DELIVERABLE 5.1. DESCRIPTIVE MODELS FOR PHOTOGRAPHIC MATERIALS

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SEPIA DELIVERABLE 5.1 DESCRIPTIVE MODELS AND CURRENT APPLICATIONS
Introduction

More and more people are becoming aware of the fact that photographs can have a historical value. Increasingly, photographs are used not only as illustrations but also as individual documents that can be used for historical research. The recent breakthrough of the Internet has stimulated the need for images even more. The consequence of all this is that institutions are forced to get their collections accessible as soon as possible in order to keep up with growing visitors' expectations.

The old photographic collections are mostly organised by manual registers. It is often difficult to find a specific item because the information is very brief. The descriptions reflect the old way of using photographs. The negatives, and less frequently the positives, have a registration number and information about when the picture was taken, the photographer and the motif. It is, of course, not easy to put more information in the books or on the register cards. Finding the specific negative or photograph you are looking for is often a difficult job. The positives have mostly been put together in alphabetical order of the photographer’s name or in topographical order.

In the field of registration of photographs there has been a tradition that all objects should be registered on item level. There is nothing wrong with this goal, but it is sometimes hard to get there. Large quantities of photographic material combined with limited staff resources often force institutions to make priority choices. The problem is that a photograph that is not registered is not accessible, only if someone happens to remember that they have seen a certain motif and knows where it has been placed.

When computers and database programs appeared on the market many institutions realised there was an opportunity to use them as a tool to make their collections accessible. The advantages were obvious; computers can perform fast and easy cross-reference searches and they can improve accessibility to a collection considerably. In the beginning many institutions were just copying their manual register into the computer but they quickly realised that the descriptive aids were too limited to get a proper result from a search action.

The growing interest for historical photographic collections also resulted in the need for the register to illustrate other aspects of a photograph, for instance the technical aspects. This meant that existing registers had to be extended.

Automated database systems do not by themselves ‘give’ such a system or solution. If we want to control our collections we have to tell the system which information we want it to use. We also have to tell it how to organise the structure for this information. The aim of this workpackage is to provide a structure for registration and to develop a software tool to implement it.
Starting point of this first deliverable in SEPIA workpackage 5 are the findings of the survey on photographic collections in Europe, carried out in the framework of SEPIA 1. This survey, to which 141 European institutions (archives, libraries, museums) with photographic collections responded, showed that:

-Many institutions do not use a standard descriptive model to describe their photographic materials

-Institutions that do use a standard descriptive model often use different models

-Many institutions use descriptive models that can be applied to non-photographic materials as well

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1 Edwin Klijn and Yola de Lusenet, *In the Picture. Preservation and Digitisation of European photographic collections* (Amsterdam 2000), also available as PDF on the Internet: <http://www.knaw.nl/sepia/>
This first SEPIA WP 5 report is meant to find out:

- how institutions describe photographic materials
- what problems they have to cope with when describing photographic materials
- the circumstances institutions choose or do not choose a particular descriptive model to describe photographic materials

It contains an analysis of how the four most frequently mentioned, international descriptive models (ISAD, ISBD, MARC, AACR2) are used in relation to photographic collections. Furthermore analyses of other descriptive models are included: FOTIOS (a Dutch model designed exclusively for photographic materials), SKOPEO (a model used for the European Visual Archives project), the Dataelementkatalogen (Swedish Fotosekratariat and National Archive of Sweden) and the Feltkatalogen (a Norwegian model to describe collections of cultural-historical material, art objects, books and photographs). Each model will be introduced in brief, the elements of description will be summarised and a case study will be presented, to illustrate how it works in practice.

This report should be considered as a working document to help us design a set of data elements that are required (or optional) for an adequate description of a photographic item. It is based on existing online and off-line literature, working visits and email correspondence.

The case studies for this report were written by Torsten Johansson, Isabel Ortega García, Siv Bente Grongstad and Edwin Klijn. Overall research and editing was done by Edwin Klijn and Torsten Johansson.
ISAD

Name:
ISAD (G) - General International Standard for Archival Description

Version:

Organisation:
International Council on Archives/Conseil International des Archives

About:
General International Standard Archival Description (ISAD (G)) is a description standard that is aimed at and used by archives to catalogue their collections. The first version of ISAD (G) was developed by the International Council on Archives Ad Hoc Commission on Descriptive Standards was published in 1994. In 1996 ICA/DDS was transformed into the current Committee on Descriptive Standards, which undertook a revision of the 1994 version. This approved revision was adopted in September 1999 and published in 2000.

ISAD (G) offers "general guidance" for the preparation of archival description and can be used in conjunction with existing national standards or as the basis for the development of national standards. It consists of 26 elements, which can be divided into 7 groups:

- Identity Statement Area
- Context Area
- Content and Structure Area
- Condition of Access and Use Area
- Allied Materials Area
- Note Area
- Description Control Area

According to the official ISAD (G) Second Edition publication only 6 elements are considered to be essential for international exchange of descriptive information:

a. Reference code
b. Title
c. Creator
d. Date(s)
e. Extent of the unit of description
f. Level of description

The last element is also essential to understand the idea of multilevel description in ISAD (G). A fonds as well as a single photograph should be described within the same model, with a reference to each other, together constructing a hierarchy of descriptions. Four fundamental rules are mentioned for multilevel description:

1. Description from general to specific.
   The hierarchy should be from broadest to the more specific
2. Information relevant to the level of description.
   You should always provide information for the level that is being described
3. Linking of descriptions
   Every description should be linked to its next higher unit of description and identify the level of description
4. Non-repetition of information
   Give information that is common to the component parts. Do not repeat information at a lower level of description that has already been given at a higher level.

In order to facilitate exchange of ISAD (G) descriptive information Encoded Archival Description (EAD) has been developed. EAD, actively promoted by the Library of Congress and the American Society of Archivists, is a standard used for encoding archive and library finding aids in the form of a SGML DTD (Standard Generalised Mark-up Language Document Type Definition). Every ISAD (G) element of description has its own "tags" in EAD, which makes it easy to map from ISAD (G) to EAD. EAD is frequently used to provide cross-collection electronic access to collections described in ISAD (G).

Describing photographs in ISAD (G): London Metropolitan Archives

The London Metropolitan Archives (LMA) is the main archive repository for London wide institutions. It is the largest local authority record office in the United Kingdom and has archives from London local government organisations, hospitals, schools, businesses, charities and associations that are consulted by researchers - most of whom are private individuals. According to a recent visitor survey private individuals make up the greater part of the visitor population.

LMA holds about 2 million photographic items, almost half of it from the last 50 years, its collections consisting of a wide range of different photographic processes amongst which albumen, collodion, silver gelatin and carbon materials.

The photographic collection is only a small part of the 50 kilometres of archives. In LMA's general cataloguing programme half the collection is fully and finally catalogued, the other half done in draft. The collection is divided into two parts, streets in London and subjects. Streets consists of photographs of buildings etc. in named streets; subjects consist of a classification scheme (schools, hospitals, places of worship, transport, housing etc). As far as cataloguing goes the streets section has been given priority over the subjects. Both sections have equal numbers of users but because of name changes etc for London schools, hospitals and other institutions in the twentieth century it was easier to catalogue the more straightforward run of streets first.

The main reason for the LMA to choose ISAD (G) is that it is an approved international cataloguing standard, used by the LMA for all other materials. It also provides the possibility to exchange data within the archival community.

No specific adaptations have been made to apply the ISAD (G) rules. When describing photographs in ISAD (G) the Senior Archivist, Acquisitions, Cataloguing and Automation Charlotte Shaw mentions that it is not very strong on physical form. ISAD (G) also does not match with Dublin Core elements easily. Yet the advantage of having one model for all materials is of more importance than these relatively small inconveniences.

Edwin Klijn
Special thanks to: Charlotte Shaw, Senior Archivist, Acquisitions, Cataloguing and Automation, London Metropolitan Archives and Tim Harris, Senior Archivist, London Metropolitan Archives.

Based on email-correspondence 28-03-01 with Charlotte Shaw, Senior Archivist, Acquisitions, Cataloguing and Automation, London Metropolitan Archives.

For more information:
-Website: <http://www.cityoflondon.gov.uk>
-EVA-website: <http://www.eva-eu.org>

Literature:
- ISAD (G): general international standard description: adopted by the Committee on Descriptive Standards, Stockholm, Sweden, 19-22 September 1999 (2nd ed) ISBN 0-9696035-5-X. Issued also in French under the same title
- Official website Encoded Archival Description: [http://www.loc.gov/ead/ead.html](http://www.loc.gov/ead/ead.html)
- Pitti, Daniel V., 'Encoded Archival Description. An introduction and overview' in: D-Lib Magazine (November 1999), URL: [http://www.dlib.org/dlib/november99/11pitti.html](http://www.dlib.org/dlib/november99/11pitti.html) This article offers a short introduction to EAD. It contains some useful links to other online sources about EAD.
- Richmond, Lesley, ISAD(G) and the EAD- (Scottish Universities Special Collections and Archives Group (SUSCAG) 1996) URL: [http://www.archives.gla.ac.uk/suscag/conf1996/conf2d.html](http://www.archives.gla.ac.uk/suscag/conf1996/conf2d.html) This paper, delivered on the 1996 SUSCAG conference Making The Most Of Automation: A Seminar On Users' Requirements From IT Applications In Archives And Special Collections held at the British Academy, 26 September 1996, offers a very clear explanation about the relationship between ISAD (G) and EAD, with lots of examples.
- Richmond, Lesley, ISAD (G) and Meta-level Descriptions (Scottish Universities Special Collections and Archives Group (SUSCAG) 1996) [URL: http://www.archives.gla.ac.uk/suscag/conf1996/conf1e3.html](http://www.archives.gla.ac.uk/suscag/conf1996/conf1e3.html) Contains a general introduction to ISAD (G). The author advocates use of ISAD (G) on at least meta-level for (international) data exchange.
- Sillitoe, Paul, ISAD (G)- The guiding light? Issues in the use of ISAD (G) in the preparation of a repository guide (Scottish Universities Special Collections and Archives Group (SUSCAG) 1996) URL: [http://www.archives.gla.ac.uk/suscag/conf1996/conf1f2.html](http://www.archives.gla.ac.uk/suscag/conf1996/conf1f2.html) This paper, delivered on the 1996 SUSCAG conference Making The Most Of Automation: A Seminar On Users' Requirements From IT Applications In Archives And Special Collections held at the British Academy, 26 September 1996, is about the practical experiences of Oldham Archives Service with applying ISAD (G) to their collection. The author finds the minimal useful information of 5 data elements too limited and proposes to expand it with the elements administrative/biographical history and custodial history, scope and content abstract, arrangement and finding aids, diplomatic description, physical character and access conditions. This article is not specifically about cataloguing photographic materials in ISAD (G) but gives some examples of items that are difficult to catalogue in ISAD (G). What for instance if you have a collection of postcards that are interesting because of their illustrative value as postcards instead of the information they contain? Where to put the bibliographic description? In the "scope and content abstract" or the "contextual bibliographic history"? How to struggle with the fact that "standardisation does not allow for blurring and fudging"?
ISBD

