SEI 2012 Metadata Session - REFERENCE

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Jenn Riley, Instructor

CCO Ten Key Concepts
From http://cco.vrafoundation.org/index.php/tenkey/

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

- Include all the required CCO elements.

- Follow the CCO rules. Make and enforce additional local rules to allow information to be retrieved, repurposed, and exchanged effectively.

- Use controlled vocabularies, such as the Getty vocabularies and the Library of Congress authorities.

- Create local authorities that are populated with terminology from standard published controlled vocabularies as well as with local terms and names. Structure local authorities as thesauri whenever possible. Record and document decisions about local authorities.

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

- Understand that cataloging, classification, indexing, and display are different but related functions.

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

- Be consistent regarding capitalization, punctuation, and syntax. Avoid abbreviations, but when necessary, use standard codes and lists for abbreviations (for example, the ISO abbreviations for countries).

- For English-language information systems and users, use English-language data values whenever possible.

Full list of VRA Core high-level fields

Work:
- agent
- culturalContext
- date
- description
- inscription
- location
- material
- measurements
- relation
- rights
- source
- stateEdition
- stylePeriod
- subject
- technique
- textref
- title
- worktype

Image:
- agent
- culturalContext
- date
- description
- inscription
- location
- material
- measurements
- relation
- rights
- source
- stateEdition
- stylePeriod
- subject
- technique
- textref
- title
- worktype

Definitions of selected VRA Core fields

AGENT

Subelements:
  name
    Attributes: type
  culture
  dates
    Attributes: type
    earliestDate
    latestDate
  role
  attribution

Description: The names, appellations, or other identifiers assigned to an individual, group, or corporate body that has contributed to the design, creation, production, manufacture, or alteration of the work or image. When more than one agent is cited, the *extent* attribute may be used to qualify the role subelement for one or both names. In the case of a named individual, group, or corporate body, the culture subelement refers to the nationality or culture of the individual, group, or corporate body in the name subelement. In cases where no identifiable individual, group, or corporate body can be named, creation responsibility is assumed by the culture subelement. To record the cultural context within which a work, collection, or image was created, independent of the nationality or culture of the creator, use the CULTURAL CONTEXT element.

Data Values (controlled): recommend ULAN and LCNAF, ULAN Editorial Guidelines Chapter 4.7 Appendix G, *Nationalities and Places* for culture terms

Restricted schema data values for agent name *type* attribute: *personal, corporate, family, other*

Restricted schema data values for agent dates *type* attribute: *life, activity, other*

Data value encoding for earliestDate and latestDate subelement: data values should be formulated according to ISO 8601 standards for data content (http://www.cl.cam.ac.uk/~mgk25/iso-time.html), i.e. YYYY, YYYY-MM, or YYYY-MM-DD. For artists still living, use the value *present* in the **latestDate** subelement.

Comment: Use of a Personal and Corporate Name Authority, from which these data values may be derived, is recommended. See CCO *Part 3, A1: Personal and Corporate Name Authority* for a more thorough discussion about the role of a name authority in the creation statement.

VRA Core 2.0: W6 Creator; W7 Role
VRA Core 3.0: Creator
CDWA: Creation-Creator Description-Identity; Creation-Creator Description-Role; Creation-Creator Description-Extent; Creation-Creator Description-Qualifier **Dublin Core:** CREATOR, CONTRIBUTOR
CCO: Part TWO: Chapter 2: *Creator Information*

Not Required; Repeatable

CULTURAL CONTEXT

Description: The name of the culture, people (ethnonym), or adjectival form of a country name from which a Work, Collection, or Image originates, or the cultural context with which the Work, Collection, or Image has been associated.

Data Values: ULAN Editorial Guidelines Chapter 4.7 Appendix G, *Nationalities and Places*, AAT, LCSH

VRA Core 2.0: W15 Nationality/Culture
VRA Core 3.0: Culture
CDWA: Creation-Culture
Dublin Core: COVERAGE
CCO: Part TWO: Chapter 4: *Stylistic and Chronological Information*

Not Required; Repeatable

DATE

Attributes:
    type
<u>Subelements:</u>
    earliestDate
    circa
    latestDate
    circa

Description: Date or range of dates associated with the creation, design, production, presentation, performance, construction, or alteration, etc. of the work or image. Dates may be expressed as free text or numerical. The boolean *circa* attribute may be added to either subelement to indicate an approximate date. For image records, the date element refers to the view date, if known. See CCO *Chapter 4: Stylistic and Chronological Information* for a more thorough discussion of dates.

Data Values: earliestDate and **latestDate** subelements should be formulated according to ISO 8601 standards for data content (http://www.cl.cam.ac.uk/~mgk25/iso-time.html), i.e. YYYY, YYYY-MM, or YYYY-MM-DD. Dates before the Common Era (BCE or BC) should be entered with a minus sign (-) in the form -YYYY. May contain up to 12 digits to accommodate ancient dates.

Restricted schema data values for date *type* attribute: alteration, broadcast, bulk, commission, creation, design, destruction, discovery, exhibition, inclusive, performance, publication, restoration, view, other

Restricted data values for *circa* attribute (restricted and unrestricted schema): true, false

VRA Core 2.0 W8 Date; V4 Visual Document Date
VRA Core 3.0 Date
CDWA: Creation-Date; Creation-Date-Earliest Date; Creation-Date-Latest Date; Creation-Date-Date Qualifier
Dublin Core: DATE, COVERAGE
CCO: PART TWO: Chapter 4: *Stylistic and Chronological Information*

Not Required; Repeatable

MATERIAL
Attributes:
> *type*

Description: The substance of which a work or an image is composed.

Data Value: Recommend AAT

Restricted schema data values for the material *type* attribute: medium, support, other

VRA Core 2.0: W4 Material
VRA Core 3.0: Material
CDWA: Materials and Techniques-Material Name; Materials and Techniques-Material Role
Dublin Core: FORMAT
CCO: Part TWO: Chapter 3: *Physical Characteristics*

Not required; Repeatable

MEASUREMENTS
Attributes:
> *type*
> *unit*

Description: The physical size, shape, scale, dimensions, or format of the Work or Image. Dimensions may include such measurements as volume, weight, area or running time. If the measurements do not describe the entire work or image, use the extent attribute to specify the part of the work being measured. The unit used in the measurement must be specified.

Data Values: formulated according to standards for data content (e.g., AACR2, etc.)

Restricted schema data values for measurements:
> **type:** area, base, bit-depth (for born-digital work), circumferance, count, depth, diameter, distanceBetween, duration, fileSize (for born-digital work), height, length, resolution (for born-digital work), runningTime, scale (for maps), size, target (for use with scale), weight, width, other.
> **unit:** Refer to ISO standard for units and measures:
> http://ts.nist.gov/WeightsAndMeasures/Publications/appxc.cfm. Values should follow standard 2-letter abbreviations without punctuation (Example: cm)

VRA Core 2.0: W3 Measurements; V2 Visual Document Format; V3 Visual Document Measurements
VRA Core 3.0: Measurements
CDWA: Measurements-Dimensions Description; Measurements-Dimensions Type; Measurements-Dimensions Value; Measurements-Dimensions Unit; Measurements-Dimensions Extent; Related Visual Documentation-Image Measurements
Dublin Core: FORMAT
CCO: Part TWO: Chapter 3: *Physical Characteristics: Rules for Measurements (3.2.1)*

Not required; Repeatable

STYLE/PERIOD

Description: A defined style, historical period, group, school, dynasty, movement, etc. whose characteristics are represented in the Work or Image. Cultural and regional terms may be combined with style and period terms for display purposes.

Data Values (controlled): recommend AAT

VRA Core 2.0: W14 Style/Period/Group/Movement
VRA Core 3.0: Style/Period
CDWA: Styles/Periods/Groups/Movements-Indexing Terms
Dublin Core: COVERAGE, SUBJECT
CCO: Part TWO: Chapter 4: *Stylistic & Chronological Information*

Not Required; Repeatable

TITLE

Attributes:
        type

Definition: The title or identifying phrase given to a Work or an Image. For complex works or series the title may refer to a discrete component or unit within the larger entity (a print from a series, a panel from a fresco cycle, a building within a temple complex) or may identify only the larger entity itself. Record multiple titles in repeating instances of the title element. Indicate the preferred title with *pref* ="true" and alternate titles with pref="false". For an Image record this category describes the specific view of the depicted Work or Collection, and corresponds to the CCO View Description.

