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## VRA CORE 4.0 AND CCO

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The Visual Resources Association recently released two new metadata standards for the cultural heritage community, VRA Core 4.0 and *Cataloging Cultural Objects* (CCO). Core 4.0 is a set of metadata elements and XML encoding structure (similar to MARCXML), whereas CCO is a data content standard (similar to AACR and *Describing Archives: A Content Standard* [DACCS]). This workshop provided a general overview of these standards and demonstrated how they differ in their approach to cataloging a cultural object.

The first portion of the workshop was on *VRA Core 4.0* and was conducted by Trish Rose, Metadata Librarian at UCSD Libraries.

*VRA Core 4.0* begins with the cataloger determining what is unique about the object or image. The first question to ask is: What is being cataloged? Is it an object, image or collection? The terms "object" and "work" are meant to be equivalent. *VRA Core* defines work as a "unique entity" such as an object or event. Images are defined as visual representations of a work and represent views of people, places and things. A collection is an aggregate of a work or image records. Part of the challenge in cataloging this material is that there is no pre-existing catalog of cultural works for use by a copy cataloger, no title page or chief source of information and published information about the cultural works is largely scholarly opinion.

In establishing a record there are core elements to consider. These elements are record establishment, naming of the object, creator/agent information, physical characteristics, stylistic, cultural, and chronological, location and geography, subject and description, view, and others. This last element includes TextRef (name of the scholarly citation and the identifier from the citation), source, rights and class. The core elements were discussed in addition to the subcomponents, with a detailed description of each one.

For each element established, it is important to consider how an object/work

will be described and how it will index. This can best be illustrated by using an example of how one of the core elements is described and indexed:

- *Physical characteristics (Measurements)*

Measurements: Base 3 cm (H) x 36 cm (W) x 24 cm (D)

Indexed: value: 3; type: height; unit: cm; extent: base

- *Physical characteristics (Inscription)*

Inscription: On the foot, incised, ADOKIDES EPOESEN

Indexed: Position: on the foot, incised; text: ANDOKIDES EPOESEN;  
author: Andokides Painter

One of the reasons VRA released a new metadata standard was to give catalogers a method for recording general relationships between the records that represent varying aspects of a work or collection. In establishing a record one has to first decide if it is a work, image or collection and establish its record relationship. The relationships can be work to work, work to image, collection to work, or collection to image.

Citations for more information were presented, with the recommendation that a Google search using Getty crosswalk would provide a useful site description for metadata standards crosswalk between MARC, CCO and *VRA Core 4.0*, Dublin Core and others.

The next portion of the workshop focused on *Cataloging Cultural Objects* (CCO) and was presented by Elizabeth O'Keefe, Director of Collection Information Systems at Morgan Library & Museum. Cultural materials live in three different worlds: libraries, museums and visual resource collections. Libraries primarily use library data standards (e.g., MARC, AACR2, etc.) whereas the other two use local data standards.

In cataloging an art object, the information often has to be supplied. This can be accomplished by looking for it in legacy data, in documentation that may have accompanied the item or even by asking an expert for help.

The core elements in CCO are "subject", "class", "description", "physical characteristics", "stylistic" and "cultural", "chronological", "location and geography", "view", "object naming" and "creator". The first three of these were not covered in the workshop because of time constraints.

The element of "physical characteristics" involves material and techniques,

measurements, state and edition and other additional characteristics. Objects require a detailed description of medium, support, process or technique, implements used and precise measurement. CCO spells out how to handle the description and measurement that is appropriate to use for a specific object. The MARC 300 field is used for straightforward descriptions of objects and simple measurements, with the more complex ones entered in the 340 field and a 500 explanatory note.

Another component of "physical characteristics" is inscriptions. All markings and inscriptions found on objects require accurate transcriptions. As in other elements, CCO spells out the guidelines for recording this information. All markings and transcriptions are transcribed in the 562 field. Instead of being placed in the 245 field \$c, the creator of the inscription is entered as follows: 500 \$a formerly attributed to Poe; 562 \$a Inscribed in lower left, in black chalk: Poe.

The elements of "stylistic" and "cultural" are not recognized in AACR/RDA or in MARC. The cataloger can record these elements of an object in the 500 and 655 fields.

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500      $a Style: Gothic, Late.  
655 \7   $a Historical initials $x Gothic. $2 aat
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The "chronological" aspect of the element is recognized by AACR and RDA. Currently AACR instructs the cataloger to put the date for unpublished items in the publication field (260) and to bracket if it is not found in a prescribed source. With the upcoming *Resource Description and Access* (RDA) the date for creation will be placed in a new subfield, which can be used for published and unpublished items, and will de-emphasize brackets for unpublished material.

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AACR:   260 $c [1856]  
RDA:    260 $? 1856.
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Catalogers should use a general note (500) for explanations and sources of dates and include a 562 note to describe any dates appearing on the item.

The next element of discussion was "location and geography" The current location of an object is bibliographic information related to an object and is crucial for finding, identifying and selecting and is not data related to holdings. The current location should be paired with the Repository ID because it

provides a stable identifier for objects that are often in flux, no known creator or have non-distinctive titles. This is another instance of AACR not providing a place to put the data. The holdings record is inadequate because it is not directly searchable and for images it is reflecting the owner of the image, not the object. The Morgan Library practice at the moment is to put this information in 852 and 024 fields. Image catalogers may use the 533 field (location of originals/duplicates) for current locations, but there is no note field available for the repository id.