Name: ISBD (G): General International Standard Bibliographic Description

Version: Revised edition 1992

Organisation: International Federation of Library Associations and Institutions (IFLA)

About:
The International Standard Bibliographic Description (ISBD) was developed in the late sixties and early seventies by the IFLA's Committee on Cataloguing. In 1971 the International Standard Bibliographical Description for Monographic Publications (ISBD(M)) was the first of the ISBDs. To provide a general framework for all the ISBDs ISBD (G) was published in 1977.

ISBD (G) lists "all the elements which are required to describe and identify all types of material which are likely to appear in library collections". It forms the basis for a number of special categories of materials, like for instance ISBD(ER) (International Standard Bibliographic Description for Electronic Resources) and ISBD (NBM) (International Standard Bibliographic Description for Non-Book Materials). ISBD (G) is not intended to be used directly to describe any item, but it aims to be the basis which national and/or international committees responsible for preparing codes of cataloguing rules can use.

The primary purpose of all of the ISBDs is providing stipulations for compatible descriptive cataloguing world-wide. It wishes to aid international exchange of bibliographic records between national bibliographic agencies and throughout the international library and information community. It aims to:

a. make records from different sources interchangeable
b. assist in the interpretation of records across language barriers, so that records produced for users of one language can be interpreted by users of other languages
c. assist in the conversion of bibliographic records to machine-readable form.

National bibliographic agencies in each country are encouraged to prepare the definitive record for each country and the definitive description containing all the mandatory elements set out in the specific ISBD.

For photographic materials it is recommended to use ISBD (NBM), the most recent version being the revised edition from 1987. It offers guidance with the interpretation of ISBD(G) in relation to photographic materials.

Describing photographs in ISBD (G): case: Biblioteca Nacional de España (Madrid)

The Biblioteca Nacional of Madrid is the head institution of the national librarian system in Spain. This library is directed to the needs of a very large public, but it is more focused on those of general researches.

The collections of the Biblioteca Nacional include all types of publications or printed material. Apart from its books and periodicals collections, it holds several sections that hold specific and special collections such as the Manuscript and Rare Books Collection, Music and

2 See also case Internation Institute for Social History about ISBD combined with MARC
Audiovisual Collection, Cartographic Collection, and the Drawings and Prints Collection (that includes two subsections such as the Photography Collection and the Ephemera Collection).

The amount of material held in this library is approximately as follows: Books - 6,000,000 vols.; Newspapers and magazines - 100,000 titles; Manuscripts - 30,000; Incunabula and Rare books - 203,000; Other printed materials such as brochures, postcards, posters, musical scores - 2,000,000; Sound recordings - 300,000; Maps - 200,000; Audiovisual material - 51,000; electronic supports - 53,000; Prints and Drawings - 145,000; Photographs - 1,500,000 (both photographic prints and negatives).

After several publication-deposit laws throughout recent history in Spain, each one with different degrees of success, it is since 1958 that both publishers and printers operating in the country have had a legal obligation to send at least one copy of each of their publications to the Legal Deposit Office (Depósito Legal) of the Biblioteca Nacional.

The Photographic Collection is held as a subsection in the Drawings and Engravings Collection Department and it holds around 600,000 prints from both the nineteenth and the twentieth century, and close to 700,000 negatives mainly from the twentieth century (the shown amount is corroborated by inventory). The collection covers a chronological period that spans from approximately the early 1850s to the last years of twentieth century. Most photographic and photomechanical processes developed during this large period are well represented in this collection.

The nineteenth century photographic print collection is made up of several thousand large portrait collections, albums of all kinds, books illustrated with early original photographs, photographic original collections and a large and diverse set of loose prints; as well as an important group of early photomechanical prints and serial productions. Albumen paper is, of course, the most abundant process represented in this group.

The negative collection is for the most part made up of twentieth century material and comprises the negatives of various commercial studios and press / propaganda civil war photography. Collodion negatives are not to be found in this collection, and most of the types of negatives to be found are gelatin emulsions on either glass plates or any of the many types of flexible supports (nitrate, acetate, etc.) used throughout the history of modern photography.

The Photographic Collection as a whole (prints + negatives) has its own monitored (controlled temperature-relative humidity) storage are in the Biblioteca Nacional building in downtown Madrid. Nitrate based negatives and other special photographic materials are kept in a segregated monitored areas in complete isolation (but in the same building).

The main problem related to the conservation/preservation of photographs is derived from the specific nature of some photographic materials, as is the case of our negatives on nitrate or acetate supports. BNE are still in need of a cold storage area for this type of material, and even when there have been several specific studies in the library on how to approach in practical terms the eventual implementation of a cold storage are in our building, it is still a pending challenge.

Around 2,000 persons a year use the Photographic Collection. Access to the collection is done through the Guide-inventory of the photographic collection published in 1989, as well as with the various lists we are producing as updates to this guide. BNE has few catalogued photographs in the computer system of the library, and even when some studies have been
done to put photograph references online, they are still studying the possibilities of the Marc system for the description and retrieval of photographic materials.

Most of the photographic prints collection have been described at the level of inventory, which already includes the main fields that are going to use for cataloguing; this allows to build a strategy for the next description level step, and it allows to determine the level of description necessary for each part of the collection, and it also gives information in relation of the tools needed to achieve a coherent catalogue (closed lists of terms, thesaurus, headings lists, etc.)

At the moment there are different levels of description defined, and they depend on the importance of a given set of the collection, on specific nature of the holdings, as well as on those defined by the general requests of our users.

The negative collection is in the process of being fully addressed. In the last years a specialist in the field of photographic conservation and description has made a detailed inventory of the BNE negatives, describing in each case the general structure of the different archives, the material content and the conservation requirements and status of each one of the parts that define this large photographic negative collection. Last year (2000) this specialist completed the cataloguing of a specific collection (Lagos) comprising approximately a thousand three hundred negatives in an Access Database which includes the digitised image for each item (as well as a full set of high/medium quality scans for each negative involved).

Biblioteca Nacional of Spain uses an ISBD description with a Marc format (Ibermarc) for all the different materials they hold, mainly since it is an international model for the information exchange between libraries, but also because it is easier and cheaper to maintain one system than several ones. Taking advantage of this system, one can achieve access to different types materials which are under a specific heading, but at the same time this can also be a drawback since it can introduce a high level of noise in the retrieved information.

The main difficulty posed by the Marc system and ISBD when describing photographic materials is that is thought, mainly, for the description of units, and it is often hard to establish the many relevant interrelationships amongst given sets of photographs (negatives or prints), and the unavoidable requirement of defining these relationships makes it is necessary to make a lot of adaptation changes to the system itself, especially if the efforts to achieve something more or less convenient are to be successful.

Another difficulty in this system is to determine the correct field where some of the data must be applied - entered, you must adapt some fields to the needs of the material because sometimes it does not fit in as is anticipated by the system itself. A lot of information related to the photographs in this system must be logged in the notes-areas since photographs have very little textual information associated to them, and in some cases (it depends on the application) that could be a problem when retrieving since it makes it especially necessary to make lots of efforts in the normalisation of the terms to be included in these fields.

Isabel Ortega García, Responsable de la Sección de Fotografía, Servicio de Dibujos y Grabados
Special thanks to: Gerardo Kurtz

Literature:
- ISBD (NBM): international standard bibliographic description for non-book materials
  (London 1987, revised edition)

- Byrum, John D., The birth and re-birth of the ISBDs: process and procedures for creating an
  revising the International Standard Bibliographic Descriptions (IFLA, latest revision 7 May
  Contains a short outline of the history of ISBD, some information about the different versions
  and als some information about the future plans.
Name: Anglo American Cataloguing Rules (AACR)

Version: 2

Organisation:
The rules are maintained by the Joint Steering Committee for Revision of AACR2, whose constituent organisations are:
- The American Library Association
- The Australian Committee on Cataloguing
- The British Library
- The Canadian Committee on Cataloguing
- The Library Association
- The Library of Congress

About:
The Anglo-American Cataloguing Rules (AACR) are “designed for use in the construction of catalogues and other lists in general libraries of all sizes. … The rules cover the description of, and the provision of access points for, all library materials commonly collected at the present time.” [Rule 0.1]

The current text is the Second Edition, 1998 revision and incorporates all changes approved by the Joint Steering Committee for Revision of AACR (JSC) prior to 1998. The rules are published by:
- The American Library Association
- The Canadian Library Association
- The Library Association

Shortly after the publication of the Second edition of the Anglo-American Cataloguing Rules, the Library of Congress announced it would prepare separate manuals to deal with specialised materials that were not fully covered in the code.

