAGE COPYRIGHT DATE**

*Definition:* A description of the date or range of dates when the copyright to an image or images is held by a particular individual or group (e.g., *1918-1968, until 1 January 2030*).

###### **26.2.12.2.1. EARLIEST DATE**

*Definition:* The earliest possible date when the copyright was held by a particular individual or group (e.g., *1918, 2001-01-01*).

###### **26.2.12.2.2. LATEST DATE**

*Definition:* The earliest possible date when the copyright was held by a particular individual or group (e.g., *1968, 2030-01-01*).

#### **26.2.13. IMAGE SOURCE**

*Definition:* Identification of the agency, individual, or repository from which the image, images, or other visual resource was obtained. It may also refer to a published source, which is cited in CITATIONS (e.g., *Scala (Florence, Italy), published work*).

##### **26.2.13.1. IMAGE SOURCE NUMBER**

*Definition:* A number used to uniquely identify the source, linked it to the Citations Authority record.

#### **26.2.13.1.1. NUMBER TYPE**

*Definition:* The type of number assigned to an image within an authoritative textual reference.

#### **26.2.14. RELATED IMAGE**

*Definition:* An identification of the related image that will be meaningful to end users (e.g., *Felbermeyer Photographs of Antiquities and Art in Italy; photographs; ca. 1929-1986; Special Collections, Getty Research Institute (Los Angeles, California, United States)*).

##### **26.2.14.1. IMAGE RELATIONSHIP TYPE**

*Definition:* A term describing the nature of the relationship between the image or images at hand and the related image or images (e.g., *copy of, original, negative for*).

##### **26.2.14.2. IMAGE RELATIONSHIP NUMBER**

*Definition:* The alphanumeric indicator or phrase that qualifies the relationship between related images (e.g., *item 344, box 87*).

##### **26.2.14.3. IMAGE RELATIONSHIP DATE**

*Definition:* A description of the date or range of dates associated with the relationship between the image or images being cataloged and the related image or images (e.g., *compiled 1876, assembled after 1945*).

###### **26.2.14.3.1. EARLIEST DATE**

*Definition:* The earliest date when the relationship could have been in place (e.g., *1876, 1945-01-01*).

###### **26.2.14.3.2. LATEST DATE**

*Definition:* The latest date when the relationship could have been in place (e.g., *1876, 1972-12-31*).

#### **26.2.15. IMAGE BROADER CONTEXT**

*Definition:* An identification of the broader contexts for the image or group or collection of images, relevant only if the image itself is part of a group, collection, set, or series of images. Ideally this is a hierarchical link (e.g., *Jean Brown Papers; group; 1815-1995; Special Collections, Getty Research Institute (Los Angeles, California, United States)*).

#### **26.2.16. REMARKS**

*Definition:* Additional notes or comments pertinent to the information in this related textual reference.

#### **26.2.17. CITATIONS**

*Definition:* Reference to a published source from which the image or other information was taken.

##### **26.2.17.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any other information indicating where in the source the information was found.

#### **26.2.18. IMAGE AUTHORITY RECORD ID**

*Definition:* A number used to uniquely identify the Image record to the computer system (e.g., *200000000123*).

## **27. RELATED TEXTUAL REFERENCES Core**

*Definition:* Citations to sources of textual information related to the work of art or architecture being described, including published bibliographic materials, Web sites, archival documents, unpublished manuscripts, and references to verbal opinions expressed by scholars or subject experts. Also includes subcategories for a citations authority.

*[references to the Object/Work]*

### **27.1. CITATIONS FOR SOURCES**

*Definition:* The sources used for the Object/Work record in general (e.g., *Bowie, Drawings of Hokusai (1964)*).

#### **27.1.1. PAGE**

*Definition:* The page, volumes, plate numbers or other indications of where the work is discussed or illustrated in the textual reference (e.g., *plate 12, 344 ff. 9-12, item 109*).

#### **27.1.2. WORK CITED OR ILLUSTRATED**

*Definition:* An indication when the textual reference contains direct references to the work or illustrations of the work (e.g., *cited, illustrated*).

#### **27.1.3. CITED OBJECT/WORK NUMBER**

*Definition:* The number assigned to a work within an authoritative textual reference; restricted to numbers that function as a code to identify work in common scholarly usage (e.g., *Bartsch 133*).

##### **27.1.3.1. NUMBER TYPE**

*Definition:* The type of number assigned to a work within an authoritative textual reference (e.g., *plate number*).

*[subcategories for a Citations Authority begin here]*

### **27.2. SOURCE BRIEF CITATION Core**

*Definition:* A brief reference to the source, for use in abbreviated displays (e.g., *Millon, Baroque and Rococo Architecture (1961)*).