Data Values: formulated according to data content rules for titles of works of art.

Restricted schema values for WORK title *type*: brandName, cited, creator, descriptive, former, inscribed, owner, popular, repository, translated, other
Restricted schema values for IMAGE title *type*: generalView, or partialView.

VRA Core 2.0: W2 Title; V7 Visual Document View Description
VRA Core 3.0: Title
CDWA: Titles or Names-Text; Related Visual Documentation-Image View; Related Visual Documentation-Image View Type
Dublin Core: TITLE
CCO: Part TWO: Chapter 1: *Object Naming*

Not required; Repeatable

WORK TYPE

Definition: Identifies the specific type of WORK, COLLECTION, or IMAGE being described in the record.

Data Values for WORK AND COLLECTION *type* **(controlled vocabulary):** recommend AAT.

Recommended data values for IMAGE WORK *type* **(AAT terms):**
black-and-white transparency, color transparency (for slides or positive transparencies), black-and-white negative, color negative, (for negative transparencies), photographic print (for photographic prints), or digital image.

VRA Core 2.0: W1 Work Type; V1 Visual Document Type
VRA Core 3.0: Type
CDWA: Object/Work-Type; Related Visual Documentation-Image Type
Dublin Core: TYPE
CCO: Part TWO: *Chapter 1: Object Naming*

Not required; Repeatable

Full list of CDWA top-level fields

OBJECT, ARCHITECTURE, OR GROUP

 1. Object/Work
 2. Classification
 3. Titles or Names
 4. Creation
 5. Styles/Periods/Groups/Movements
 6. Measurements
 7. Materials and Techniques
 8. Inscriptions/Marks
 9. State
10. Edition
11. Facture
12. Orientation/Arrangement
13. Physical Description
14. Condition/Examination History
15. Conservation/Treatment History
16. Subject Matter
17. Context
18. Descriptive Note
19. Critical Responses
20. Related Works
21. Current Location
22. Copyright/Restrictions
23. Ownership/Collecting History
24. Exhibition/Loan History
25. Cataloging History
26. Related Visual Documentation
27. Related Textual References

AUTHORITIES

28. Person/Corporate Body Authority
29. Place/Location Authority
30. Generic Concept Authority
31. Subject Authority

Definitions of selected CDWA fields

Object/Work Type

DEFINITION

The kind of object or work described.

DISCUSSION and GUIDELINES

Required: Record a term specifying the particular kind of work of art, architecture, or group described in the catalog record.

You may record multiple Object/Work Types in subsequent occurrences of the subcategory, as necessary. Note that a single work may have more than one Object Type (e.g., *altarpiece, painting*). Also, a single record may represent more than one object; if more than one object is being cataloged in a single catalog record (e.g., for a group-level record), record the multiple OJBECT/WORK - TYPES or record the types of the parts under OBJECT/WORK - COMPONENTS - TYPE.

Specificity
Record one or more terms that characterize the type of work being cataloged, referring to the work's physical form, function, or media. It is recommended to use the most specific, appropriate term. The focus of the collection and expertise of the users should be considered; most institutions must accommodate both the expert and the general user. If an OBJECT/WORK - TYPE term refers to materials or technique (e.g., *engraving*) or any other characteristic that should also be indexed in another field, repeat it in the additional appropriate subcategory.

Form and syntax
Record the singular form of the term for one work; record a plural term if more than one work is being cataloged in the record. Record the term in lower case except where the term includes a proper noun or is otherwise capitalized in the controlled vocabulary. Avoid abbreviations. Record terms in natural word order, not inverted. Do not use punctuation, except hyphens, as required.

What constitutes a work
A work can be a single physical thing, a fragment or part of a broken or dispersed work, a work composed of many parts, or an event considered an art work, such as a *happening* or other time-based, nonpermanent work. For a discussion of how to record the parts of a work or group, see OBJECT/WORK - COMPONENTS.

Work may change over time
OBJECT/WORK - TYPE can change over time. The physical form or function of a work can change, such as when a sculptural group now located in a museum was originally used as a support for a table. A building that now houses a museum may have originally been designed as a church. It is important to record the OBJECT/WORK - TYPE of the work as it was created, as well as all subsequent functions and forms. Object types may have differing definitions (for example, is a watercolor a *painting* or a *drawing*? It may depend upon whether or not the support is paper), Controlled vocabularies with specific definitions or *scope notes* should be used to avoid confusion.

Object/Work Type and Classification
The OBJECT/WORK - TYPE is generally displayed with CLASSIFICATION. The OBJECT/WORK - TYPE is intended to identify the work that is the focus of the catalog record, whereas CLASSIFICATION refers to broad categories or a classification scheme that groups works together on the basis of shared characteristics, including materials, form, shape, function, region of origin, cultural context, or historical or stylistic period. See further discussion under CLASSIFICATION.

Title Text

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.

DISCUSSION and GUIDELINES

Required: Record at least one title or name for the work, group of works, collection, or series. If a work has been known by multiple titles or names, include them in repeating instances of this subcategory.

Specificity
Titles should generally be concise and specific to the work. A preferred descriptive title should be concise (e.g., from the National Gallery of Art in Washington, *Maiolica Plate with Profile Bust*), but an alternate title may include more details (e.g., *Maiolica Plate with Running Plant Border and Geometric Panels on Well; in the Center, Profile Bust of a Man in Armor*).

Form and syntax
Record titles and names in title case, not sentence case. Maintain consistent capitalization, punctuation, and syntax in titles across the database where possible. Capitalize proper names in the title. For titles derived from authoritative sources, follow the capitalization and punctuation of the source. For constructed titles in English, capitalize the first word and all nouns, pronouns, verbs, adverbs, adjectives, and subordinate conjunctions; use lower case for articles, coordinate conjunctions, and prepositions, unless they are the first word of the title. For titles in other languages, follow capitalization rules of that language.

For the preferred title, avoid abbreviations. Include common abbreviations in alternate titles to provide access. Generally avoid initial articles, unless it is commonly used and confusion could result if it were omitted (e.g., *La Vierge*). For the preferred title, use the language of the catalog record, except when the title is commonly expressed in another language (e.g., *Noli me tangere*). Include translations of the title in other languages, if known.

Preferred title
One title for each work must be flagged as *preferred*. For the preferred title, use a concise descriptive title in the language of the catalog record, if possible. The preferred title should be a recent title provided by the owning institution, a concise inscribed title, or a title provided by the artist, if known and if it is sufficiently descriptive. Construct a descriptive title if necessary. Flag the preferred title; see TITLES OR NAMES - PREFERENCE below. *Exception:* If the work is commonly known by a title, use that title as *preferred*, even if it is not descriptive. However, a descriptive title is still required and should be flagged with TITLE - TYPE *descriptive*. In brief: Give precedence to owning institution's and artist's titles when choosing a preferred title. However, if these titles are not descriptive, they should be flagged as preferred, but a separate non-preferred descriptive title should be created and flagged Descriptive.

Types of titles
Include the following types of titles. Label them appropriately using TITLE - TYPE.

Descriptive title: The descriptive title must convey to the user what the work is or what its subject is about. Also record the subject in SUBJECT. If the repository title or another title is descriptive, the cataloger need not construct one. If the preferred title is not descriptive and in the language of the catalog record, it is required to also display the descriptive title to end-users.

Inscribed title: Include any title that was applied to the work by the creator with the apparent purpose of giving it a title. If the inscribed title is not descriptive, it need not be the *preferred* title, but it should be included as an *alternate* title. For prints and books, record any title inscribed in the printing plate or on the

title page (e.g., *Cabinet des Beaux Arts* [Figure 34]). For books, it is customary to make the inscribed title preferred; however, if the inscribed title is not descriptive, a desctiptive title should also be included. The inscribed title may also be recorded with other inscriptions in the INSCRIPTIONS/MARKS category.