For graphic materials, Library of Congress in co-operation with the Council of National Library and Information Associations (CNLIA) developed a specific interpretation of AACR rules. A draft was made by Elizabeth Betz, Picture Cataloguing Specialist in the Library’s Prints and Photographs Division of Research Services and a member of the Joint Committee on Specialised Cataloguing. Approximately 350 copies of the draft were distributed early in 1982 to a variety of specialised and general librarians, museum curators, and archivists. Comments were incorporated into the draft, which was then studied by the editorial committee. This committee was composed of Elisabeth Betz and five individuals chosen for their experience with different kinds and sizes of graphic collections, their knowledge of methods of documentation used in libraries, archives, and museums, their knowledge of automated library systems, and their professional affiliations. These persons were: Georgia Bumgardner (Curator of Graphic Arts, American Antiquarian Society, Worcester, Mass.), Lynn Cox (Curator of Prints and Photographs, The Peale Museum, Baltimore), James Kopp (Librarian, History of Medicine Division, National Library of Medicine, Bethesda, Md.), William Roberts (Assistant Head, Public Services, Bancroft Library, University of California,
Berkeley), and Christopher Seifried (Head of Cataloguing, National Photography Collection, Public Archives of Canada, Ottawa).

The full version is available on the Internet: http://www.tlcdeivers.com/tlc/crs/grph0199.htm with the latest update dating back from 1996. It is meant to be used as a sort of guidance for integrating graphic materials in the AACR2 standard model.

**Literature:**


MARC

Name: Machine-Readable Cataloguing Record (MARC)

Organisation: Library of Congress

About:
The MARC format was devised at LOC in the 1960s as a system of using brief numbers, letters and symbols within the cataloguing record itself to mark different types of information. It evolved into MARC 21, used by many libraries world-wide and still maintained by the Library of Congress.

What constitutes a MARC record? "Machine-readable" means that the data that it contains can be read and interpreted by a computer. A MARC record contains a kind of guide to its data which helps the computer to do read and interpret the record. "Cataloguing record" means a bibliographic record (the information that is usually on a catalogue card). The record includes:

a. description of the item: LOC advises to use AACR2, 1988 revision. It includes title, statement of responsibility, edition, material specific details, publication information, physical description, series, notes and standard numbers.

b. main entries and added entries: retrieval points in the catalogue where patrons should be able to look up the item

c. subject headings (subject added entries). It is advised to use a list of standard subject headers

d. call number: a specific number used to place items on the same subject together on the same shelf

Describing photographs in MARC/ISBD: case: International Institute for Social History (Amsterdam)

The International Institute of Social History (IISH) was founded in 1935 and is one of the world's largest documentary and research institutions in the field of social history in general and the history of the labour movement in particular. The IISH holds over 2,300 archival collections, some 1 million printed volumes and about as many audio-visual items. It has a large archive as well as a library.

The institute's photographic collection contains about 640,000 items, usually 50 or less years old, covering a wide range of subjects in relation to social history, including labour movements, social reformers and political parties. Just about half of the photographic collection consists of negatives.

About 80,000 photographs have been digitised and are now used in the reading room as reference images to accompany the catalogue descriptions in the automated search-system. All descriptions are available online (http://opac.iisg.nl:8500/). Here you can also view the MARC annotation of every record.

The photographic collection has predominantly been described on item level, about 10% is described on group level. The photographs have been described according to a Dutch interpretation of the International Standard for Bibliographic Data rules (FOBID (Federatie
van Organisaties in het Bibliotheek-, Informatie- en Dokumentatiewezen)-version) in MARC format. Certain MARC fields (which are not in ISBD) together with an in-house IISH-specific thesaurus have been added to customise the model for photographic materials.

The main reason for the IISH to choose ISBD to describe their photographs was that they wanted all their materials (books, serials, brochures, pamphlets, photographs, sound material, textiles and more) in one automated system. Having one automated system with one description model for all materials is less complicated than having one system with more description models. Maintaining one system takes less effort than maintaining several systems. The adaptations made for the photographic collection do not obstruct interoperability on ISBD level.

When describing photographic items Eric de Ruyter, who works at the "Ontsluiting Beeld en Geluid" department, tries to focus on the content and the context of the content, not so much on the physical object, only if it is in the interest of the visitor to know (e.g. the term "halftone" is included because it can have consequences if it needs to be printed). "Man throwing stone" must be placed in a context to make it "Man throwing stone on the Kurfurstendam in Berlin, after speech held by Egon Krentz on 24th of October, 1989". Visitors can come up with a wide range of questions varying from "Do you have that picture with that man on the Kurfurstendam" to "Do you have pictures that have something to do with the speech held by Egon Krentz on 24th of October, 1989?". Since it is not always possible to make a description that fits to both questions, the IISH decided to use its own thesaurus. Trying to find out the context of a photo can often take a lot time and effort.

Another difficulty when describing photographic materials in ISBD is that it is aimed at describing items at individual level. By improvising and "stretching the rules" a bit describing collections or subcollections is possible, yet not very convenient.

Edwin Klijn
With special thanks to: Eric de Ruyter, department 'Ontsluiting Beeld en Geluid, International Insitute for Social History, Amsterdam.


Literature:
  
  A very basic introduction to MARC containing information about what MARC is and how it is applied

- Website International Institute for Social History: [http://www.iisg.nl](http://www.iisg.nl)

- MARC Standards homepage: [http://lcweb.loc.gov/marc/](http://lcweb.loc.gov/marc/)
  
  Official homepage of MARC 21 containing a lot of useful links and latest, up-to-date news on MARC-developments
FOTIOS

Name: FOTIOS  
Version: 1.0  
Organisation: Dutch Photographic Society  
About:  
The Dutch Photographic Society (NFg), founded in 1991, is a non-profit organisation uniting about 120 institutions with photographic collections. On the basis of a national inventory of all photographic collections the NFg initiated the FOTIOS project six years ago, in 1995.

Aim of the project was to develop a uniform registration system for photographic materials to be used by Dutch public institutions on the level of collection. Furthermore, as a result of the so-called 'Deltaplan voor Cultuurbehoud', a huge national preservation plan, a number of additional selection criteria were developed to be able to describe photographic materials adequately.

In close cooperation with Databasix Information Systems B.V., FOTIOS, a database system was designed to electronically manage and facilitate access to collections of photographic material. Central management of the FOTIOS database was be provided by the Dutch Photographic Society.

So far FOTIOS is used extensively by 14 institutions, while many other institutions have used it to describe part of their collections. Future plans are to combine FOTIOS with the Dutch museum cataloguing programme ADLIB, which will enable FOTIOS (and ADLIB users) to describe their photographs extensively on item-level as well as collection level. With the foundation of the so-called Beeldinstituut in 2002 (a national Dutch institute for photography and film) management and further development of FOTIOS may become one of the responsibilities of the Beeldinstituut.

Edwin Klijn
Special thanks to: Mattie Boom, secretary of the Dutch Photographic Society and responsible for the photographic collection of the Rijksmuseum, Amsterdam

Based on a meeting with Mattie Boom on 29-3-01 and: Buchheim, Romy and Daniel Horst (eds), Handleiding FOTIOS-database 1.0 (Rotterdam februari 1998).

Literature:
-Buchheim, Romy and Daniel Horst (eds), Handleiding FOTIOS-database 1.0 (Rotterdam februari 1998)

-Website: http://www.au.adlibsoft.com/prodinf/noframes.html
SKOPEO

Name: SKOPEO

Version: SKOPEO-BeschrijvingsModule Stadsarchief Antwerpen (BMS), version 3.0.14

Organisation: Netherlands Institute for Scientific Information Services (NIWI)

About:
The version analysed was especially developed within the framework of the European Visual Archive (EVA)-project (http://www.eva-eu.org). The EVA project was carried out in the period December 1998 until February 2001, to provide broad access to the collection of two archives, the London Metropolitan Archives and Stadsarchief Antwerpen. About 17,000 images of both archives are now available and searchable on the Web (2-3-01).

SKOPEO BMS was developed as a software tool to describe images, their original materials and the relationship between them. Basically it is developed to describe on item level. Future plans for SKOPEO include an English translation.

Describing photographs in SKOPEO: case: Antwerp City Archives:
The City Archives hold the archives, manuscripts, records and historical collections of the City of Antwerp from the 13th century till today. These documents are all originated from municipal institutions from the Ancien Régime and from the modern and contemporary institutions. To these are added documents for private persons, families, companies and associations, churches and other ecclesiastical institutions. Special collections such as photographic collections, collections of pamphlets, maps and prints etc. and a small library are also an important part of the holdings. The public has access to all the records and holdings through the reading room and a reference service. A recent user consultation research showed that most visitors consult the Archives out of personal interest.

The Antwerp photographic collection consists of about 250,000 items, approximately 60% of which is less than 50 years old. In 1998 the City Archives agreed to join in the European Visual Archives (EVA) project, a EU-funded project to provide broad access to the collection of two archives, the London Metropolitan Archives and Antwerp City Archives. Aim was to make an Internet portal to facilitate access to 20,000 images of photographic originals (10,000 each).

Both archives had part of their collections described according to ISAD (G) rules. On a higher level descriptions of these collections had to synchronised. By creating a EVA-interpretation of Dublin Core (in XML) both collections were intended to be mapped accordingly.

General Overview:
The table below gives an overview of the intended EVA interpretation of Dublin Core. In case cells have the same description the content will be identical as well.
(see: http://192.87.107.12/eva/texts/wp32.pdf for full text)

<table>
<thead>
<tr>
<th>DC element</th>
<th>Original Photograph</th>
<th>Digital master image</th>
<th>Digital derivative</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
<td>Physical form and short description of scene</td>
<td>Physical form and short description of scene</td>
<td>Physical form and short description of scene</td>
</tr>
<tr>
<td>Creator</td>
<td>Name of photographer</td>
<td>Name of Archive that created digital master file</td>
<td>Name of Archive that created digital master file</td>
</tr>
<tr>
<td>Subject/Keyword</td>
<td>Item taken from authority</td>
<td>Item taken from authority</td>
<td>Item taken from authority</td>
</tr>
</tbody>
</table>
In Antwerp a special version of NIWI's imagebase tool SKOPEO was used to map the existing collection. One of the biggest problems with mapping the Antwerp collection was the fact that, compared to the London Metropolitan Archives, similar information was put into different fields. Some of these problems could be solved by batch-converting, other specific problems had to be solved by manual, labour-intensive adjustments. In some cases the meaning of a specific field was interpreted differently or irregular, which makes mapping to the EVA data dictionary in a standardised way, a very difficult job.