#### **27.2.1. SOURCE TYPE**

*Definition:* The type of textual document (e.g., *monograph, journal article, inventory*).

#### **27.2.2. SOURCE FULL CITATION Core**

*Definition:* A full reference containing bibliographic information that uniquely and unambiguously identifies the textual reference (e.g., *Millon, Henry A. Baroque and Rococo Architecture. New York: G. Braziller, 1961.*).

##### **27.2.2.1. SOURCE TITLE**

*Definition:* The title of the textual reference (e.g., *Baroque and Rococo Architecture*).

##### **27.2.2.2. SOURCE BROADER TITLE**

*Definition:* Title of the collection, series, or journal in which the textual reference named in the Title appears (e.g., *Albert Haueisen, Festschrift zum achtzigsten Geburtstag*).

##### **27.2.2.3. SOURCE AUTHOR**

*Definition:* The author of the textual reference (e.g., *Millon, Henry A.*).

##### **27.2.2.4. SOURCE EDITOR/COMPILER**

*Definition:* The editor, compiler, or translator of the textual reference (e.g., *Osborne, Harold*).

##### **27.2.2.5. SOURCE PUBLICATION PLACE**

*Definition:* The place where the textual reference was published (e.g., *New York (New York, United States)*).

#### **27.2.2.6. SOURCE PUBLISHER**

*Definition:* The publisher of the textual reference (e.g., *G. Braziller*).

#### **27.2.2.7. SOURCE PUBLICATION YEAR**

*Definition:* The year when the textual reference was published (e.g., *1961* ).

#### **27.2.2.8. SOURCE EDITION STATEMENT**

*Definition:* An indication of the edition of the textual reference, if any (e.g., *2nd edition* ).

#### **27.2.3. REMARKS**

*Definition:* Additional notes or comments pertinent to the textual reference.

#### **27.2.4. CITATIONS AUTHORITY RECORD ID**

*Definition:* A number used to uniquely identify the Citations Authority record to the computer system (e.g., *3000000000123*).

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### **28. PERSON/CORPORATE BODY AUTHORITY Core**

*Definition:* Information about artists, architects, and other individuals and corporate bodies 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.

#### **28.1. PERSON AUTHORITY RECORD TYPE**

*Definition:* A term distinguishing records for persons from those for corporate bodies, which are groups of people, not necessarily legally incorporated (e.g., *person, corporate body* ).

#### **28.2. PERSON NAME Core**

*Definition:* Proper names, appellations, pseudonyms, nicknames, or other identifying phrases by which an individual, group of people, or corporate body is known (e.g., *Wren, Christopher; Bartolo di Fredi; Michelangelo Buonarroti; Kicking Bear; Skidmore, Owings & Merrill; Master of Dido*).

##### **28.2.1. PREFERENCE**

*Definition:* An indication of whether the name is the preferred name for the person or corporate body; the preferred name is generally the indexing form of the name that is most commonly found in scholarly literature (e.g., *preferred, alternate*).

##### **28.2.2. NAME TYPE**

*Definition:* An indication of the type of name, to be used if the authority is intended to be compliant with standards for thesaurus construction (e.g., *descriptor, alternate descriptor*).

##### **28.2.3. NAME QUALIFIER**

*Definition:* Word or phrase used as necessary to provide clarification or disambiguation.

##### **28.2.4. NAME LANGUAGE**

*Definition:* An indication of the language of the name, particularly when the name is in a language other than the language of the catalog record (e.g., *English, French, Italian*).

##### **28.2.5. HISTORICAL FLAG**

*Definition:* Flag indicating the historical status of the name (e.g., *current, historical*).



#### **28.2.6. DISPLAY NAME FLAG**

*Definition:* Flag designating whether or not the name is to be used in natural order display or in an alphabetical list (e.g., *display, index*).

#### **28.2.7. OTHER NAME FLAGS**

*Definition:* Flags designating an official name, pseudonym, and other special name designations for the person or corporate body (e.g., *pseudonym, official name*).

#### **28.2.8. NAME SOURCE **Core****

*Definition:* A reference to a bibliographic source or unpublished document that provides the warrant for a particular name or appellation (e.g., *Grove Dictionary of Art (1996)*).

##### **28.2.8.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any other information indicating where in the source the name was found (e.g., *54, 23 ff., 7:128*).

#### **28.2.9. NAME DATE**

*Definition:* A description of the date on which a particular name was in use for the person or corporate body; to be used only when significant, not to simply record the dates of use of a name given at birth (e.g., *married name, from 1903*).