Creator's and repository's titles: Include any titles assigned to the work by the creator or by the repository.

Collective titles: In general, avoid putting two titles in the same title field. If the work is part of a series or other larger whole, if possible catalog both the part and the whole separately; a link between the two related records would allow for a display of both titles in the record for the part. However, if it is not possible to catalog both the part and the whole, include the title for the larger whole in the title (e.g., *Le Cheval Rayé from the Les Anciennes Indes* [Figure 25]). If the parts of a work are not cataloged separately, include the titles of two or more parts in the same title field (e.g., *Two Standing Male Figures (recto); A Reclining Figure, Two Partial Figures (verso)*).

Constructing a title
If a title must be constructed, it may include the following types of content:

Iconography: Where appropriate, list named religious, mythological, literary, historical, or allegorical themes or subjects (e.g., *Battle of Little Big Horn* or *Shiva and his Consorts*).

Proper names: Include named or anonymous figures, other works, or places depicted in the work, using proper names, if known (e.g., *Plan and Elevation of the Houses of Parliament, London* or *Portrait of Abraham Lincoln*).

Work type: For decorative works, utilitarian works, archaeological works, architecture, or groups of works that do not have a title per se, include a descriptive phrase or name based on work types or a brief physical description the work (e.g., *Silver Chocolate Pot*). The work type may be combined with the names of iconographical or other themes (e.g., *Vessel with Zeus Chasing the Trojan Prince Ganymede*).

Owners: Where appropriate, record a title that includes the names of current or former owners, a current or former location, or other historical references (e.g., *Bayeux Tapestry*).

Architecture: For architecture, record a descriptive name, a name that refers to the owner, a dedication (e.g., for a church), or a street address, as appropriate. Many buildings do not have names, in which case the title may refer to the work type (e.g., Amphitheater) or it may be a longer descriptive phrase. For manuscripts or other works, if appropriate, record an appellation based on a particular numbering system, such as a "shelfmark" (e.g., *British Museum Harley 2788*).

Unknown titles: For works for which a title must be constructed, but where the work type and purpose are unknown, construct a descriptive title using any generic information available (e.g., *Abstract Composition*). Do not use the word *Untitled* as a title unless the work has intentionally been called *Untitled* by the creator.

TERMINOLOGY/FORMAT

Free-text: This is not a controlled field. If there is important information in the TITLE, such as Object/Work type, subject, etc., index this information in the pertinent controlled subcategory elsewhere in the record.

RELATED CATEGORIES and ACCESS

If the title includes the type of work, repeat it in OBJECT/WORK. Its parts should be listed in OBJECT/WORK- COMPONENTS. Classification terms in the title may also be recorded in CLASSIFICATION. Inscribed titles should be transcribed with other inscriptions in the INSCRIPTIONS/MARKS category. The subject of the work whose title is given here is recorded in SUBJECT MATTER.

Creator Identity

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.

DISCUSSION and GUIDELINES

Required: Record the name of the creator of the work. This subcategory indexes the DESCRIPTION category; repeat it for every creator in the DESCRIPTION for the work at hand.

Ideally, this should be a link to the PERSON/CORPORATE BODY AUTHORITY, where a full record containing the creator's variant names and biographical information will be stored and available for retrieval. See the PERSON/CORPORATE BODY AUTHORITY for guidelines in constructing personal names.

TERMINOLOGY/FORMAT

Authority: Control this subcategory with the PERSON/CORPORATE BODY AUTHORITY, which can be populated with names from the ULAN, Canadiana Authorities, LC Name Authorities, and Yale British Artists. Consult AACR for general guidelines regarding the formatting of names.

RELATED CATEGORIES and ACCESS

The characteristics of creators, particularly their names, dates, places of activity, and national and cultural associations, are primary tools that researchers use to locate corpora for further study, and they must be accessible through the authority. That is, all subcategories recording the artists' names and biographical information may be stored in an authority file; CREATOR IDENTIFICATION. The subcategories that define the identity of the creator are primary access points. Subcategories in the authority should be accessible in combination with other subcategories that pertain strictly to the work. A researcher may wish to identify all works of a particular type created by a named artist, such as all monotypes by Degas where the subject is dancers, or all works that are the product of a particular culture during a particular time period, such as "all carvings dating from 950 to 1000 CE where the creator is Mayan."

Corporate bodies may have hierarchical administrative structures, and this may be important for access and should be accommodated in the authority CREATOR IDENTIFICATION. For example, works may be created by *Feature Animation* , which is a part of *Disney Studios*, which in turn is part of *Walt Disney Company*. Also, corporate bodies and other groups of individuals may be related to single individuals, as a workshop or architectural firm should be related to its members. Groups of individuals or corporate bodies may be related (non-hierarchically) to other corporate bodies; for example, the architectural firm *Adler and Sullivan* succeeded *Dankmar Adler and Company*. Likewise, single individuals may be related to other single individuals, as a master is related to a student, or a father is related to a daughter. All such relationships should be accommodated in the authority.

Creation Date

DEFINITION

A concise 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.

DISCUSSION and GUIDELINES

Required: Record a year, a span of years, or a phrase that describes the specific or approximate date associated with the creation, design, production, presentation, performance, construction, or alteration of the work or its components. Include nuance and expressions of uncertainty, as necessary.

When the exact date of the creation of a work unknown or uncertain, record an expression of approximate dates, whether a period of a few years or a broad period. For example, the display CREATION DATE *created 1859/1862* expresses that Eugéne Cavelier created the print *View of Fountainbleau Forest in the Mist* [6] sometime during those years. Dates can be qualified with terms like *ca., about, before,* or *after* (e.g., *after 1611* or *ca. 830 BCE*).Expressions such as *late Mayan, Medieval, papacy of Leo X, first half 16th century,* or *5th-4th centuries BCE* would describe broader ranges of approximate dates.

Specificity
Record the date with the greatest level of specificity known, but expressed in a way that conveys the correct level of uncertainty or ambiguity to the end user (e.g., *ca. 1820*). See also *Uncertainty* below.

Record the year of completion, if known (it is relatively rare that a work will be begun and completed in one sitting, such as a painting *en plein air*). Dates inscribed by artists on paintings or sculptures generally are the date of completion.

Alternatively, for works such as architecture that are created over a period of time, record the span of time during which the work was constructed.

The date will be assumed to be the year of completion or a span indicating the period of creation or construction. If the date expressed is not the year of completion or a span of time during which creation took place, or if the date may otherwise may be ambiguous, explain it. For example, the dates for Lorenzo Ghiberti's bronze doors for the *Baptistery* in Florence may be expressed as the following: *completed 1403-1424, after winning the design competition in 1401*.[7]

Multiple dates: When it is known that different activities in the creative process took place at different times, indicate this. Indicate when the date of design and production are separated by a period of time (e.g., *negative: 1875, print: 1904* or *designed 1743, cast 1751*). Explain when a work has been revised (e.g., for a sculpture: *1372, reworked 1377-1379*). Indicate when a manuscript has been illuminated during one period and bound in another [Figure 31]. Note that dates on prints are often the date when the plate was completed (which is typically inscribed on the plate), not the date when the print was pulled. Dates of a photographic negative and the prints made from it can differ widely (e.g., negatives, such as those of Ansel Adams, are often reprinted, expressed as the following: *printed in 1983 from a negative dating ca. 1960*).

Performance art and installations: Performance art or happenings may require a date more specific than the year; they may have taken place on a specific day and time of day. Ephemeral street art or installations, may have a finite range of dates associated with their existence (e.g., *installed 12 November 1978-31 January 1979*).

Architecture: Architecture is typically created over a span of years and may include the date of design and the span of time required for construction (e.g., *designed late 14th century, constructed 1410-1486*). Indicate when architectural structures have been created in multiple building campaigns during different

periods of time. Note that dates recorded in documents associated with architecture could be either the date of the laying of the cornerstone or the date the structure was dedicated.