SKOPEO is fitted for item level description. Since part of the collection was only described on a sublevel new descriptions had to be made. This is a problem that many digitisation projects encounter. Especially with photographic collection there is often a huge cataloguing backlog which becomes more evident when institutions start to digitise their collections.

Edwin Klijn
Special thanks to: René van Horik, Netherlands Institute for Scientific Information Services

Literature:


- RLG Working Group on preservation issues of metadata, URL: [http://www.rlg.org/preserv/presmeta.html](http://www.rlg.org/preserv/presmeta.html)


A clear explanation of the EVA project, technical implementation and architecture.
Feltkatalogen

Name: Feltkatalogen

Organisation: National Museum Authority (Norway)

About:

A short outline and description of the main standards for documentation and software used in Norwegian museums today to catalog and register their collections of cultural-historical material, art objects, books and photographs.

Card index system (Fotokort)

A standard description-card for cataloging photographs was developed in 1978 by the Secretariat for Historical Photography. The standard card (similar to the one described below) contains fields such as motif, place, name, type of photograph and date. It also contains space for a copy of the photograph. The photographs are described as individual items.

Fieldcatalog (Feltkatalogen)

In 1979 a committee within the organization for Norwegian art and cultural-historical museums (NKKM) suggested a standard card for registering cultural-historical artifacts. This card was an important breakthrough in the cooperation between different institutions with similar objects in Norway. The card was developed so that it could be used manually and read optically by the Univac-machine at the University of Bergen. The important innovation was the attempt to combine different types of information about an object.

In 1984 the Research Council of Norway established the Center for Humanities Information Technologies (HIT-senteret) in Bergen. An important part of this project was to adjust field definitions for registering objects and photographic collections in these institutions. At the same time field standards for art-objects and design was agreed upon. Since then the Fieldcatalog with improved and revised standards was published in 1998, and an updated version will be published in 2001.

Description of photographs in series (Fotoregistrering på serienivå)

This is a description of fields for cataloging photographs on a level between individual items and entire collections. The Secretariat for Historical Photography initiated this project in 1995 and a work-group involving different institutions drew up a draft report in 1996 entitled Fotoregistrering på serienivå – utkast til registreringsstandard.

Outline

The Norwegian version of the classification system Outline of Cultural Materials, originally developed by American social-anthropologists as a tool for interdisciplinary research, was first translated into Norwegian in the 1970s. Outline is a hierarchical system and an aid for museum employees that makes it easier to coordinate collections and other archival material belonging to the same subject. The Norwegian version of Outline will be revised in 2001. Currently, the Norwegian Museum Authority is collaborating with Iceland, Sweden, Denmark and Finland on developing a Nordic version of Outline to facilitate cross-cultural searches in Nordic museum databases and cross-cultural comparisons of cultural material.
Software
In the following, the three most important software programs developed in Norway to serve museums will be described. These three programs are all based on *Outline* and the standards recommended in *Feltkatalogen*.

Winregimus
The Norwegian museum community consists of many small museums with strong financial restrictions. Hence a database system has to be cheap and simple to operate. This was the first program developed for registering museum artifacts and photographs. It is not particularly demanding and it is relatively easy to understand and use. It was released in 1985 and was a simple flat-file system written in DataFlex, but has later on moved to Advanced Revaltion and Regimus. Today approximately 250 institutions in Norway employ this database program. WinRegimus has three modules: one for objects, one for books and one for photographs. The data recording-form has two formats, a simpler version of only one page, and a full-fledged form consisting of two pages. There is space for digitized photographs in both formats.

Primus
In 1996 the task to develop digital registration software for large and mixed collections in social-history institutions was initiated by the Norwegian Folk Museum, Norwegian Museum for Science and Technology, Norwegian Telecom Museum and Maihaugen (Open Air Museum at Lillehammer). In 1999 Norsk museum for fotografi - Preus fotomuseum (the Norwegian museum for photography) joined the group. The goal was to develop a system that could combine the different registers on artifacts, photographs and other material, also archival material, as well as collection management related to conservation, loans and other data on single objects or collections.

The principle behind the system is that museum-objects have a "life". The first event in this “life” is the acquisition. When the object or archive of mixed objects arrives at the museum it is given a number and all information known about provenance and so forth is registered. Persons and places involved with the object are also registered in separate but linked fields. The person in charge can register each event, for example conservation, exhibitions, or information about copyright, literature and other copies of the same image. This gives the institution an overall control of what happens to the photograph or artifact once it becomes a part of the institutions’ collections.

There is a separate module for recording photographs in *PRIMUS*. Initially, there is a distinction between information relating to the motif or theme and information relating to the copy or specimen itself. The idea is that a particular motif can be found in one or several copies. In the first case, relating to the motif, information is divided into five categories and thence five windowframes: motif, history, grouping, copy/specimen and references. In the second case, relating to the copy or specimen, information is divided into four categories/windowframes: description, history, grouping and administration. In both of these cases one can load digitized photos.

The main difference between *PRIMUS* and *WinRegimus* is that with *PRIMUS* one can record data in a hierarchical system with different levels of groupings, not just at the individual object level as in the database *WinRegimus*. 
The software has been developed and tested the last few years, and the project will be completed in 2001 when it will become available to other institutions.

**Other software**
The two leading art museums, *Nasjonalgalleriet* (the National Gallery) and *Museet for Samtidskunst* (The National Museum of Contemporary Art) have developed their own program: *Imago*. This is a software program for traditional art objects like painting and sculpture. However, the art photographs in the collection of the Museum of Contemporary Art are also registered here. The system is quite similar, but somewhat smaller than Primus.

**Standards for documentation of museums collections (dec. 2000)**

Different documentation projects involving Norwegian museums have been initiated. These projects include the development of software and data content standards used when recording information about museum collections. The following is a brief presentation of the museum databases WinRegimus and PRIMUS, and of NMA`s plans to follow up on the Fieldcatalog (Feltkatalogen - a data content standard) and the classification system Outline. In particular this is a presentation of how photographic material is implemented in the on-going projects just mentioned. Lastly, there is a short presentation of the plans to establish a computing service center for information- and communications technology for museums specifically, but with a view to archives and libraries as well.

**WinRegimus**

The Norwegian Computing Centre for the Humanities at the University in Bergen has developed the database *WinRegimus*. To order the software and for questions concerning user-support, you must contact the Center directly. *WinRegimus* has undergone thorough testing and usage and can be employed by most computers and networks. It is not particularly demanding and it is relatively easy to understand and use. Updating and constant improvement is part of the work in developing any database, and *WinRegimus* is no exception. Currently, the Computing Centre in Bergen is creating a web-version of *WinRegimus*. After 2001 the Norwegian Computing Centre for the Humanities will no longer receive financial support. To follow up on their work, however, the current plan is to establish a national computing service for museums. This will be based in the Norsk Folkemuseum (National museum of Norwegian social history and popular culture) in Oslo, one of the largest museums with resources related to computer technology and documentation. This service will be given national responsibility to meet the needs of the museum sector in terms of information- and communications technology (ICT).

*WinRegimus* has three modules: one for objects, one for books and one for photographs. The data recording-form has two formats, a simpler version of only one page, and a full-fledged form consisting of two pages. There is space for digitized photographs in both formats. There are approximately 250 institutions currently employing *WinRegimus* and many of them hold photographic collections. In response to inquiries of what kind of software programs are available for use in recording data and information on object and photographic collections, NMA recommends *WinRegimus*. It is the best alternative currently available.

**PRIMUS**
The PRIMUS-project is a collaboration between the following five museums: Maihaugen (Maihaugen Open Air Museum), Norsk Folkemuseum (National museum of Norwegian social history and popular culture), Norsk Teknisk Museum (Norwegian Museum of Science and Technology), Norsk Telemuseum (Norwegian Telecom Museum) and Norsk museum for fotograf – Preus fotomuseum (Norwegian Museum of Photography). The database program is still at the testing-stage, although it is fully operative for the five museums in the project. Within the last year further development of the database included modules for loans, a web-version of PRIMUS and search/and report functions. Certain other functions must be developed and directions for use or guidelines must be drawn up. However, during 2001 the PRIMUS-project should reach completion and made available on the market. It will, as is the case with WinRegimus, become part of the national ICT-service mentioned above.

Initially, PRIMUS was conceived for the larger museums in Norway with large collections. The database is comprehensive and meets most needs and requirements for a thorough registration. Different types of information about the collections can be stored in one database, and this makes it for example possible to conduct advanced searches. The program requires relatively large server-capacity. This in itself inhibits the use of the database by small museums that do not have the resources to invest in adequate computer hardware. In addition, the software itself would also make a noticeable dent in a small museum budget.

There is a separate module for recording photographs in PRIMUS. Initially, there is a distinction between information relating to the motif or theme and information relating to the copy or specimen itself. The idea is that a particular motif can be found in one or several copies. In the first case, relating to the motif, information is divided into five categories and thence five windowframes: motif, history, grouping, copy/specimen and references. In the second case, relating to the copy or specimen, information is divided into four categories/windowframes: description, history, grouping and administration. In both of these cases one can load digitized photos.

The main difference between PRIMUS and WinRegimus is that with PRIMUS one can record data in a hierarchical system with different levels of groupings, not just at the individual object level as in the database WinRegimus.

Feltkatalogen

In 1998 NMA published Feltkatalogen (the Fieldcatalog) for art- and cultural historical museums. It is an important tool for working out registration systems for museum collections. The Fieldcatalog provides a common interpretation of the content of the individual field descriptions in a registration form or program. In other words, the Fieldcatalog provides field definitions for both PRIMUS and WinRegimus. This holds true also for IMAGO, a database for registering and recording art, developed by the Nasjonalgalleriet (National gallery). The Fieldcatalog is divided into three parts: art, photography and art/crafts/cultural history. There are a number of fields that are not completely defined yet and several specialist terms and lists are still lacking. In 1999 NMA initiated and supported a project to revise and improve the Fieldcatalog according to the shortcomings just mentioned. This work has almost reached completion and in 2001 a new revised edition of the Fieldcatalog will be published.
Classification

Another project initiated in 1999 is a revision of the Norwegian version of the classification system Outline of Cultural Materials. Both WinRegimus, PRIMUS and IMAGO base their systems on Outline, which is the most widely used classification system for photographic and object collections. In 1996 a working group appointed by NMA carried out a first version of the Norwegian Outline. The working group included Magne Rugsveen, Målfrid Grimstvedt and Karl Ragnar Gjertsen. This first version was circulated for public comment, and from the comments that have been received, a new version of the Norwegian Outline will be published sometime during 2001.