##### **28.2.9.1. EARLIEST DATE**

*Definition:* The earliest date on which a particular name was used (e.g., *1903*).

##### **28.2.9.2. LATEST DATE**

*Definition:* The latest date on which a particular name was used, which is generally not the same as the death date for a person or date of dissolution of a corporate body (e.g., *9999*).

#### **28.3. DISPLAY BIOGRAPHY **Core****

*Definition:* A description of the individual's or corporate body's nationality, professional roles, and dates (e.g., *English architect, 1632-1723; Sieneese painter, active by 1353, died 1410 (1409 Sieneese Style)*).

#### **28.4. BIRTH DATE **Core****

*Definition:* The date when the person was born, or when a corporate body came into existence. If only the date of first activity is known, or if the date of birth is uncertain or approximate, this is the earliest possible or estimated year when the artist was born or the corporate body came into existence (e.g., *1632, 1330*).

#### **28.5. DEATH DATE **Core****

*Definition:* The date when the person died, or when a corporate body ceased to exist. If only the date of last activity is known, or if the date of death is uncertain or approximate, this is the latest possible or estimated year when the artist died or the corporate body ceased to exist (e.g., *1723, 1410*).

#### **28.6. BIRTH PLACE**

*Definition:* The geographic place where the person was born, or the location where the corporate body was established. For the headquarters or permanent location of the corporate body, use Event = *location* (e.g., *East Knoyle (Wiltshire, England); Siena (Tuscany, Italy)*).

#### **28.7. DEATH PLACE**

*Definition:* The geographic place where the person died, or the location where the corporate body last existed or was headquartered. For the headquarters or permanent location of the corporate body, use Event = *location* (e.g., *Hampton Court (London, England); Siena (Tuscany, Italy)*).

## **28.8. PERSON NATIONALITY/CULTURE/RACE Core**

*Definition:* The national, geopolitical, cultural, or ethnic origins or affiliation of the person or corporate body (e.g., *English, Sienese, Berber, African American*).

### **28.8.1. PREFERENCE**

*Definition:* An indication of whether the Nationality/Culture/Race is preferred or non preferred for this person or corporate body (e.g., *preferred, non preferred*).

### **28.8.2. NATIONALITY/ CULTURE TYPE**

*Definition:* A more specific indication of the type of values recorded in Nationality/Culture/Race (e.g., *nationality/citizenship, culture, race/ethnicity*).

## **28.9. GENDER**

*Definition:* The sex of the individual; generally not applicable to corporate bodies (e.g., *male, female*).

## **28.10. LIFE ROLES Core**

*Definition:* The major professional roles played by the person throughout his or her lifetime, or the major roles that define the activities or purpose of the corporate body (e.g., *architect, painter, sculptor, goldsmith, architectural firm*).

### **28.10.1. PREFERENCE**

*Definition:* An indication of whether the role is preferred or non preferred for the person or corporate body (e.g., *preferred, non preferred*).

### **28.10.2. ROLE DATE**

*Definition:* A description of the date or range of dates when the role was relevant (e.g., *from 1910*).

#### **28.10.2.1. EARLIEST DATE**

*Definition:* The earliest date when the role was relevant (e.g., *1910*).

#### **28.10.2.2. LATEST DATE**

*Definition:* The latest date when the role was relevant (e.g., *1943*).

## **28.11. PERSON/CORPORATE BODY EVENT**

*Definition:* Terminology referring to a critical event, activity, state or status, or situation in the person's life or the corporate body's history including *active, baptism* (e.g., when the Birth Date is unknown), participation in competitions, or *location* (i.e., *flourished*) of a corporate body. Events must be accompanied by a date or a geographic place (e.g., *active, location, baptism*).

### **28.11.1. EVENT DATE**

*Definition:* A description of the date or range of dates when the event took place or the state, status, or situation was in effect (e.g., *1876-1879, from 1666*).

#### **28.11.1.1. EARLIEST DATE**

*Definition:* The earliest date applicable to the event (e.g., *1666, 1353*).

#### **28.11.1.2. LATEST DATE**

*Definition:* The latest date applicable to the event (e.g., *1723, 1410*).

### **28.11.2. EVENT PLACE**

*Definition:* The geographic place where the event took place or the state or status (e.g., location) was in effect (e.g., *London (England); Siena (Tuscany, Italy)*).

## **28.12. RELATED PERSON/CORPORATE BODY Core**

*Definition:* The identification of any people or corporate bodies who are professionally important to the person or corporate body being cataloged, including student/teacher relationships, relationships between family members who are creators, or relationships

between a firm or studio and its members (e.g., *probably was apprentice of Niccolò di Ser Sozzo (Sienese painter and illuminator, active ca. 1334, died 1363), after 1348*).