Albums and groups: Albums of works may contain works with multiple dates (e.g., for an album of drawings, *drawings date ca. 1550-1777, compiled 1789-1796, rebound with additions 1891*).Groups of works commonly contain items created over a period of time. For the group, record a) the inclusive, b) the bulk dates, and/or c) the coverage dates. *Inclusive dates* (also called *span dates*) are the years of the earliest and latest dated works in the group (e.g., for a folder of drawings, *1911-1951 (inclusive dates)*). *Bulk dates* are the years representing the earliest and latest dates for the most important or principal body of items in the group. There may be multiple sets of bulk dates for any group (e.g., *1914-1918 and 1939-1945 (bulk dates)*). *Coverage dates* are the date range for the subjects contained in the archival materials, particularly when the subjects do not correspond to the dates when the group or series was created. For example, a series created in the 1970s about the 1941 attack on Pearl Harbor would have a coverage date of 1941 and inclusive dates of 1970-1979 (e.g., *1941 (coverage), 1970-1979 (inclusive dates)*). Indicate in CREATION DATE if the dates are inclusive, coverage, or bulk dates (index it in QUALIFIER).

Form and syntax
If a specific date is known, record the year. If a span of dates is applicable (as when a work was completed over several years), record the year beginning the span, dash, and the year ending the span.

Use natural word order. Do not capitalize words other than proper nouns or period names. Avoid abbreviations, except with *ca.* (for "circa"), the numbers in century or dynasty designations (e.g., *17th century*), and BCE and CE. Include all digits for both years in a span; for example, with four-digit years, do not abbreviate the second year (e.g., record *1780-1795*, NOT *1780-95*).

Use ordinal numbers (e.g., *17th*) and Arabic numbers (e.g., *1959*), as appropriate.

Express words and phrases in the language of the catalog record (English in the United States), except in rare cases where no English-language equivalent exists or where the foreign term is most commonly used (e.g., with the name of a period). Use diacritics as required.

Calendar
Use the proleptic Gregorian calendar (the calendar produced by extending the Gregorian calendar to dates preceding its official introduction). If dates are expressed according to systems other than the Gregorian calendar (such as Julian, Napoleonic, or Islamic calendars), this fact should be clearly designated (e.g., *1088 AH (1677 CE)* notes the year in the Islamic calendar with the year in the Gregorian calendar (Common Era) in parentheses).[8]

BCE, CE, Before Present
Use *BCE* (Before Common Era) to indicate dates before the year 1 in the proleptic Gregorian calendar. For dates after the year 1, generally do not include the designation *CE* (Current Era), except where confusion may occur because a) the span of dates begins BCE and ends CE (e.g., *75 BCE-10 CE*) or b) the date is within the first few centuries of the Current Era. Do not use *BC* (Before Christ) or *AD* (Anno Domini). For very ancient works, artifacts, and in certain other disciplines where BCE is not appropriate (e.g., in Precolumbian studies), use the phrases *years ago* or *before present* to reflect your source's indication of age relative to the present rather than an absolute date. Do not abbreviate these designations (e.g., do not use *y.a.* or *B.P.*).

Uncertainty
If the specific year or span is not known, use modifiers to record dates with the greatest accuracy known (e.g., *probably 1514* or *ca. 1735*). In the guidelines below, the conventions are arranged from greatest level of accuracy to the least; use the greatest possible level of accuracy, based on the information at hand.

probably: If there is doubt among scholars regarding the date of a work, indicate this by using the word *probably* or a question mark.

or: If the date of a work is known to be one particular year or another, indicate this by using the word *or* (e.g., *1876 or 1886)*.

ca.: If the precise date is unknown, preface the year with *ca.* (for "circa") or *about* (e.g., *ca. 830 BCE*). If *ca.* is used with a span of dates, repeat it as necessary to indicate whether it applies to the beginning year, the ending year, or both years of the span (e.g., *ca. 1815-ca. 1825*). Preface centuries or other broad dates with *ca.* as needed (e.g., *ca. early 1st century CE*).

about: For very ancient works, use the word *about* rather than *ca.* (e.g., *about <x> years ago* or *about <x> years before present*, etc.).

before, after: When an exact date is unknown, express dates relative to a *terminus ante quem* or a *terminus post quem* (meaning date *before which* and date *after which*), if appropriate, using the words *before* or *after* (e.g., *after 1611*).

spans: When an exact date is unknown, record the span of years during which the creation took place, if appropriate. Distinguish between a) the span indicating that a precise date is unknown, but the work was created at some point during the span (e.g., *1735/1745*), and b) the span that is known, during which the creation process took place over a number of years, as with architecture (e.g., *constructed ca. 1435 - ca. 1560*). When necessary to avoid ambiguity, clearly describe the meaning of the date.

Dash vs. forward slash: A dash or forward slash may be used in the following ways, provided it will be clear to the user what is meant. Use the dash to indicate a span during which a work was made, as when a building was constructed over several years (e.g., *ca. 1435 - ca. 1560* means that construction took many years, from ca. 1435 to ca. 1560). Use the forward slash (meaning "between") when a specific date is not known, to indicate a span that contains some year or years when the work was made (e.g., for a bowl, the date *1735/1745* means the precise date is uncertain, but creation occurred sometime between 1735 and 1745).

decades, centuries: When the exact date is unknown, indicate the date to the nearest decade or century, when appropriate. Do not use an apostrophe with decades (e.g., *1890s*, NOT *1890's*). Qualify decades or centuries with *early, mid-,* and *late,* as warranted.

period, era: If no more precise date is known, you may express dates according to a named period, dynasty, or ruler's reign, if appropriate (e.g., *late East Gravettian*). The periods may be divided into early, middle, or late. EARLIEST and LATEST DATES for retrieval (discussed below) should be based on dates applicable for that period, if no more specific date for the work is known. In some cases, the period named in CREATION DATE may be the same as the period recorded in STYLE or CULTURE. If you include the years of the period or era in the display CREATION DATE, put the years in parentheses, to distinguish them from dates for the actual object (e.g., *Ming (1368-1644)* indicates that the Ming dynasty existed between those dates); if you have a closer approximation of date for the object, include that date instead (e.g., CREATION DATE = *ca. 1610*, instead of CREATION DATE = *Ming (1368-1644))*, and record *Ming* as the STYLE.

contemporary: If no more precise date is known for a contemporary work, other than that the artist is still or has recently been active, for CREATION DATE record *contemporary* rather than *21st century*.

no date: Do not use *n.d.* (for "no date"). Do not leave the date fields blank. If a date is uncertain, determine a possible date range based on available information, including the dates of other art works, associated historical events, or the birth and death dates of the artist (e.g., unless the work was completed after his or her death, the death date of the artist would be the *terminus ante quem* for the work he or she created).

TERMINOLOGY/FORMAT

Free-text: This is not a controlled field. Maintain consistent capitalization, punctuation, and syntax where possible. Index the dates in the controlled EARLIEST and LATEST DATE subcategories.

RELATED CATEGORIES and ACCESS

The indexing fields, EARLIEST DATE and LATEST DATE, should indicate the broadest span relevant for the free-text CREATION DATE (e.g., for CREATION DATE = *ca. 1820,* EARLIEST = *1815,* LATEST = *1825*; EARLIEST DATE and LATEST DATEshould not be visible to the end user, but should be employed only for retrieval). DATE QUALIFIER may be used to index which for part of the work the CREATION DATE applies. For groups, an indication of whether the dates represent *bulk, coverage,* or *inclusive* dates may be indexed with the DATE QUALIFIER subcategory.

Researchers need to search for works created in a certain year, such as *1716*; they also need to search for all works created on any date within a range of years, such as *between 1550 and 1600.* Ranges of dates implied by descriptive phrases, such as *8th century, reign of George III,* or *before 1273 BCE*, must be accessible, i.e., through EARLIEST and LATEST DATES.

Object/Work Culture

DEFINITION

The name of the culture, people, or nationality from which the work originated.