NMA has also taken the initiative to start a Nordic collaboration on Outline. In terms of devising classification systems, much work has already been carried out in all the Nordic countries, and there is now a desire to coordinate our efforts in this area. Common standards for documentation are not only a goal within one’s own country, but also within the Nordic areas and internationally. The Nordic countries have common features in their cultural heritage, and facilitating access to each other’s collections is part of the goal. In a Nordic collaboration we will also have access to more people with a background in photography and photographic preservation. A common Nordic Outline will most likely be ready in 2002.

Computing Service Center

The information technology committee appointed by NMA has prepared a report in which they suggest the establishment of a joint service center for museums in the field of information and communications technology. The report suggests that a museum with adequate resources be given the responsibility for a computing service center. The following activities would be the principal objective for the center: development of computer software, development and maintenance of WinRegimus and PRIMUS and coordination of user support for the programs just mentioned. It is still uncertain how the institutions behind IMAGO will join in this collaborative effort, but there are positive signals that they will participate with equal force and collaborate on issues related to for example standardization. NMA has allocated initial funding for the first year of a three-year project at the Norsk Folkemuseum in Oslo for the establishment of a computing service center there.

The NMA committee on information technology has also suggested that the computing service center, in the long term, would collaborate with archives and libraries. This would also be in accordance with the Norwegian Parliamentary Report No. 22 (1999-2000) Sources of Knowledge and Experience – concerning archives, libraries and museums in the age of information and communication technology, and conditions for investments in buildings in the cultural sector.

Elements of description: describing photographs in the Feltkatalogen: case: The Oslo City Museum

The Oslo City Museum is a cultural-historical museum. With its exhibitions the museum presents the history of the capital of Norway over the last 1000 years. The photographic collections of the museum represent one of the largest collections in Norway and contain images from city planning and urban life from the early period of the photographic medium up to the present.
The museum has a wide range of visitors and users from the general public or private persons interested in local history, to film- and TV-producers, journalists and large publishing companies. Other groups who contact the museum are owners of buildings, shops and restaurants who are interested in photographs for interior decorating purposes. Finally, antiquarian offices of the government, architects, other museums, libraries and archives all make use of the collections at the Oslo City Museum for their own documentation projects and exhibits.

The museum collection contains a large variety of photographic materials. Part of the material are individual photographs, other parts are series of photos in both positive and negative images from private persons, companies and collectors, advanced amateurs and professionals. Other positive images include photographs from the press and family albums. On the whole, the collection is strongly biased towards the middle class in Oslo between 1860-1920.

The total number of photographs in the Oslo City Museum is over 520 000. The photographic collection is part of the larger image collection of the museum, which includes approximately 1000 paintings and approximately 6000 drawings/graphic art. The photographic collection includes most of the photographic techniques, with an emphasis on albumin and nitrate negatives. Most of the photographs are kept in a controlled storage area; however, there is some undocumented material that is currently stored in rooms with normal room temperature. After each photograph has been documented, it is placed in an acid-free envelope for storage in metal cabinets. The nitrate material is an extensive part of the collection, but only approximately 2000 of these are placed in a separate metal cabinet in the storage area. Ideally of course, this nitrate material should be stored in separate areas away from the other photographic material.

Visitors can only gain access to the collection by contacting one of the museum employees. It is not possible for visitors to conduct their own computerised searches; however, the museum is working on such a model, which they hope to offer their visitors within a few months. The museum also has numerous photocopies of parts of the collection which the visitors are given free access to. Counting telephone inquiries, e-mails and visitors to the museum, there are approximately 600 user inquiries each year, i.e. ca 30 per week. The museum does not loan out original photographs, but have compiled their own user-archive with copies of the originals.

Ideally, the museum aims to describe and document their entire collection, but due to limited resources, the museum is forced to make priorities. The priority criteria are as follows: age of the photograph, rareness with regard to technique and demand for specific photographs. Perhaps the most important criteria, however, is the potential for use and documentation. The main task for the museum is to provide a thorough documentation of the city of Oslo. Another dimension in this is the potential income to the museum as a provider of photographic material, much like a commercial photo agency.

In describing or cataloguing the collection, the Oslo City Museum uses the documentation software program WinRegimus. WinRegimus is the most widely used documentation program in Norway with over 200 institutions employing it. WinRegimus is based on the Norwegian national standard for documentation called The Field Catalogue, or Feltkatalogen. Feltkatalogen gives an exact description of every field in a documentation program. The reason why the Oslo City Museum chose a standard model is because they want to be able to
communicate with other catalogue systems and in order to secure a minimum quality standard for their description.

The museum uses *WinRegimus* and The Field Catalogue as they are. They have not made any special adaptations to the system to fit their specific needs. However, after having used the system for several years, they have learned a great deal of how it functions. In the beginning, the museum set wrong priorities. They started to describe every single photograph in an arbitrary collection. This collection had many similar pictures of poor quality, and it had very limited interest to the public. The work also required a lot of valuable time for the registrar. The museum soon realised that much more important collections of greater interest should be given priority. As a result, they have an extensive number of less interesting photographs in their catalogue. Now they are much stricter in making their priorities due to the criteria mentioned earlier.

They are also much more selective in their use of the Outline codes of classification. They have learned to focus on the central elements of the main subject and not to focus too much on the details. With regard to *WinRegimus*, the museum finds the system very limited in the fields for describing place. Only one kind of geographic place name may be used for each photo. They also have a need for a module for administering the collections that *WinRegimus* lacks.

Even if a standard model can seem rigid at times, the great advantage of using a standard model is the opportunity to export material to a joint catalogue making cross-comparisons more feasible. Following a national standard also secures quality of the descriptions. It will moreover ease access to the collections for anyone interested, not only for the registrar.

*Siv Bente Grongstad, the Norwegian Museum Authority, 20 March 2001
Oslo*

**Literature:**

-Wimregimus website: URL: [http://www.hd.uib.no/musved/winregim.html](http://www.hd.uib.no/musved/winregim.html)
-Primus website: URL: http://www.norskfolke.museum.no/prosjekt/primus/
-National Museum Authority website: URL: [http://www.museumsnett.no/nmu/](http://www.museumsnett.no/nmu/)
**Dataelementkatalogen**

**Name:** Dataelementkatalogen

**Organisation:** Swedish Fotosekratariat and NAD-council (National Archive of Sweden)

**About:**

The Swedish data element catalogue

In Sweden for several years our different ways of looking at photographs and our different ways of registering photographic items have made it impossible to make a common set of guidelines that would cover museum-, archive- and library collections. Museums would consider photographs to be 'objects' or 'artistic images', while libraries often treated photographs as printed matter and archives would consider a photograph to be just one of the many other records. Or to put it in other words: archivists generally focused on structuring and supplying series of documents while librarians and people working in museums would put more emphasis on the individual document or item.

In 1996 Fotosekratariat and NAD-council decided to try to build a bridge between the different areas. The working name for this document was "Dataelementkatalogen".

In the beginning it was obvious to everyone that there was an indispensable value in preserving the information about the purpose and use of the item, in this case the photograph. A collection should be kept together as one unit and it should be organised in connection with the person or organisation that has created it. Physically the material did not necessarily had to be kept together, this could actually be done by the information system. It was decided that the concept of provenance would constitute the basis of the new guidelines.

When discussing these guidelines and its structure it became clear that only very few institutions would have the opportunity to register every photographic item. From their experiences in the field the working group was convinced that many institutions would have to choose between the Dataelementkatalogen and no registration at all. Therefore the decision was made to introduce the multilevel description. In the "Dataelementkatalogen" we decided to use the ISAD (G) model, since this model enables multilevel description.
Starting-point for a registration is the fonds. For example: if an institution has a collection of photographs from a newspaper or a portrait collection, the first thing to be registered is what is common for the fonds. After this it is possible to go to a lower level of description like for instance series, files and items.

If you are using this principle, it is only compulsory to fill in the fonds-level, and then it is up to the person working with the registration to choose which lower level will be used. It is very important to understand that what is registered on an upper level does not need to be repeated at a lower level. Registration according to this principle has two advantages; it is a rationalisation of the registration and you avoid repeating data.

The Dataelementkatalogen describes a large number of elements; one of the reasons for this is the ambition to combine the different traditions and needs. It is not necessary to use all the elements, every institution is supposed to make their own priorities. Yet there are only a few elements required in order to keep the possibility for information exchange. These are the elements to settle the identity of the item, the provenance and its cause.

The elements in the catalogue are structured in a model that is derived from the ISAD (G) standard model.

1. **General data**
   
   *Data about the institution that is responsible for the register and information about updates.*

2. **Identity statement area**
Compulsory information about the registered unit - archives, collection, series or photograph- its reference code, name and date.

3. Provenance and context

Information about the creator of the unit.

4. Content and structure area

Registered content description and keywords.

5. Condition of access and use area

Information about availability of the unit of description. Copyright issues are also included here.

6. Allied materials area

Information about materials having an important relationship to the unit of description.

7. The technical area

Information about the photographic technique and size.

The Dataelementkatalog was introduced in 1996 but it has been hard to get people to understand these theoretic guidelines. Yet it started a discussion about the need of standards and that was important. At the moment the Fotosekratariatet at Nordiska Museet is working with a prototype of these guidelines.