#### **28.12.1. PERSON RELATIONSHIP TYPE**

*Definition:* An indication of the type of relationship between the person or corporate body and the related person or corporate body (e.g., *apprentice of, student of, teacher of, member of*).

#### **28.12.2. PERSON RELATIONSHIP DATE**

*Definition:* A description of the date or range of dates associated with the relationship between the person or corporate body being cataloged and the related person or corporate body (e.g., *1997, October 1980, before 1944, ca. 1895-1900, 1945-1949 (bulk dates)*).

##### **28.12.2.1. EARLIEST DATE**

*Definition:* The earliest date when the relationship could have been in place (e.g., *1977, 1980-10-01, 1920, 1885*).

##### **28.12.2.2. LATEST DATE**

*Definition:* The latest date when the relationship could have been in place (e.g., *1977, 1980-10-31, 1944, 1900*).

#### **28.13. PERSON/CORPORATE BODY BROADER CONTEXT**

*Definition:* An identification of the broader contexts for the corporate body, relevant only if the corporate body is administratively part of a larger entity. Ideally this is a hierarchical link. Not applicable to records for individual people (e.g., *Gobelins (French craftsmen's factory, established in 1662, closed in 20th century (Paris, France))*).

##### **28.13.1. BROADER CONTEXT DATE**

*Definition:* A description of the date or range of dates associated with the hierarchical relationship between the corporate body being cataloged and the related corporate body (e.g., *from 1997, 15th century*).

##### **28.13.1.1. EARLIEST DATE**

*Definition:* The earliest date when the hierarchical relationship could have been in place (e.g., *1997, 1400*).

##### **28.13.1.2. LATEST DATE**

*Definition:* The latest date when the hierarchical relationship could have been in place (e.g., *9999, 1499*).

#### **28.14. PERSON/CORPORATE BODY LABEL/IDENTIFICATION**

*Definition:* A label or heading to identify the person or corporate body in displays (*Botticelli, Alessandro (Italian painter, 1444/1445-1510)*).

#### **28.15. PERSON/CORPORATE BODY DESCRIPTIVE NOTE**

*Definition:* Additional information about the artist, architect, or corporate body, including a discussion of his or her life and artistic development, particularly noting any controversies or issues, presented in a form to be displayed to end users.

##### **28.15.1. NOTE SOURCE**

*Definition:* A reference to a bibliographic source or unpublished document that supplied information in the Descriptive Note (e.g., *Harpring, Bartolo di Fredi (1993)*).

##### **28.15.1.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any other information indicating where in the source the information was found (e.g., *54, 23 ff., 7:128*).

## **28.16. REMARKS**

*Definition:* Notes or comments about information in the place record.

## **28.17. CITATIONS**

*Definition:* A reference to a bibliographic source, unpublished document, or individual opinion that provides the basis for the information recorded in this authority record.

### **28.17.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any other information indicating where in the source the information was found.

## **28.18. PERSON AUTHORITY RECORD ID**

A number used to uniquely identify the Person/Corporate Body Authority record to the computer system (e.g., 400000000123).

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## **29. PLACE/LOCATION AUTHORITY *Core***

*Definition:* Information about geographic places important to the work of art, architecture, or to the creators. This authority includes administrative entities, such as nations or cities, and physical features, such as rivers or continents.

### **29.1. PLACE AUTHORITY RECORD TYPE**

*Definition:* A term distinguishing records for physical features from those for administrative entities, which include cities, nations, and administrative subdivisions. (e.g., *physical feature, administrative entity*).

### **29.2. PLACE NAME *Core***

*Definition:* Proper names, appellations, nicknames, or other identifying phrases by which a place is known (e.g., *Siena; Sena Julia; Beijing; Flanders; Vóries Sporádhēs, Nísoi; Northern Sporades islands*).

#### **29.2.1. PREFERENCE**

*Definition:* An indication of whether the name is the preferred name for the place; the preferred name is generally the indexing form of the name that is most commonly found in authoritative sources (e.g., *preferred, alternate*).

#### **29.2.2. NAME TYPE**

*Definition:* An indication of the type of name, to be used if the authority is intended to be compliant with standards for thesaurus construction, or to distinguish nouns from adjectival forms of names (e.g., *descriptor, alternate descriptor, adjectival form, noun*).

#### **29.2.3. NAME QUALIFIER**

*Definition:* Word or phrase used primarily to distinguish between homographs.

#### **29.2.4. NAME LANGUAGE**

*Definition:* An indication of the language of the name, particularly when the name is in a language other than the language of the catalog record (e.g., *English, French, Italian*).