DISCUSSION and GUIDELINES

Optional: Record the name of the tribe, band, ethnic group, linguistic group, cultural group, civilization, religious group, nation, country, city-state, continent, or general region from which the work originated, as indicated in authoritative sources.

Form and syntax
Capitalize terms for culture and nationality. Avoid abbreviations. Generally use the adjectival form of a proper noun for a culture, region, nation, or continent (e.g., *Pre-Columbian, Celtic*). In rare cases, when there is no commonly used adjectival form for a term, use the noun form (e.g., *Asia Minor*). Use terms in the language of the catalog record (English in the United States), except in cases where no exact English-language equivalent exists (e.g., *Canaliño*). Use diacritics as required.

For a group of items, include all the cultures represented in the group. If there are too many to list them all, include the most important or the most typical cultures evident in the group.

Uncertainty
When in doubt about which specific culture or nationality produced a work, choose a broader concept of which you are certain (e.g., use the broader *Western Sudanese* if it is uncertain if the culture is *Dogon* or *Bamana*).

TERMINOLOGY/FORMAT

Authority: Control this subcategory with the GENERIC CONCEPT AUTHORITY, which can be populated with terminology from the Styles and Periods facet of the AAT.

RELATED CATEGORIES and ACCESS

Given that the culture that produced the work is nearly always the same as the creator's culture, it will often be unnecessary to record the culture that produced the work in the CULTURE subcategory, provided that there is a link to the PERSON/CORPORATE BODY AUTHORITY where culture or nationality is recorded, and provided that unknown artists (e.g., *unknown Sioux*) are recorded in the authority and linked to the CREATION - CREATOR subcategory of the object/work record.It is recommended to record unknown creators in the CREATION - CREATOR subcategory. However, the local practice of some institutions differs: In such cases, if the creator of the work is unknown and the CREATOR subcategory is left empty, CULTURE would be required for works produced by unknown creators.

Because a culture may have a recognizable style, the terminology used in CREATION - CULTURE may also be recorded in the STYLE category.

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.

DISCUSSION and GUIDELINES

Optional: Record a style, historical period, group, movement, or school whose characteristics are represented in the work being cataloged. Derive this information from scholarly or other authoritative sources. There may be multiple styles, periods, groups, or movements represented in a single art work.

For the purposes of cataloging, note that a century is not considered a *period*; do not record centuries in this subcategory. Use the CREATION DATE subcategory for recording centuries, if appropriate (e.g., *14th century*).

Specificity
Use the most specific term applicable; the link to the authority should provide access to the record via broader terms. For example, use the specific terms *Comnenian* or *Palaeologan* rather than *Byzantine*, if appropriate and if known. When in doubt regarding the specific style, period, group, or movement to which a work belongs, choose a broader term about which you are certain (e.g., use the broader term *Roman* if it is uncertain whether the period is *Monarchic* or *Early Imperial*).

For a group of items, include all the styles represented in the group. If there are too many to list them all, include the most important within the context of the group or the most typical styles evident in the group.

Note that terms referred to as *styles* or *periods* that are used to separate the work of a particular artist into distinct groups, such as Picasso's *Rose Period* or *Blue Period*, are outside the scope of discussion in this category. Such terms so specific that they have little relevance beyond the study of one artist's *oeuvre*; therefore, it is not recommended to record such terms in this category.

Form and syntax
Generally use the adjectival form (e.g., *Byzantine, Constantinopolitan, Medieval, Impressionist*), but nouns or gerunds that are used as adjectives may be recorded, if appropriate (e.g., *Early Bronze Age, Orientalizing*). Alternatively, the noun form (e.g., *Impressionism* rather than *Impressionist*) may be used to accommodate local practice, provided it is done consistently. Capitalize terms for styles and periods, except in rare cases referring to very broad designations (e.g., *protohistoric*); use capitalization as indicated in your source (e.g., the *AAT*). Avoid abbreviations.

Use terminology in the language of the catalog record (English in the United States), except in cases where no exact English-language equivalent exists (e.g., *Ch'ien-lung*). Use diacritics as required.

TERMINOLOGY/FORMAT

Authority: Control this subcategory with the GENERIC CONCEPT AUTHORITY, which can be populated with terminology from the controlled vocabularies named below. An authority with hierarchical structure, cross referencing, and synonymous terms is recommended.

Sources of controlled terminology include the following: AAT (especially Styles and Periods hierarchy), the Index of Jewish Art, or Villard's *Système déscriptif des antiquités classiques*.

RELATED CATEGORIES and ACCESS

If the style term refers to a culture, repeat the information in CREATION-CULTURE, if appropriate (e.g., *Pre-Columbian*). If the style is defined by a medium or technique, repeat the information in MATERIALS

AND TECHNIQUES (e.g., *Black-figure*). When the style term refers directly or indirectly to a technique (e.g., *Neo-Impressionist*), include the techniquein MATERIALS AND TECHNIQUES(e.g., *pointillism*). If the style term refers explicitly or implicitly to the subject or other thematic or visual content of the work, repeat the information in SUBJECT MATTER (e.g., *Animal Style*). If the style term refers to a geographic or geopolitical entity, repeat the information in the CREATION-PLACE/ORIGINAL LOCATION or other appropriate location subcategory (e.g., *French Provincial*). If the style or period term refers to the reign of a ruler or to a dynasty, repeat the information in CREATION - COMMISSIONER, as appropriate (e.g., *Hadrianic*).

Dimensions Description

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.

DISCUSSION and GUIDELINES

Required: Record a prose description of the dimensions, or construct a display by concatenating information from controlled fields. Include 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. As appropriate, include the scale of the work or the number of the parts of a complex work, series, or collection.

Form and syntax
Include measurements in both metric units and US Customary Units (*inches, feet*), if possible. Record dimensions height by width by depth (if appropriate) (e.g., *198 x 233 x 82 cm (78 x 91 3/4 x 32 1/4 inches)*). The orientation is thus implied in the description of the dimensions: for example, dimensions of a painting of vertical orientation [Figure 8] is implied in *92 x 72 cm (36 1/2 x 28 3/8 inches)*. Use standard codes for metric units (e.g., *cm* for *centimeters*). Spell out *inches* and *feet*. Consult the examples above for syntax.

In addition to the values and units of measurements, include explanatory text as necessary to clarify what the dimensions mean. For example, to express the dimensions of a Greek vase [Figure 9], the diameter of various parts may be indicated (e.g., *48.3 cm (height) x 28.1 cm (diameter of mouth), 27.2 cm (diameter of body)*). The information contained in this description should be indexed in other subcategories, including MEASUREMENTS - DIMENSIONS and MEASUREMENTS - SHAPE. Historical units of measurement, such as *braccia*, may be included in the description; however they should be translated into modern equivalents for indexing.

Measurements for various types of work
The characteristics of various works may require different kinds of dimensions. For example, when measuring a coin, weight is as important as diameter. For a painting, however, height and width are often sufficient. For a video or film, running time or length is the most important measurement. [1] "Structural dimensions," such as warp and weft, textile or wallpaper pattern repeats, the spacing of chain lines on a piece of paper, or the weight of a piece of sculpture are also important.

Approximate indications of size should be accommodated. "Sight" measurements (estimated measurements judged by eye) may be taken in situations in which a work cannot be accurately measured, such as a framed pastel or a ceiling fresco. When a set of dimensions is approximate or needs to be qualified in other ways, this should be indexed in MEASUREMENTS - DIMENSIONS - QUALIFIER.

It is important to note the overall dimensions; however, a work may have several other relevant sets of dimensions that are also important to record. When measuring a manuscript, for example, the dimensions of the volume, the page, and the text block could be indicated, and the number of lines on the page could be counted. The dimensions of each could be indicated in separate occurrences of the set of subcategories of DIMENSIONS. Appropriate values entered into the EXTENT, TYPE, and UNIT subcategories identify the kind of dimension given.

TERMINOLOGY/FORMAT

Free text : This is not a controlled field. Use consistent format and syntax when possible. It is recommended to index the display measurements by using the subcategories below. The dimensions, size, shape, scale, format, or storage configuration of the work, including volume, weight, area, or running time

should be indexed in the subcategories below, if possible. If multiple parts of the work are measured, repeat the set of subcategories below.