Torsten Johansson, photographic conservator, Stockholm City Museum
3-4-01
Appendix A: International examples

(Based on research carried out by Isabel Ortega Garcia (BNE) in 1990)

George Eastman House (International Museum of Photography and Film), Rochester N.Y., Cataloguing System

Elements of description:
- Accession number
- Record status code
- 1st maker
- 2nd maker
- 3rd maker
- 4th maker
- Publisher(s)
- Title/caption(s)
- Alternate title
- Date for display
- Related work
- Process name for display: preselected list
- Object size/shape
- Credit line - Collection: e.g. "museum purchase", preselected list
- Inscription(s): e.g. "signature and date in ink by artist: Wynn Bullock, 51"
- Frame/case/mount description
- Copy negative numbers
- Earliest year
- Latest year
- Copyrights/restrictions
- Proprietary/trade names
- Later print data
- Geographical places represented
- Print case number
- Country of origin: preselected list
- Standard technique: preselected list includes: applied color, collage, contact print, proof print, retouched and more
- Standard format: preselected list includes: ambro, boud, cabin, carte, neg, photo, stero, tint and more
- Functional type: preselected list includes: academic study, advertising, aerial, architectural, war, space, theatre, and more
- Generic/proper subject: preselected list includes: allegory, animal, event, interior, landscape and more
- Bibliographic references
- Exhibition history
- Cataloguing notes

Literature:

The Metropolitan Museum of Art, NY
Elements of description:
Based on prints of catalogue, collected by Isabel Ortega (BNE) in 1990

**Museum of Fine Arts, Houston, US**

**Elements of description:**
- accession number
- artist
- nationality artist
Based on prints of catalogue, collected by Isabel Ortega (BNE) in 1990

Museum of Art, Photography, New Orleans, US
Elements of description:
- artist
- nationality
- date
- title
- medium
- size(image)
- date
- credit
- accession no.
- earliest/latest date of neg
- date of print
- condition
- mount.mes.
- paper mes.
- restricted/nonrestricted
- geographical place of origin of image
- printer/publisher
- subject
- source
- location
- copy neg no.
- inscription/signature
- references
- exhibition history

Based on prints of catalogue, collected by Isabel Ortega (BNE) in 1990

International Center of Photography, NY, US
Elements of description:
- Artist
- Nationality and dates, e.g. U.S. b. France 1906
- Acces.: e.g. 752.76
- Receipt
- Title and date
- Medium
-Date of negative
-Date of Print
-Printed by (other than Photog.)
-Sizes image, paper, mount
-Condition
-Signature location
-How obtained
-Restrictions: yes/no
-Location in archives
-Credit line: e.g. "gift of the photographer"

Based on prints of catalogue, collected by Isabel Ortega (BNE) in 1990

National system for "photographic collections", Mexico
Elements of description:
-Accession no:
-Colour
-Geographic location
-Conservation stage
-Type of photographic material: e.g. original, negative, positive copy etc.
-Date of subject
-Date of negative or photograph
-Place of subject
-Place of capture
-Author
-Historical period
-Agency
-Publisher/collector
-Title
-Title of series
-Heading subject
-Persons that appear
-Notes
-Institution
-Cataloguer
-Date

Based on prints of catalogue, collected by Isabel Ortega (BNE) in 1990

Cataloguing system for National Photography Collection, Public Archives, Canada
These cataloguing rules have been developed in 1985 by the Public Archives of Canada. The rules are meant to be used for internal purposes. In the introductionary document it is mentioned that the description of a photograph should consist of the following information:
1.1 Title (consisting of title proper, place where photo was taken, and date when photo was taken)
1.2 Physical description (when provided)
1.3 Notes, usually consisting of restrictions (if required)
1.4 Control and location numbers including; accession number, item number, and location number
1.5 Collection name
1.6 Name of photographer (if available)

Descriptive cataloguing- elements of description

Example
-Neg number
-Title
-Place
-Date
-Photographer
-Extent: number of items being described
-Type: list of types including positives, negative, transparency etc.
-Format: e.g. lantern slide, cabinet photograph, carte-de-visite
-Dimensions
-Accession name
-Accession number
-Series
-Itemnumber
-Location
-Notes: including copyright, credit line, inscription
-Subjects: subject header required
-Approval: initials of archivist who approved the caption

Based on prints of catalogue, collected by Isabel Ortega (BNE) in 1990
APPENDIX B: Elements of description

1. ISAD(G)

**ISAD (G) Elements of description**

<table>
<thead>
<tr>
<th>(purpose)</th>
<th>(rules)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>3. 1. Identity Statement Area</strong></td>
<td>Identification of the unit of description</td>
</tr>
</tbody>
</table>

| **3.1.1 Reference code** | To identify uniquely the unit of description and to provide a link to the description that represents it | Record the following elements: 1. Country code in accordance with the latest of ISO 3166 Codes for the Representation of names of Countries 2. The repository code in accordance with the national code standard or other unique location identifier 3. A specific local reference code, control number or other unique location identifier |

---

3 Please note that this is a summary. The reference to the original document can be found in the literature list
| **3.1.2. Title** | To name the unit of description | Provide either a formal title or a concise supplied title with the rules of multilevel description and national conventions.  

If appropriate, abridge a long formal title, but only if this can be done without loss of essential information.  

For supplied titles, at the higher level, include the name of the creator of the records. At lower levels one may include, for example, the name of the author of the document and a term indicating the form of the material comprising the unit of description and, where appropriate, a phrase reflecting function, activity, subject, location, or theme.  

Distinguish between formal and supplied titles according to national or language conventions. |
| 3.1.3. Date (s) | To identify and record the date(s) of the unit of description | Record at least one of the following types of dates for the unit of description, as appropriate to the materials and the level of description.

- Date(s) when records were accumulated in the transaction of business or the conduct of affairs.
- Date(s) when documents were created. This includes the dates of copies, editions or versions of, attachments to, or originals of items generated prior to their accumulation as records.

Identify the type of date(s) given. Other dates may be supplied and identified in accordance with national conventions.

Record as a single date or a range of dates as appropriate. A range of dates should always be inclusive unless the unit of description is a record-keeping system (or part thereof) in active use. |
| 3.1.4. Level of description | To identify the level of arrangement of the unit of description | Record the level of this unit of description (example: Fonds, Item). |
| 3.1.5. Extent and medium of the unit of description (quantity, bulk, or size) | To identify and describe:
- the physical or logical extent and
- the medium of the unit of description | Record the extent of the unit of description by giving the number of physical or logical units in Arabic numerals and the unit of measurement. Give the specific medium (media) of the unit of description.

Alternatively, give the linear shelf space of cubic storage space of the unit of description. If the statement of extent for a unit of description is given in linear terms and additional information is desirable, add the additional information in parentheses. |

### 3.2. Context Area
Origin and custody of the unit of description
<table>
<thead>
<tr>
<th>Section</th>
<th>Description</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.2.1. Name of creator(s)</td>
<td>To identify the creator (or creators) of the unit of description</td>
<td>Record the name of the organisation(s) or the individual(s) responsible for the creation, accumulation and maintenance of the records in the unit of description. The name should be given in the standardised form as prescribed by international or national conventions in accordance with the principles of ISAAR (CPF).</td>
</tr>
<tr>
<td>3.2.2. Administrative /bibliographical history</td>
<td>To provide an administrative history of, or biographical details on, the creator (or creators) of the unit of description to place the material in context and make it better understood</td>
<td>Record concisely any significant information on the origin, progress, development and work of the organisation (or organisations) or on the life and work of the individual (or individuals) responsible for the creation of the unit of description. If additional information is available in a published source, cite the source. The Information Areas of ISAAR (CPF) suggest specific informational elements that may be included in this element. For persons or families record information such as full names and titles, dates of birth and death, place of birth, successive places of domicile, activities, occupation of offices, original and other names, significant accomplishments, and place of death.</td>
</tr>
<tr>
<td>Section</td>
<td>Description</td>
<td>Notes</td>
</tr>
<tr>
<td>---------</td>
<td>-------------</td>
<td>-------</td>
</tr>
<tr>
<td>3.2.3. Archival history</td>
<td>To provide information on the history of the unit of description that is significant for its authenticity, integrity and interpretation</td>
<td>Record the successive transfers of ownerships, responsibility and/or custody of the unit of description and indicate those actions, such as history of the arrangement, production of contemporary finding aids, re-use of the records for other purposes or software migrations, that have contributed to its present structure and arrangement. Give the dates of these actions, insofar as they can be ascertained. If the archival history is unknown, record that information. Optionally, when the unit of description is acquired directly from the creator, do not record an archival history but rather, record this information as the Immediate source of acquisition (See 3.2.4.)</td>
</tr>
<tr>
<td>3.2.4. Immediate source of acquisition or transfer</td>
<td>To identify the immediate source of acquisition or transfer</td>
<td>Record the source from which the unit of description was acquired and the date and/or method of acquisition if any or all of this information is not confidential. If the source is unknown, record that information. Optionally, add accession numbers or codes</td>
</tr>
<tr>
<td>3. Content and Structure Area</td>
<td>Subject matter and arrangement of the unit of description</td>
<td></td>
</tr>
<tr>
<td>3.3.1. Scope and content</td>
<td>To enable users to judge the potential relevance of the unit of description</td>
<td>Give a summary of the scope (such as, time periods, geography) and content, (such as documentary forms, subject matter, administrative processes) of the unit of description, appropriate to the level of description</td>
</tr>
</tbody>
</table>
### 3.3.2. Appraisal, destruction and scheduling information

To provide information on any appraisal, destruction and scheduling action

Record appraisal, destruction and scheduling actions taken on or planned for the unit of description, especially if they may affect the interpretation of the material.

### 3.3.3. Accruals

To inform the user of foreseen additions to the unit of description

Indicate if accruals are expected. When appropriate, give an estimate of their quantity and frequency.

### 3.3.4. System of arrangement

To provide information on the internal structure, the order and/or the system of classification of the unit of description

Specify the internal structure, order and/or the system of classification of the unit of description. Note how these have been treated by the archivist. For electronic records, record or reference information on system design.

Alternatively, include any of this information in the Scope and Content element (3.3.1) according to national conventions.