Examples:

852\\\$a Pierpont Morgan Library \$b Dept. of Seals and Tablets

024\\\$a Morgan Seal 210

533\\\$a Pierpont Morgan Library \$b Postal address \$c Country

Creation location has to do with where the object was created, not published. CCO provides some guidance, but this aspect of location is not required. This is another instance where the rules between AACR and RDA are changing. Currently AACR does not define this date type in the publication area and relegates it to a 500 note. With RDA (2.8.4) there will a new place of production subfield in the 260 which can be used for published and unpublished items.

Another core element in CCO is "view", but it only applies to images and not objects. It may include view description, view type, view dates (when taken), angle or perspective, interior or exterior and positional attributes. It is not recognized as an element in MARC, but might possibly be placed in a 500, 533 or 245 \$b.

One of the most important elements is "object naming" because without it, there is no record. It may refer to form, material or content. In AACR it may be given as a "general material designation" (in 245 \$h). That is a good location for it, but the currently-available GMDs are not very useful for art objects. It is also possible to put it in the 300 field, giving it a "special material designation" (SMD), but that is a poor location since it is not visible on a brief title list. The Morgan OPAC made a decision to use its own GMDs in local records, but catalogers do not enter these into OCLC.

Some recommendations being made by RDA for object/work type include:

- 1 broad content term for type and form of resource

- 1 broad carrier term for physical characteristics or media
- 1 specific carrier term for physical characteristics or media
- All fields repeatable, as needed

Implications for reproductions and surrogates means it will be possible to bring out content and carrier for both the original and the surrogate and this will be readily available information in the displays.

Titles in CCO are usually supplied and not transcribed and can change as the understanding of the item changes. CCO provides guidance on how to handle the many types of titles. Rule changes associated with titles are also being addressed. AACR assumes that all items are packaged the same way as published materials, therefore the transcription is to come from the title page or equivalent and what appears on the object, with brackets if it comes from somewhere else. RDA acknowledges that unpublished items are different and it is recommending the title come from the best source and brackets are not necessary if the item is not self-describing. The Morgan does not bracket titles for unpublished works and titles supplied by the artist are not necessarily adopted.

"Creator" information usually does not appear on the item; former attributions are important and should be included in the bibliographic record. CCO provides guidance on the many different types of creative responsibility and the many different types of names. Anonymous creators are usually referenced by adding a qualifier to the name of the known artist or referencing the creator as a culture/nationality/school (Anonymous, French School, 15th century). AACR and RDA do not recognize access points for anonymous creators, but MARC does define the subfield j for anonymous attribution information (i.e., 100 \$a Salvari, Francesco, \$d 1510-1563, \$j Workshop of). There are several reasons for tracing anonymous creators in the OPAC: long established practice, provides access points sought by users, files can be organized in a meaningful way, and it does not disrupt existing files.

The session closed with a sample MARC record from the Morgan Library reflecting the usage of CCO, which assisted in an understanding of how the standard is currently being applied.

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000 01608ckm 2200337 450
001 217583
005 20030204200702.0
007 kd |o
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008 021102s15uu xx 0 a ||| d  
024 8\_ |a IV, 22:2  
040 \_\_ |a NNPM |c NNPM  
100 \_\_ |a Salviati, Francesco, |d 1510-1563, |e attributed to.  
245 10 |a Male Torso |h [drawing].  
260 \_\_ |c [15--]  
300 \_\_ |a 1 drawing.  
340 \_\_ |b 5 3/16 x 6 1/16 inches (131 x 153 mm.) |c Red chalk on paper; verso:  
three perpendicular lines in pen and brown ink, set one inside the other, and  
ruled lines drawn with the stylus.  
500 \_\_ |a Watermark: ladder in an escutcheon.  
500 \_\_ |a Formerly attributed to Rosso Fiorentino, 1494-1540.  
545 \_\_ |a Florence 1510-1563 Rome  
561 \_\_ |a Charles Fairfax Murray, London; from whom purchased in 1910 by J.  
Pierpont Morgan (no mark; see Lugt 1509).  
562 \_\_ |a Inscribed on verso, at upper center, in graphite, "Rosso"; at lower  
center, in graphite, "J / 2".  
581 \_\_ |a Collection J. Pierpont Morgan : Drawings by the Old Masters Formed  
by C. Fairfax Murray. London : Privately printed, 1905-1912, IV, 22, repr.  
650 \_4 |a 15--.  
655 \_7 |a Drawings |x Italian |y 16th century. |2 aat  
655 \_7 |a Watermarks (Paper) |x Ladder in an escutcheon. |2 rbpap  
700 1\_ |a Rosso Fiorentino, |d 1494-1540, |e formerly attributed to.  
700 1\_ |a Murray, Charles Fairfax, |d 1849-1919, |e former owner.  
700 1\_ |a Morgan, J. Pierpont |q (John Pierpont), |d 1837-1913, |e former  
owner.  
852 \_\_ |a Pierpont Morgan Library |b Dept. of Drawings and Prints  
902 \_\_ |a MEC 802 AMG 1102 zp 2nd  
955 \_\_ |q DFFMIVN22C2