RELATED CATEGORIES and ACCESS

Researchers may want to find objects of similar sizes to reconstruct disassembled objects, for example, a sketchbook or an altarpiece.

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.

DISCUSSION and GUIDELINES

Optional: Record terms indexing the technique used to create the work or implements used to carry out the technique and apply media. It is optional, but highly recommended, to record the matter, materials, or substances utilized in creating the work of art or architecture, and the methods by which materials are utilized in creating art or architecture, particularly when the process or technique is not apparent from the materials used. For example, if paint was applied by a technique other than *painting*, it is more important to record that technique than if paint were applied by painting. If the implement is not apparent from the materials used, record the implement (e.g., if oil paint is applied with a palette knife rather than the more typical paint brush, it would be especially important to record *palette knife*).

Index all techniques, implements, media, and supports used to create the work by repeating this subcategory.

Specificity
Use the most specific terms that are appropriate (e.g., use *gluing* rather than the more general *adhesion*, if known; use *stylograph* rather than the more general *pen*, if known). The identification of materials is sometimes a matter of dispute which may require a technical examination. Uncertainty must be accommodated (e.g., *probably oil* and *tempera on canvas*) in Materials/Techniques Description.

Form and syntax
For materials and implements, typically use singular nouns. For techniques, use terms in the gerund or noun form according to need and usage (e.g., *abrasion, tuning, weaving, glassmaking, cartography, wattle and daub construction*). Do not use abbreviations. Use lower case except when the term includes a proper noun. Do not use brand names unless the process is known exclusively or primarily by that term. For English-language records, use terms in English except where the concept is known by a term in another language; use diacritics as appropriate (e.g., *décollage*).

Given that materials may be fashioned, formed, or applied to a work of art or architecture in many different ways, with greatly varying results, an identification of the processes or techniques used by an artist or architect is important in understanding the work and how it was created. The identification of an artist's techniques may involve conjecture and opinion. A technical analysis may be necessary in order to identify a particular process or technique. Identification of process or techniques, printmaking or photography, is a skill that requires connoisseurship or technical analysis. The process by which an object, work, or image was created may not be known or may be under dispute.

TERMINOLOGY/FORMAT

Authority: Control this subcategory with the GENERIC CONCEPT AUTHORITY. Sources of controlled terminology include the following: AAT (especially the Materials hierarchy, Processes and Techniques, and Tools and Equipment hierarchies), *Revised Nomenclature*, ACRL/RBMS Binding Terms, CRL/RBMS Paper Terms, the Index of Jewish Art, and the British Archaeological Thesaurus.

Full list of MODS top-level fields

titleInfo
name
typeOfResource
genre
originInfo
language
physicalDescription
abstract
tableOfContents
targetAudience
note
subject
classification
relatedItem
identifier
location
accessCondition
part
extension
recordInfo

Definitions of selected MODS fields

Subelement: <title>

Definition	A word, phrase, character, or group of characters that constitutes the chief title of a resource, i.e., the title normally used when citing the resource.
Attributes	lang; xml:lang; script; transliteration
Subelements	None

Guidelines for Use

Each element should follow the subelement for which it is appropriate (e.g., a part name or number may follow the title or the subtitle depending upon the situation). <namePart> subelement includes all parts of a title not covered by the other subelements of <titleInfo>.

Dates may be recorded here only if considered part of the title (e.g., a date in a uniform title). (Publication dates are included under <originInfo>.)

For parallel titles (i.e., equivalent titles in different languages), use separate <titleInfo><title> elements with *type* attribute equal to "translated" for each parallel title.

For non-collective titles by the same author (i.e., separate titles with no inclusive title for the collection), use separate <titleInfo><title> elements with no *type* attribute.

Element Description

Attributes

lang; xml:lang; script; transliteration

See the Attributes used throughout the schema for description for each.

Subelements

There are no subelements for <title>.

Top-level Element: <typeOfResource>

Element	**<typeOfResource>**
Definition	A term that specifies the characteristics and general type of content of the resource.
Attributes	collection; manuscript; usage; displayLabel; altRepGroup
Subelements	None

GUIDELINES FOR USE

Information in <typeOfResource> is about the original item. For example, in the case of a digitized photograph, <typeOfResource> would apply to the analog original; in born-digital materials, it would apply to the original digital format.

This element includes a high-level type that categorizes the material in a general way using an enumerated list of values. More specific typing is done in the <genre> element.

The attributes *collection* and *manuscript* are associated with a specific value used in <typeOfResource>. For example, a MODS object that consists of a collection of maps with associated text would be represented by two instances of <typeOfResource>. The first would be "cartographic" with attribute *collection*="yes", and the second would be "text" (with no attribute).

Values for <typeOfResource>

The following values may be used:

- **text** – Resources that are basically textual in nature.
- **cartographic** – Includes maps, atlases, globes, digital maps, and other cartographic items.
- **notated music** – Graphic, non-realized representations of musical works, both in printed and digitized manifestations that represent the four components of musical sound: pitch, duration, timbre, and loudness.
- **sound recording** – Used when a mixture of musical and nonmusical sound recordings occurs in a resource or when a user does not want to or cannot make a distinction between musical and nonmusical.
- **sound recording-musical** – Used when a resource is predominately a musical sound recording.
- **sound recording-nonmusical** – Used when the sound recording is nonmusical in nature.
- **still image** – Includes two-dimensional images and slides and transparencies.
- **moving image** – Includes motion pictures and videorecordings, as well as television programs, digital video, and animated computer graphics—but not slides and transparencies. It does not include moving images that are primarily computer programs, such as computer games or computer-oriented multimedia; these are included in "software, multimedia".
- **three dimensional object** – Includes man-made objects such as models, sculptures, clothing, and toys, as well as naturally occurring objects such as specimens mounted for viewing.
- **software, multimedia** – Appropriate for any electronic resource without a significant aspect that indicates one of the other <typeOfResource> categories. It includes: software, numeric data, computer-oriented multimedia, and online systems and services.
- **mixed material** – Indicates that there are significant materials in two or more forms that are usually related by virtue of their having been accumulated by or about a person or body. Mixed material includes archival fonds and manuscript collections of mixed forms of materials, such as text, photographs, and sound recordings.

Element Description

Attributes

collection

Definition
A made-up multipart group of items that were not originally published, distributed, or produced together.
Application
This attribute is used as *collection*="yes" when the resource is a collection. It may also be applied to electronic resources that are collections in the sense of a made-up multipart group of items. If there are multiple resource types within the collection, these should be enumerated in separate <typeOfResource> elements.

manuscript

Definition
A resource that is written in handwriting or typescript.
Application
This attribute is used as *manuscript*="yes" when a collection contains manuscripts and is considered generally to be manuscript in nature, and for individual manuscripts.

usage

Definition
Strength of the form vis-a-vis the resource.
Application
This attribute is used with *usage*="primary" when the main form of the resource is specified in the element.

altRepGroup; displayLabel

See the Attributes used throughout the schema for descriptions of each.

Subelements

There are no subelements for <typeOfResource>.

Top-level Element: <name>

Element	**<name>**
Definition	The name of a person, organization, or event (conference, meeting, etc.) associated in some way with the resource.
Attributes	type; authority; authorityURI; valueURI; usage; displayLabel; nameTitleGroup; altRepGroup; xlink; ID; lang; xml:lang; script; transliteration
Subelements	**<namePart> <displayForm> <affiliation> <role> <description>**

GUIDELINES FOR USE

<name> is a container element that contains all subelements related to name information.

Role values are used to indicate the particular relationship between the name and the resource. Some implementors have used the <role> subelement with the value "creator". to retain the concept of main entry.

In addition to describing creators, <name> is used as a subelement of <subject>. For names used as subjects, see the <subject> section of the guidelines.

A name may be linked to a uniform title in the record using the *nameTitleGroup* attribute. A name may be designated as the citation or "main" entry name using the *usage* attribute.