### 3.4. Condition of Access and Use Area

Availability of the unit of description

#### 3.4.1. Conditions governing access

To provide information on the legal status or other regulations that restrict or affect access to the unit of description

Specify the law or legal status, contract, regulation or policy that affects access to the unit of description. Indicate the extent of the period of closure and the date at which the material will open when appropriate.

#### 3.4.2. Conditions governing reproduction

To identify any restrictions on reproduction of the unit of description

Give information about conditions, such as copyright, governing the reproduction of the unit of description after access has been provided. If the existence of such conditions is unknown, record this. If there are no conditions, no statement is necessary.
<table>
<thead>
<tr>
<th>3.4.3. Language/ scripts of material</th>
<th>To identify the language(s), script(s) and symbol systems employed in the unit of description</th>
<th>Record the language(s) and/or scripts of the materials compromising the unit of description. Note any distinctive alphabets, scripts, symbol systems or abbreviations employed. Optionally, also include the appropriate ISO codes for language(s) (ISO 639-1 and ISO 639-2: International Standards for Language Codes) or script(s). (ISO 15924: International Standard for Names of Scripts).</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.4.4. Physical characteristics and technical requirements</td>
<td>To provide information about any important physical characteristics or technical requirements that affect use of the unit of description</td>
<td>Indicate any important physical conditions, such as preservation requirements, that affect the use of the unit of description. Note any software and/or hardware required to access the unit of description</td>
</tr>
<tr>
<td>3.4.5. Finding aids</td>
<td>To identify any finding aids to the unit of description</td>
<td>Give information about any finding aids that the repository of records creator may have that provide information relating to the context and contents of the unit of description. If appropriate, include information on where to obtain a copy.</td>
</tr>
<tr>
<td>3.5. Allied Materials Area</td>
<td>Information about materials having an important relationship to the unit of description</td>
<td></td>
</tr>
<tr>
<td>3.5.1. Existence and location of originals</td>
<td>To indicate the existence, location, availability and/or destruction of originals where the unit of description consists of copies</td>
<td>If the original of the unit of description is available (either in the institution or elsewhere) record its location, together with any significant control numbers. If the originals no longer exist, or their location is unknown, give that information</td>
</tr>
<tr>
<td>3.5.2. Existence and location of copies</td>
<td>To indicate the existence, location and availability of copies of the unit of description</td>
<td>If the copy of the unit of description is available (either in the institution or elsewhere) record its location, together with any significant control number</td>
</tr>
<tr>
<td>3.5.3. Related units of descriptions</td>
<td>To identify related units of description</td>
<td>Record information about units of description in the same repository or elsewhere that are related by provenance or other association(s). Use appropriate introductory wording and explain the nature of the relationship. If the related unit of description is a finding aid, use the finding aids element of description (.3.4.5.) to make the reference to it.</td>
</tr>
<tr>
<td>--------------------------------------</td>
<td>------------------------------------------</td>
<td>--------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>3.5.4. Publication note</td>
<td>To identify any publications that are about or are based on the use, study, or analysis of the unit of description</td>
<td>Record a citation to, and/or information about a publication that is about or based on the use, study, or analysis of the unit of description. Include references to published facsimiles or transcriptions</td>
</tr>
<tr>
<td>3.6. Note Area</td>
<td>Specialised information and information that cannot be accommodated in any of the other areas</td>
<td></td>
</tr>
<tr>
<td>3.6.1. Note</td>
<td>To provide information that cannot be accommodated in any of the other areas</td>
<td>Record specialised or other important information not accommodated by any of the defined elements of description.</td>
</tr>
<tr>
<td>3.7. Description Control Area</td>
<td>Information on how, when and by whom the archival description was prepared</td>
<td></td>
</tr>
<tr>
<td>3.7.1 Archivist's Note</td>
<td>To explain how the description was prepared and by whom</td>
<td>Record notes on sources consulted in preparing the description and who prepared it</td>
</tr>
<tr>
<td>3.7.2 Rules or Conventions</td>
<td>To identify the protocols on which the description is based</td>
<td>Record the international, national, and/or local rules or conventions followed in preparing the description</td>
</tr>
<tr>
<td>3.7.3 Date(s) of descriptions</td>
<td>To indicate when this description was prepared and/or revised</td>
<td>Record the date(s) the entry was prepared and/or revised</td>
</tr>
</tbody>
</table>
2. ISBD and ISBD (NBM)

<table>
<thead>
<tr>
<th>(name)</th>
<th>(notes)</th>
<th>(definition)</th>
<th>(non-book materials)</th>
</tr>
</thead>
</table>

### 1. Title and statement of responsibility area

The title proper excludes any parallel titles (1.3) or other title information (1.4). It includes alternative titles and the conjunction linking an alternative title and the first part of the title proper. It can consist of a common title and dependent title when a section, supplement, part, etc., has a title or designation insufficient to identify it without the inclusion of the common title or the title of the main publications. Items lacking a collective title are considered not to have a title proper (for the treatment of such items see 1.6). The stipulations for the selection of the title proper when a title appears in more than one language and/or script (on the same source or on different sources) are contained in the specialised ISBNs.

#### 1.1 Title proper

The title proper is the first element of the description even when it is preceded on the prescribed source of information by statements of responsibility, edition statements, series statements, publication/distribution statements, date, price or other matter which is not title information (NBM).

#### 1.2 General material designation

The specialised ISBDs include lists of terms of general material designations recommended by the Working Groups. It is anticipated that national bibliographic agencies will determine the exact terms that are acceptable to their needs and languages, and that in so doing they will take into account the terms listed in the specialised ISBDs. The general material designation is given after the title proper. When an item comprises two or more works without a title proper (see 1.6), the general material designation is given immediately after the first title.

A term indicating, broadly, the class of material to which an item belongs.

The purpose of the general material designation is to indicate, in general terms and at an early point in the description, the class of material to which the item belongs. The general material designation is given immediately after the title proper. It is given in the language and script chosen by the bibliographic agency (NBM/optional).

#### 1.3 Parallel title

An item may have one or more parallel titles. When a parallel title is linguistically linked to another part of the description, it is not treated as a parallel title. The original title in a language which is different from that of the title proper, and which appears on the prescribed source of information is treated as a parallel title.

The title proper (or the title of an individual work included in an item with no collective title) in another language and/or script; or a title in another language and/or script presented as an equivalent of the title proper. Parallel titles also occur in conjunction with the titles proper in series/sub-series statements.

When on the prescribed source there are titles in more than one language and/or script, the titles not chosen as title proper are transcribed as parallel titles (NBM).
<table>
<thead>
<tr>
<th>Section</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.4 Other title information</td>
<td>The original title of a work in the same language as the title proper, or a variant title (other than a parallel title) not selected as the title proper, or the title of an individual work contained in the item, is treated as other title information when it appears in the prescribed source of information. A word or phrase, or a group of characters, appearing in conjunction with, and subordinate to, the title proper of the item. Other title information also occurs in conjunction with, and subordinate to, other titles (e.g. parallel titles, titles of individual works contained in the item, titles in series/sub-series statements). Other title information qualifies, explains, or completes the title to which it applies, or is indicative of the character, contents, etc., of the item or the works contained in it, or is indicative of the motive for, or the occasion of, the item's production. The term includes sub-titles but does not include variant titles (e.g. spine titles for books). Other title information can appear in conjunction with and subordinate to the title proper, parallel title(s) or titles of individual works contained in the item (NBM).</td>
</tr>
<tr>
<td>1.5 Statements of responsibility</td>
<td>The difference between the first and subsequent statements of responsibility is merely a matter of punctuation. It does not imply that the first statement relates to the chief responsibility for an item. A statement of responsibility is transcribed even when no person or body is named in it, i.e. when the statement is anonymous or cryptic. When the names of several persons or corporate bodies are represented in a single statement of responsibility, the number of names transcribed is at the discretion of the bibliographic agency. Omissions are indicated by marks of omission and &quot;et al.&quot; (et alia) or its equivalent in other script, enclosed in square brackets. Name(s), phrase(s) or group(s) of characters relating to the identification and/or function of any persons or corporate bodies responsible for or contributing to the creation or realisation of the intellectual or artistic content of a work. Statements of responsibility may occur in conjunction with titles (e.g. the title proper, parallel titles, titles of individual works contained in the publication, titles in series/sub-series statements) or in conjunction with edition statements. A statement of responsibility can be given with respect to any entity (person or corporate body) responsible for or contributing to the creation of the intellectual or artistic content of a work contained in the item described, or for its realisation (including performance) (NBM).</td>
</tr>
<tr>
<td>1.6 Items without a title proper</td>
<td>When an item is made up of two or more works and lacks a collective title, the title of each work is followed by the parallel titles and other title information relating to it. When the individual works are all by the same person(s) or corporate body or bodies, each title other than the first</td>
</tr>
<tr>
<td></td>
<td>Not existing in NBM</td>
</tr>
</tbody>
</table>
is preceded by a space, semi-colon, space ( ; ) and the statements of responsibility are recorded after all the titles. When the individual works are by different persons or bodies, each title other than the first is preceded by a point, space, (unless joined by a linking phrase or word) and the statements of responsibility are given after the title(s) to which they pertain.