#### **29.2.5. HISTORICAL FLAG**

*Definition:* Flag indicating the historical status of the name (e.g., *current, historical*).

#### **29.2.6. DISPLAY NAME FLAG**

*Definition:* Flag designating whether or not the name is to be used in natural order displays or in an alphabetical list (e.g., *display, index*).

### **29.2.7. OTHER NAME FLAGS**

*Definition:* Flags designating an official name, code, and other special name statuses. (e.g., *site name, official name*).

### **29.2.8. NAME SOURCE Core**

*Definition:* A reference to a bibliographic source or unpublished document that provides the warrant for a particular name or appellation (e.g., *Times Atlas of World History (1993)*).

#### **29.2.8.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any other information indicating where in the source the name was found (e.g., *54, 23 ff., 7:128*).

### **29.2.9. NAME DATE**

*Definition:* A description of the date or range of dates when a particular name was in use for the place (e.g., *established 1777, from 8th century*).

#### **29.2.9.1. EARLIEST DATE**

*Definition:* The earliest date on which a particular name was used (e.g., *1777, 700*).

#### **29.2.9.2. LATEST DATE**

*Definition:* The latest date on which a particular name was used (e.g., *9999, 1100*).

## **29.3. GEOGRAPHIC COORDINATES**

*Definition:* A set of numbers used to define points on the earth's surface that correspond to the physical location of the place (e.g., *43 19 N, 011 19 E (represented in degrees and minutes of latitude and longitude); 43.317, 11.317 (represented in decimal fractions of degrees of latitude and longitude)*).

## **29.4. PLACE TYPES Core**

*Definition:* Terms that characterize significant aspects of the place, including its role, function, political anatomy, size, or physical characteristics (e.g., *nation, province, populated place, island group, valley*).

### **29.4.1. PREFERENCE**

*Definition:* An indication of whether the place type is preferred or non preferred for the place (e.g., *preferred, non preferred*).

### **29.4.2. PLACE TYPE DATE**

*Definition:* A description of the date or range of dates when the place type was relevant (e.g., *from 19th century*).

#### **29.4.2.1. EARLIEST DATE**

*Definition:* The earliest date when the place type was relevant (e.g., *1800*).

#### **29.4.2.2. LATEST DATE**

*Definition:* The latest date when the place type was relevant (e.g., *1899, 9999*).

## **29.5. RELATED PLACES**

*Definition:* The identification of any places that have important ties or connections to the place being cataloged, excluding hierarchical whole/part relationships (e.g., *Siena province (Tuscany, Italy)*).

### **29.5.1. PLACE RELATIONSHIP TYPE**

*Definition:* An indication of the type of relationship between the place and a related place (e.g., *ally of, distinguished from*).

### **29.5.2. PLACE RELATIONSHIP DATE**

*Definition:* A description of the date or range of dates associated with the relationship between the place and the related place (e.g., *from 1310, 17th century*).

#### **29.5.2.1. EARLIEST DATE**

*Definition:* The earliest date when the relationship could have been in effect (e.g., *1310, 1600*).

#### **29.5.2.2. LATEST DATE**

*Definition:* The latest date when the relationship could have been in effect (e.g., *1756, 9999*).

### **29.6. PLACE BROADER CONTEXT Core**

*Definition:* An identification of the broader contexts for the place, such as between cities and the nations to which they belong. Ideally this is a hierarchical link (e.g., *Gascogne (France) (historical region)*).

#### **29.6.1. BROADER CONTEXT DATE**

*Definition:* A description of the date or range of dates associated with the hierarchical relationship between the place being cataloged and the related place (e.g., *from 1997, 15th century*).

##### **29.6.1.1. EARLIEST DATE**

*Definition:* The earliest date when the hierarchical relationship could have been in place (e.g., *1997, 1400*).

##### **29.6.1.2. LATEST DATE**

*Definition:* The latest date when the hierarchical relationship could have been in place (e.g., *9999, 1499*).

### **29.7 PLACE/LOCATION LABEL/IDENTIFICATION**

*Definition:* A label or heading to identify the place in displays (*Siena (Tuscany, Italy)*).

### **29.8. PLACE/LOCATION DESCRIPTIVE NOTE**

*Definition:* Additional information about the place, including a discussion of its history, particularly noting any controversies or issues, presented in a form to be displayed to end users.

#### **29.8.1. NOTE SOURCE**

*Definition:* A reference to a bibliographic source or unpublished document that supplied information in the Descriptive Note (e.g., *Princeton Encyclopedia of Classical Sites (1979)*).

##### **29.8.1.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any other information indicating where in the source the information was found (e.g., *54, 23 ff., 7:128*).