Element Description

Attributes

type

Definition
Optionally, indicates what type of name is recorded.
Application
The following values may be used with type:

- **personal** – Indicates the name is that of a person.
- **corporate** – Indicates the name is that of a company, institution, or other organization.
- **conference** – Indicates the name is that of a conference or related type of meeting.
- **family** – Indicates the name is that of a family.

authority

Definition
The controlled list from which the value is taken.
Application
Record the name of the authoritative list used, if applicable, e.g. *authority*="naf". The Library of Congress maintains a list of authority files: Name and Title Authority Source Codes.

authorityURI

Definition

A URI uniquely identifying the vocabulary from which the controlled term has been selected, as assigned by the body responsible for the maintenance of the vocabulary.

<u>Application</u>

URIs identifying authorities may or may not be dereferenceable to human- or machine-readable information on the authority file, controlled vocabulary, or thesaurus.

valueURI

<u>Definition</u>

A URI uniquely identifying the term or controlled value from a vocabulary, as assigned by the body responsible for the maintenance of the vocabulary.

<u>Application</u>

URIs identifying terms may or may not be dereferenceable to human- or machine-readable records for the term.

usage

<u>Definition</u>

Use of the name in the resource description.

<u>Application</u>

This attribute is used with *usage*="primary" when when there are several names in a record and for citation purposes one is to be selected. This is useful for the designation of one name as the "main entry" (in MARC 21, 1XX) while other names are cited as added entries (in MARC 21, 7XX). The "primary" name would be used with the resource title for a citation, and also would be the name that would be associated with the uniform title when one is present.

nameTitleGroup

<u>Definition</u>

Provides an explicit link between a name and a uniform title when that is needed.

<u>Application</u>

The same value is assigned to this attribute for the two elements. This attribute is used to link names to uniform titles when the name-uniform title combination is an authority controlled heading.

altRepGroup; xlink; ID; lang; xml:lang; script; transliteration; displayLabel

See the Attributes used throughout the schema for descriptions of each.

Subelements

The following subelements are described below:

- <namePart>
- <displayForm>
- <affiliation>
- <role>
- <description>

Subelement: <namePart>

   Definition   The individual parsed parts that together make up the full name.
   Attributes   type; lang; xml:lang; script; transliteration
Subelements None

Guidelines for Use

The name itself is always contained in a <namePart> element. MODS allows for either breaking up parts of the name (given and family, for example) in different <namePart> elements or enclosing the entire name in one element. Use of the former method affords more control in sorting and display and should be used if the data is readily available. Either method is acceptable.

For greater interoperability, name elements should appear in the same order as in their authorized form (the authority cited in the <name> *authority* attribute). If no authority is used for personal names, last name or family name should appear first, followed by a comma, followed by first or given names.

Parsing can be used to indicate a date associated with the name, to parse the parts of a corporate name, or to parse parts of a personal name if desired.

Element Description

Attributes

type

Definition
Identifies which part of the parsed name is recorded in the <namePart>.
Application
When breaking a <name> element into constituent <namePart> elements, the *type* attribute should be used whenever applicable. The following values may be used with the *type* attribute:

- **date** – Used to parse dates that are not integral parts of a name. Dates that are part of a name, e.g. dates within a conference name, do not use this attribute to separate the date, since it is an integral part of the name string. The birthdate associated with a personal name, however, is not an integral part of the name but added to distinguish the name from others, so it does include a separate <namePart> with type="date". This attribute is not used when parsing the components of a corporate name.
- **family** – Used for the surname used to identify members of the same family.
- **given** – Used for a forename or first name.
- **termsOfAddress** – Used to record titles and enumeration associated with a name, such as Jr., II, etc.

lang; xml:lang; script; transliteration

See the Attributes used throughout the schema for description for each.

Subelements

There are no subelements for <namePart>.

Subelement: <dateCreated>

Definition	The date of creation of the resource.
Attributes	encoding; point; keyDate; qualifier; lang; xml:lang; script; transliteration
Subelements	None

Guidelines for Use

See <dateIssued> for the following information on recording dates: date structure, recording multiple dates, key date marking, and recording unknown date components.

If creation date is also the origination date (as in MARC 21 field 260 subfield $c), use the <dateIssued> element or repeat both <dateCreated> and <dateIssued>.

Element Description

Attributes

encoding; point; keyDate; qualifier; lang; xml:lang; script; transliteration

See the Attributes used throughout the schema for descriptions of each.

Subelements

There are no subelements for <dateCreated>.

Top-level Element: <genre>

Element	**<genre>**
Definition	A term or terms that designate a category characterizing a particular style, form, or content, such as artistic, musical, literary composition, etc.
Attributes	type; authority; authorityURI; valueURI; usage; displayLabel; altRepGroup; lang; xml:lang; script; transliteration
Subelements	None

GUIDELINES FOR USE

<genre> contains terms that give more specificity for the form of an object than the broad terms used in <typeOfResource>. The terms may be from a controlled list with a designation of the authoritative list used in the *authority* attribute, or it may be an uncontrolled term. If no authority is specified, it is assumed that the term is uncontrolled. For an example genre list, see MARC Genre Term List .

The <genre> element should be used to characterize the content of the resource rather than the resource itself which would be <form>.

Repeat this element as necessary.

Element Description

Attributes

type

Definition
Distinguishes different aspects of genre, such as class or style.
Application
Optional; use if desired to categorize the genre.

authority

Definition
The controlled list from which the value is taken.
Application
Use this attribute to indicate the controlled vocabulary used for the values in the <genre> element. Consult Genre/Form Code and Term Source Codes, for a list of possible controlled vocabularies and their source codes.

authorityURI

Definition
A URI uniquely identifying the vocabulary from which the controlled term has been selected, as assigned by the body responsible for the maintenance of the vocabulary.
Application
URIs identifying authorities may or may not be dereferenceable to human- or machine-readable information on the authority file, controlled vocabulary, or thesaurus.

valueURI

Definition
A URI uniquely identifying the term or controlled value from a vocabulary, as assigned by the body responsible for the maintenance of the vocabulary.
Application
URIs identifying terms may or may not be dereferenceable to human- or machine-readable records for the term.

usage

Definition
Strength of the genre vis-a-vis the resource.
Application
This attribute is used with *usage*="primary" when the main genre of the resource is specified in the element.

altRepGroup; lang; xml:lang; script; transliteration; displayLabel

See the Attributes used throughout the schema for descriptions of each.

Subelements

There are no subelements for <genre>.

Subelement: \<extent>

Definition	A statement of the number and specific material of the units of the resource that express physical extent.
Attributes	supplied; lang; xml:lang; script; transliteration
Subelements	None

Guidelines for Use

\<extent> may be used with electronic resources, e.g. for digitized collection of slides, to show how many slides constitute the resource.

Element Description

Attributes

supplied

Definition
An indication that the extent information did not come from the resource itself.
Application
This attribute is used as *supplied*="yes" when the extent information has been supplied from an external source, not from the resource.

lang; xml:lang; script; transliteration

See the Attributes used throughout the schema for descriptions of each.

Subelements

There are no subelements for \<extent>.

Subelement: <form>

Definition	A designation of a particular physical presentation of a resource, including the physical form or medium of material for a resource.
Attributes	type; authority; authorityURI; valueURI; lang; xml:lang; script; transliteration
Subelements	None

Guidelines for Use

Record the form of the digitized and analog original resources if such information will be useful. The <form> element should be used to characterize the resource itself rather than the content of the resource, which would be <genre>.

Either a controlled list of values or free text may be used.

Element Description

Attributes

type

Definition
May be used to specify whether the form concerns materials or techniques, for example:
<form type="material>oil paint</form>
<form type="technique>painting</form>
Application
There are no controlled values for the *type* attribute.

authority

Definition
The controlled list from which the value is taken.
Application
A list of possible authorities is available at Genre/Form Code and Term Source Codes maintained by the Library of Congress.

authorityURI

Definition
A URI uniquely identifying the vocabulary from which the controlled term has been selected, as assigned by the body responsible for the maintenance of the vocabulary.
Application
URIs identifying authorities may or may not be dereferenceable to human- or machine-readable information on the authority file, controlled vocabulary, or thesaurus.

valueURI

Definition
A URI uniquely identifying the term or controlled value from a vocabulary, as assigned by the body responsible for the maintenance of the vocabulary.
Application

URIs identifying terms may or may not be dereferenceable to human- or machine-readable records for the term.

lang; xml:lang; script; transliteration

See the Attributes used throughout the schema for descriptions of each.