### **29.9. REMARKS**

*Definition:* Notes or comments about information in the place record.

### **20.10. CITATIONS**

*Definition:* The sources, published or unpublished, for information about the place.

#### **20.10.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any other information indicating where in the source the information was found.

### **29.11. PLACE AUTHORITY RECORD ID**

A number used to uniquely identify the Place/Location Authority record to the computer system (e.g., 500000000123).

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## **30. GENERIC CONCEPT AUTHORITY Core**

*Definition:* Information about generic concepts needed to catalog or describe the work, including the type of object, materials, activities, its style, other attributes, or the role of a creator.

### **30.1. CONCEPT AUTHORITY RECORD TYPE**

*Definition:* A term distinguishing records for generic concepts from those for organizational levels in the authority, which include guide terms and facets (e.g., *concept, facet*).

### **30.2. GENERIC CONCEPT TERM Core**

*Definition:* Terms used to refer to the generic concept; excluded are proper names of persons, organizations, geographic places, named subjects, or named events (e.g., *pier glass; Julio - Claudian; panel painting; rhyton; decorative arts; basilica; brick; Baroque; executive architect; empire*).

#### **30.2.1. PREFERENCE**

*Definition:* An indication of whether the term is the preferred term for the concept record; there may be more than one TERM TYPE = descriptor, but only one preferred term (e.g., *preferred, alternate*).

#### **30.2.2. TERM TYPE**

*Definition:* An indication of the type of term to be used if the authority is intended to be compliant with standards for thesaurus construction (e.g., *descriptor, alternate descriptor, adjectival form, noun*).

#### **30.2.3. TERM QUALIFIER**

*Definition:* Word or phrase used primarily to distinguish between homographs (e.g., *object, process, painting*).

#### **30.2.4. TERM LANGUAGE**

*Definition:* An indication of the language of the term, particularly when the term is in a language other than the language of the catalog record (e.g., *American English, British English, French*).

#### **30.2.5. HISTORICAL FLAG**

*Definition:* Flag indicating the historical status of the term (e.g., *current, historical*).

#### **30.2.6. DISPLAY NAME FLAG**

*Definition:* Flag designating whether or not the name is to be used in natural order displays or in an alphabetical list (e.g., *display, index*).

#### **30.2.7. OTHER NAME FLAGS**

*Definition:* Flags designating neologisms, jargon, and other special name statuses for the term. (e.g., *neologism, jargon/slang*).

#### **30.2.8. TERM SOURCE Core**

*Definition:* A reference to a bibliographic source or unpublished document that provides the warrant for a particular term (e.g., *Fleming et al., Penguin Dictionary of Architecture (1981)*).

#### **30.2.8.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any other information indicating where in the source the term was found (e.g., *54, 23 ff., 7:128*).

#### **30.2.9. TERM DATE**

*Definition:* A description of the date or range of dates when a particular term was in use (e.g., *documented in 1038, term used prior to ca. 1790*).

##### **30.2.9.1. EARLIEST DATE**

*Definition:* The earliest date on which a particular term was used (e.g., *1038, 1500*).

##### **30.2.9.2. LATEST DATE**

*Definition:* The latest date on which a particular term was used (e.g., *9999, 1900*).

#### **30.3. RELATED GENERIC CONCEPTS**

*Definition:* The identification of any generic concepts that have important ties or connections to the generic concept being cataloged, excluding hierarchical whole/part relationships (e.g., *wall mirrors (mirrors, furnishings); Imperial Roman (Ancient Italian Styles and Periods)*).

##### **30.3.1. CONCEPT RELATIONSHIP TYPE**

*Definition:* An indication of the type of relationship between the concept and another generic concept (e.g., *distinguished from, usage overlaps with*).

##### **30.3.2. CONCEPT RELATIONSHIP DATE**

*Definition:* A description of the date or range of dates associated with the relationship between the generic concept and the related generic concept (e.g., *from 1310, 17th century*).

###### **30.3.2.1. EARLIEST DATE**

*Definition:* The earliest date when the relationship could have been in effect (e.g., *1310, 1600*).

###### **30.3.2.2. LATEST DATE**

*Definition:* The latest date when the relationship could have been in effect (e.g., *1756, 9999*).

#### **30.4. CONCEPT BROADER CONTEXT Core**

*Definition:* An identification of the broader contexts for the generic concept. Ideally this is a hierarchical link. (e.g., *costume (furnishings and equipment, Objects facet)*).

##### **30.4.1. CONCEPT BROADER CONTEXT DATE**

*Definition:* A description of the date or range of dates associated with the hierarchical relationship between the generic concept being cataloged and the related concept (e.g., *from 1997, 15th century*).

###### **30.4.1.1. EARLIEST DATE**

*Definition:* The earliest date when the hierarchical relationship could have been in place (e.g., *1997, 1400*).

###### **30.4.1.2. LATEST DATE**

*Definition:* The latest date when the hierarchical relationship could have been in place (e.g., *9999, 1499*).

#### **30.5. GENERIC CONCEPT LABEL/IDENTIFICATION**

*Definition:* A label or heading to identify the generic concept in displays (*Edo (Japanese period)*).



### **30.6. CONCEPT SCOPE NOTE Core**

*Definition:* A note that describes how the term should be used and provides descriptive information about the concept or expands upon information recorded in other fields, presented in a form to be displayed to end users.

#### **30.6.1. NOTE SOURCE Core**

*Definition:* A reference to a bibliographic source or unpublished document that supplied information in the Scope Note (e.g., *Dictionary of Architecture and Construction (1975)*).

##### **30.6.1.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any other information indicating where in the source the information was found (e.g., *54, 23 ff., 7:128*).

### **30.7. REMARKS**

*Definition:* Notes or comments about the concept, including how it should be used.

### **30.8. CITATIONS**

*Definition:* The sources, published or unpublished, for information about the concept.

#### **30.8.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any other information indicating where in the source the information was found.

### **30.9. CONCEPT AUTHORITY RECORD ID**

A number used to uniquely identify the Generic Concept Authority record to the computer system (e.g., *600000000123*).

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## **31. SUBJECT AUTHORITY Core**

*Definition:* Information about a named iconographical, literary, mythological, or religious character, animal, theme, or story, or a named historical or fictional event. It may also contain information about a named structure, particularly if the structure is not cataloged separately as an Object/Work in its own right.

### **31.1. SUBJECT AUTHORITY RECORD TYPE**

*Definition:* A term indicating the general type of subject represented in the authority record (e.g., *religion/mythology, event*).

### **31.2. SUBJECT NAME Core**

*Definition:* The names used to refer to the subject, including the preferred form of the name, which is the form most commonly found in published sources. It also includes synonyms and variant names for the subject (e.g., *Adoration of the Magi; Hercules; Ganesha; World War I*).

#### **31.2.1. PREFERENCE**

*Definition:* An indication of whether the name is preferred or a variant name for the subject (e.g., *preferred, variant*).

#### **31.2.2. NAME TYPE**

*Definition:* An indication of the type of name, to be used if the authority is intended to be compliant with standards for thesaurus construction, or to distinguish nouns from adjectival forms of names (e.g., *descriptor, alternate descriptor, adjectival form, noun*).

### **31.2.3. NAME QUALIFIER**

*Definition:* Word or phrase used as necessary to provide clarification or disambiguation.

### **31.2.4. NAME LANGUAGE**

*Definition:* An indication of the language of the name, particularly when the name is in a language other than the language of the catalog record (e.g., *English, Italian*).

### **31.2.5. HISTORICAL FLAG**

*Definition:* Flag indicating the historical status of the name (e.g., *current, historical*).

### **31.2.6. DISPLAY NAME FLAG**

*Definition:* Flag designating whether or not the name is to be used in natural order displays or in an alphabetical list (e.g., *display, index*).

### **31.2.7. OTHER NAME FLAGS**

*Definition:* Flags designating an abbreviation, pseudonym, and other special name status. (e.g., *pseudonym, abbreviation*).

### **31.2.8. NAME SOURCE Core**

*Definition:* A reference to a bibliographic source or unpublished document that provides the warrant for a particular name or appellation (e.g., *Garnier, Thesaurus iconographique (1984)*).

#### **31.2.8.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any other information indicating where in the source the name was found (e.g., *54, 23 ff., 7:128*).

### **31.2.9. NAME DATE**

*Definition:* A description of the date or range of dates when a particular name was in use for the subject (e.g., *established 1777, from 8th century*).

#### **31.2.9.1. EARLIEST DATE**

*Definition:* The earliest date on which a particular name was used (e.g., *1777, 700*).

#### **31.2.9.2. LATEST DATE**

*Definition:* The latest date on which a particular name was used (e.g., *9999, 1100*).

### **31.3. SUBJECT DATE**

*Definition:* A description of the date or range of dates during which the subject is relevant or was used (e.g., *first seen in the third century CE*).

#### **31.3.1. EARLIEST DATE**

*Definition:* The earliest date when a subject was first established or was used (e.g., *200*).

#### **31.3.2. LATEST DATE**

*Definition:* The latest date when a subject was first established or was used (e.g., *9999*).