Subelements

There are no subelements for <form>.

Full list of Qualified Dublin Core top-level fields

Title
Creator
Subject
Description
Publisher
Contributor
Date
Type
Format
Identifier
Source
Language
Relation
Coverage
Rights
(Audience)
(Provenance)
(Rights Holder)
(Instructional Method)
(Accrual Method)
(Accrual Periodicity)
(Accrual Policy)

Definitions of selected Qualified Dublin Core fields

Type

Label: Resource Type

Element Description: The nature or genre of the content of the resource. Type includes terms describing general categories, functions, genres, or aggregation levels for content. Recommended best practice is to select a value from a controlled vocabulary (for example, the DCMIType vocabulary). To describe the physical or digital manifestation of the resource, use the FORMAT element.

Guidelines for content creation:

If the resource is composed of multiple mixed types then multiple or repeated Type elements should be used to describe the main components.

Because different communities or domains are expected to use a variety of type vocabularies, best practice to ensure interoperability is to include at least one general type term from the DCMIType vocabulary in addition to the domain specific type term(s), in separate Type element iterations.

Examples:

Type="Image"
Type="Sound"
Type="Text"
Type="simulation"

Note: The first three values are taken from the DCMI Type Vocabulary, and follow the capitalization conventions for that vocabulary. The last value is a term from an unspecified source.

The item described is an *Electronic art exhibition catalog:*

Type="Image"
Type="Text"
Type="Exhibition catalog"

Note: The first two values are taken from the DCMI Type Vocabulary, and follow the capitalization conventions for that vocabulary. The last value is a term from an unspecified source.

The item described is a *Multimedia educational program with interactive assignments:*

Type="Image"
Type="Text"
Type="Software"
Type="InteractiveResource"

Note: All values in this example are taken from the DCMI Type Vocabulary, and follow the capitalization conventions for that vocabulary.

Title

Label: Title

Element Description: The name given to the resource. Typically, a Title will be a name by which the resource is formally known.

Guidelines for creation of content:

If in doubt about what constitutes the title, repeat the Title element and include the variants in second and subsequent Title iterations. If the item is in HTML, view the source document and make sure that the title identified in the title header (if any) is also included as a Title.

Examples:

Title="A Pilot's Guide to Aircraft Insurance"
Title="The Sound of Music"
Title="Green on Greens"
Title="AOPA's Tips on Buying Used Aircraft"

Creator

Label: Creator

Element Description: An entity primarily responsible for making the content of the resource. Examples of a Creator include a person, an organization, or a service. Typically the name of the Creator should be used to indicate the entity.

Guidelines for creation of content:

Creators should be listed separately, preferably in the same order that they appear in the publication. Personal names should be listed surname or family name first, followed by forename or given name. When in doubt, give the name as it appears, and do not invert.

In the case of organizations where there is clearly a hierarchy present, list the parts of the hierarchy from largest to smallest, separated by full stops and a space. If it is not clear whether there is a hierarchy present, or unclear which is the larger or smaller portion of the body, give the name as it appears in the item.

If the Creator and Publisher are the same, do not repeat the name in the Publisher area. If the nature of the responsibility is ambiguous, the recommended practice is to use Publisher for organizations, and Creator for individuals. In cases of lesser or ambiguous responsibility, other than creation, use Contributor.

Examples:

Creator="Shakespeare, William"
Creator="Wen Lee"
Creator="Hubble Telescope"
Creator="Internal Revenue Service. Customer Complaints Unit"

Date

Label: Date

Element Description: A date associated with an event in the life cycle of the resource. Typically, Date will be associated with the creation or availability of the resource. Recommended best practice for encoding the date value is defined in a profile of ISO 8601 [Date and Time Formats, W3C Note, http://www.w3.org/TR/NOTE- datetime] and follows the YYYY-MM-DD format.

Guidelines for content creation:

If the full date is unknown, month and year (YYYY-MM) or just year (YYYY) may be used. Many other schemes are possible, but if used, they may not be easily interpreted by users or software.

Examples:

Date="1998-02-16"
Date="1998-02"
Date="1998"

Format

Label: Format

Element Description: The physical or digital manifestation of the resource. Typically, Format may include the media-type or dimensions of the resource. Examples of dimensions include size and duration. Format may be used to determine the software, hardware or other equipment needed to display or operate the resource.

Recommended best practice is to select a value from a controlled vocabulary (for example, the list of Internet Media Types [http://www.iana.org/ assignments/media-types/] defining computer media formats).

Guidelines for content creation:

In addition to the specific physical or electronic media format, information concerning the size of a resource may be included in the content of the Format element if available. In resource discovery size, extent or medium of the resource might be used as a criterion to select resources of interest, since a user may need to evaluate whether they can make use of the resource within the infrastructure available to them.

When more than one category of format information is included in a single record, they should go in separate iterations of the element.

Examples:

Title="Dublin Core icon"
Identifier="http://purl.org/metadata/dublin_core/images/dc2.gif& quot;
Type="Image"
Format="image/gif"
Format="4 kB"
Subject="Saturn"
Type="Image"

Format="image/gif 6"
Format="40 x 512 pixels"
Identifier="http://www.not.iac.es/newwww/photos/images/satnot.gif "
Title="The Bronco Buster"
Creator="Frederic Remington"
Type="Physical object"
Format="bronze"
Format="22 in."

Extent

Label: Extent

Term description: The size or duration of the resource.

Guidelines for creation of content:

Because the refinement Extent is used in a variety of situations, it generally consists of both a numeric value and a caption that is needed to interpret the numeric value. Best practice is to separate the numeric value and the caption with a space, whether the caption appears before or after the value.

Examples:

Extent="folio"
Extent="899 Kb"
Extent="21 minutes"

Medium

Label: Medium

Term description: The material or physical carrier of the resource.

Guidelines for creation of content:

Medium is generally used when the resource is of a physical nature, for instance a painting or model, where the physical carrier or material used is relevant to the user. For instance, if the resource is a movie on DVD, and is only available as a physical object, it should be described as such. If it is available digitally, for download or presentation on a website, its format would be reflected in the Format element. Note that, because of the physical nature of materials described with this refinement, the encoding scheme "IMT" is not valid for use with Medium.

Examples:

Medium="cotton fabric with sequins"
Medium="bronze on wooden pedestal"
Medium="oil on wood"

Some resources you might find helpful

Metadata formats discussed today

VRA Core	http://www.vraweb.org/projects/vracore4/
CDWA	http://www.getty.edu/research/institute/standards/cdwa/
CDWA Lite	http://www.getty.edu/research/publications/ electronic_publications/cdwa/cdwalite.html
LIDO	http://www.lido-schema.org
MARC	http://www.loc.gov/marc/
MODS	http://www.loc.gov/standards/mods/
Simple Dublin Core	http://dublincore.org/documents/dces/
Qualified Dublin Core	http://dublincore.org/documents/dcmi-terms/

Readings

Baca, Murtha, ed., with Tony Gill, Anne J. Gilliland, Maureen Whalen, and Mary S. Woodley. (2008) *Introduction to Metadata*. Online edition, version 3.0. http://www.getty.edu/research/publications/electronic_publications/intrometa data/index.html

Elings, Mary W. and Günter Waibel. (March 2007) "Metadata for All: Descriptive Standards and Metadata Sharing across Libraries, Archives and Museums." *First Monday* 12, no. 3. http://firstmonday.org/htbin/cgiwrap/bin/ojs/index.php/fm/article/view/162 8/1543

National Information Standards Organization (2004). *Understanding Metadata*. Bethesda, MD: NISO Press. http://www.niso.org/standards/resources/UnderstandingMetadata.pdf