### **31.4. SUBJECT ROLE/ATTRIBUTES**

*Definition:* Terms that characterize significant aspects of the subject (e.g., *temple, marriage, good fortune*).

#### **31.4.1. PREFERENCE**

*Definition:* An indication of whether the role is preferred or non preferred for the subject (e.g., *preferred, non preferred*).

### **31.4.2. ROLE DATE**

*Definition:* A description of the date or range of dates when the role or attribute was relevant (e.g., *from 1910*).

#### **31.4.2.1. EARLIEST DATE**

*Definition:* The earliest date when the role or attribute was relevant (e.g., *1910*).

#### **31.4.2.2. LATEST DATE**

*Definition:* The latest date when the role or attribute was relevant (e.g., *1943*).

### **31.5. RELATED SUBJECT**

*Definition:* The identification of any places that have important ties or connections to the place being cataloged, excluding hierarchical whole/part relationships (e.g., *Hindu gods (Hindu Iconography)*).

#### **31.5.1. SUBJECT RELATIONSHIP TYPE**

*Definition:* An indication of the type of relationship between the subject and another subject (e.g., *associated with, predecessor of, consort of*).

#### **31.5.2. SUBJECT RELATIONSHIP DATE**

*Definition:* A description of the date or range of dates associated with the relationship between the subject and the related subject (e.g., *from 1310, 17th century*).

##### **31.5.2.1. EARLIEST DATE**

*Definition:* The earliest date when the relationship could have been in effect (e.g., *1310, 1600*).

##### **31.5.2.2. LATEST DATE**

*Definition:* The latest date when the relationship could have been in effect (e.g., *1756, 9999*).

### **31.6. SUBJECT BROADER CONTEXT Core**

*Definition:* An identification of the broader contexts for the subject. Ideally this is a hierarchical link (e.g., *Battle of Bull Run (American Civil War)*).

#### **31.6.1. BROADER CONTEXT DATE**

*Definition:* A description of the date or range of dates associated with the hierarchical relationship between the subject being cataloged and the related subject (e.g., *from 1997, 15th century*).

##### **31.6.1.1. EARLIEST DATE**

*Definition:* The earliest date when the hierarchical relationship could have been in place (e.g., *1997, 1400*).

##### **31.6.1.2. LATEST DATE**

*Definition:* The latest date when the hierarchical relationship could have been in place (e.g., *9999, 1499*).

### **31.7. RELATED PLACE/LOCATION**

*Definition:* Information about a geographic place related to the subject (e.g., *Paris (France)*).

#### **31.7.1. PLACE RELATIONSHIP TYPE**

*Definition:* An indication of the type of relationship between the subject and the place (e.g., *located in*).

### **31.8. RELATED PERSON/CORPORATE BODY**

*Definition:* Information about people or corporate bodies related to the subject at hand (e.g., *Louis XIV (French monarch, collector, and patron, 1638-1715)*).

**31.8.1. PERSON RELATIONSHIP TYPE**

*Definition:* An indication of the type of relationship between the subject and the person or corporate body (e.g., *instituted by*).

**31.9. RELATED GENERIC CONCEPT**

*Definition:* Information about a related generic concept related to the subject at hand. This includes concepts in the Related Generic Concept authority (e.g., *Buddhism*).

**31.9.1. CONCEPT RELATIONSHIP TYPE**

*Definition:* An indication of the type of relationship between the subject and the related generic concept (e.g., *associated with*).

**31.10. SUBJECT LABEL/IDENTIFICATION**

*Definition:* A label or heading to identify the place in displays (*Siena (Tuscany, Italy)*).

**31.11. SUBJECT DESCRIPTIVE NOTE**

*Definition:* Additional information about the place, including a discussion of its history, particularly noting any controversies or issues, presented in a form to be displayed to end users.

**31.11.1. NOTE SOURCE**

*Definition:* A reference to a bibliographic source or unpublished document that supplied information in the Descriptive Note (e.g., *Princeton Encyclopedia of Classical Sites (1979)*).

**31.11.1.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any other information indicating where in the source the information was found (e.g., *54, 23 ff., 7:128*).

**31.12. REMARKS**

*Definition:* Notes or comments about the subject.

**31.13. CITATIONS**

*Definition:* The sources, published or unpublished, for information about the subject.

**31.13.1. PAGE**

*Definition:* Page number, volume, date accessed for Web sites, and any other information indicating where in the source the information was found.

**31.14. SUBJECT AUTHORITY RECORD ID**

A number used to uniquely identify the Subject Authority record to the computer system (e.g., *7000000000123*).

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NOTE: Outline numbers are subject to change and intended only to organize this document.

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