<table>
<thead>
<tr>
<th>2. Edition area</th>
<th>2.1 Edition statement</th>
<th>An edition statement is recorded when:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A. all the copies of an item are formally identified as constituting a named and/or numbered edition, or</td>
<td></td>
</tr>
<tr>
<td></td>
<td>B. all the copies of an item in a particular form of presentation having significant differences, in intellectual or artistic content, from other copies in the same form of presentation, whether or not the item bears any formal statement to this effect.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The edition statement is transcribed in the terms in which it appears in the item. Standard abbreviations may be used. Arabic numerals may be substituted for other numerals or spelled out numbers. When appropriate, a suitable edition statement may be supplied enclosed in square brackets. The definition of edition statement given above is elaborated on in the specialised ISBDs.</td>
<td></td>
</tr>
<tr>
<td>2.2 Parallel edition statement</td>
<td>The edition statement in another language and/or script.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The edition statement consists of a term phrase or group of characters indicating that an item belongs to an edition.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A word or phrase, or a group of characters relating to: a. all the copies of an item formally identified as constituting a named and/or numbered edition or b. all the copies of an item in a particular form of presentation having significant differences, in intellectual or artistic content, from other copies in the same form of presentation, whether or not the item bears any formal statement to this effect. (NBM)</td>
<td></td>
</tr>
</tbody>
</table>
|                 | When the prescribed source of information bears edition statements in more than one language and/or script, the statement in the language and/or script of the title proper is given. When this criterion cannot be applied, the edition statement made prominent by typography of the one appearing first is given. The parallel statement(s)
### 2.3 Statements of responsibility relating to the edition

| See note on 1.5. Statements of responsibility relating to the first edition are always given in area 1. | A statement of responsibility (see definition 1.5) relating to the edition in hand but not to all editions. For statements of responsibility forming a single phrase, see 1.5. | Statements of responsibility relating to the edition can refer to persons or to corporate bodies and can indicate functions such as that of a reviser of a new edition, or can name the person or body responsible for the provision of supplementary matter, or appendices, etc. in a new edition. Names of performers contributing to the edition in hand but not to all editions of the work are also included (NBM). |

### 2.4 Additional edition statement

| A. An edition statement (see 2.1) relating to a particular issue of a named edition. B. An alternative designation for an edition named in the edition statement. | An additional edition statement is given when the item carries a formal statement identifying it as belonging to an edition within an edition, or to an edition which is equivalent to the first named edition. (NBM) | Statements of responsibilities following an additional edition statement are transcribed in accordance with the provisions of 2.3. (NBM) |

### 2.5 Statements of responsibility following an additional edition statement

| See note at 1.5 | A statement of responsibility (see 1.5) relating to one or more additional edition statements but not to all issues of the main edition. | Statements of responsibilities following an additional edition statement are transcribed in accordance with the provisions of 2.3. (NBM) |

### 3. Material (or type of publication) specific area

At the discretion of the Working Groups responsible for the specialised ISBDs, this area contains data which are unique to a particular class of library material or type of publication. In some cases no such category of information exists, and therefore this area is not used by all of the ISBDs. All information which can be assigned to any other area of description will be so assigned.

The language and/or script of the elements within area 3, the order of the elements, and the prescribed punctuation for that area will be decided by the Working Groups responsible for the specialised ISBDs using the area. The ISBDs which are using this area thus far are the ISBD(S) (for information relating to chronological designation, volume numbering, etc.), the ISBD(CM) (for mathematical data), the ISBD(PM) (for statements indicating the special music format), and the ISBD(CF) (for basic file characteristics of a computer file).

When an item is a combination of material and type of publication for which area 3 is used (e.g. a map series), area 3 is repeatable.

When area 3 is repeated, give first the area 3 that is related to the subject content of the item (e.g., scale information for cartographic material); give the area 3 for serials last (numerical/chronological information); interpose between these two any other type of area 3 (e.g., file characteristics of computer files).

No general use of this area is made for non-book materials (NBM).
### 4. Publication, distribution, etc., area

The term "publication, distribution, etc." covers all types of publication, distribution, releasing, and issuing activities connected with library materials. Area 4 is also used to record data connected with the physical manufacture of the item, but these are distinguished from the publication, distribution, etc., activities. When a person or body combines the activities of publication, distribution, etc., and physical manufacture, or when it is uncertain whether the person or body is responsible for the publication, etc., or for the physical manufacture alone, the statement is treated as one relating to publication, distribution, etc.

The term "publication or distribution", as used in sections 4.1-4.4., is intended to cover all types of publication, distribution, issuing and release activities. These activities are distinct from the activities connected solely with the physical manufacture of the item (see 4.5.-4.7.), though both may be executed by the same person or body. When a person or body combines the activities of publication, distribution, etc. with those of physical manufacture or when it is uncertain whether the person or body is responsible for publication, distribution etc. or for physical manufacture alone, the statement is treated as one relating to publication, distribution, etc. (NBM)

### 4.1 Place of publication, distribution, etc.

| The difference between the first named place of publication, etc., and subsequent places is merely a matter of punctuation. Subsequent places may apply to the same publisher as the first, or may apply to another publisher, etc. (see note at 4, above). When no place of publication, etc., is found on the item, and the name of the place cannot be ascertained, the abbreviation "s.l." (sine loco) or its equivalent in another script is supplied, enclosed in square brackets. |
| The place where the item is published, or from which it is distributed, released, etc., as named on the item. |
| The place of publication or distribution is the name of the town or other locality associated on the prescribed source of information with the name of the publisher (or principal publisher if more than one name appears) or distributor. If no publisher or distributor is named, it is the place from which the item was issued or distributed (NBM) |

### 4.2 Name of publisher, distributor, etc.

<p>| In places and times when the functions of publishing, etc., and physical manufacture are combined, the names of the persons or bodies responsible for those functions are given as one statement (see the ISBD(A) for guidance on this point). When no name can be given as that of the publisher, etc., the abbreviation &quot;s.n.&quot; (sine nomine) or its |
| The name of, or a statement identifying, the person(s) or body (bodies) responsible for publishing, distributing, releasing, issuing, etc., the item. |
| Exists in NBM, contains some specific rules for cases in which there are two publisher, annotation rules etc. |</p>
<table>
<thead>
<tr>
<th>Section</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.3 Statement of function of distributor</td>
<td>A term indicating the activity performed by the distributor. Optional in NBM.</td>
</tr>
<tr>
<td>4.4 Date of publication, distribution, etc.</td>
<td>The date is given after the name of the publisher, distributor, etc., to which it relates. When the date applies to both or all publishers, distributors, etc., it is given after the last name. The date of publication, release, issuing, etc., of the item being described as given on that item, or as supplied when not given on the item. NBM, contains some specific annotation rules when a date is known to be incorrect or differs from the date of distribution etc.</td>
</tr>
<tr>
<td>4.5 Place of manufacture</td>
<td>The place where the item is manufactured as named on the item. NBM, optional, contains some specific rules for special cases.</td>
</tr>
<tr>
<td>4.6 Name of manufacturer</td>
<td>See note at 4.2 The name of, or a statement naming, the person(s) or body (bodies) responsible for manufacturing the items. NBM, optional, contains some specific rules for special cases.</td>
</tr>
<tr>
<td>4.7 Date of manufacture</td>
<td>The date of manufacture of the item being described. NBM, optional, contains some specific rules for special cases.</td>
</tr>
<tr>
<td>5. Physical description area</td>
<td>The materials described in ISBD(NBM) are products of a constantly changing technology. Adaptations to provide for technological change will continue to be required. The following provisions describe items which are available in a single physical format. When alternative formats are available (as in the case of a sound recording available on disc, cassette and cartridge), a distinct physical description is provided for each material, each such description occupying a separate line. (NBM)</td>
</tr>
<tr>
<td>5.1 Specific material designation and extent of item</td>
<td>The specialised ISBDs include lists of terms of specific material designations recommended by the Working Groups. It is anticipated that national bibliographic agencies will determine the exact terms used as specific material designations which are acceptable to their needs and languages and that in so doing they will take into account the terms listed in the The name of the specific type of material to which the item belongs, and an indication of the number of pieces in an item, the number of constituent parts (e.g. pages, frames) of an item, etc., consisting of one physical entity, and, for items with a playing time, the duration of the The first element of the physical description area names and numbers the physical unit or units constituting the item, adding other measures of extent as appropriate. The specific material designation identifies the particular class of material to which the item belongs and is given in the language of the bibliographic agency (NBM).</td>
</tr>
</tbody>
</table>
specialised ISBDs. The way in which items will be named and numbered will vary from material to material, and within one type of material there will be variations consequent upon the problems presented by the individual items.

<table>
<thead>
<tr>
<th>5.2 Other physical details</th>
<th>Examples of other physical details are: details of illustrative matter; whether an item is coloured or monochromatic; whether an item has sound or is silent.</th>
<th>Physical data about an item other than its specific material designation and extent (see 5.1), dimensions (see 5.3), or information given in notes (see area 7).</th>
<th>The second element of the physical description area is a statement particularising other physical characteristics of the item, excluding dimensions. E.g. material of which item is composed, statements relating to the presence of colour (NBM)</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.3 Dimensions of item</td>
<td>The dimensions may consist of one dimension only or (as in the case of a film or folded map) may be more complex.</td>
<td>The linear measurements (height, width, depth) of an item, and/or, in the case of items which require equipment for their use, dimensions relevant to the use of the item.</td>
<td>The third item of the physical description area is a statement regarding the dimensions of the item, expressed in terms of centimetres. (NBM)</td>
</tr>
<tr>
<td>5.4 Accompanying material statement</td>
<td>The use of this element is an alternative to: A.describing accompanying material separately (i.e. in a separate description); or B.describing accompanying material in a note (see area 7); or C.describing accompanying material by the multi-level method of description (see Appendix A). An accompanying material statement consists of the specific material designation and extent (see 5.1) of the accompanying material, to which may be added a</td>
<td>A brief description of any material accompanying the main part(s) of the item being described, and intended to be used with it. or B.A separate physical description of a separate physical part of a multimedia item</td>
<td>The term accompanying material is used to denote any physically separable part of the item not so far specified in the physical description area. (NBM, optional)</td>
</tr>
<tr>
<td>Physical description based on 5.2 and 5.3. Alternatively, accompanying material may be named in the terms in which it appears in the item.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**6. Series area**

Series or sub-series statement - the main elements identifying a series or sub-series, including any numbering of the separate items within the series or sub-series.

- **6.1 Title proper of series or sub-series**
  - For the treatment and presentation of series the titles of which are made up of common and dependent titles, see ISBD(S) 0.3.3.1. For the treatment and presentation of sub-series the titles of which are dependent on the title of the main series, see area 6 of ISBD(S). When a distinctive title of a sub-series has been given in the series statement, the title of the main series may be given in area 7.
  - The title proper (see definition at 1.1) of a series or sub-series. The title proper of the series or sub-series corresponds to the title proper in the bibliographic description of the series or sub-series when it is described as a serial according to the provisions of area 1 of ISBD(S).
  - NBM same as ISBD(G)

- **6.2 Parallel title of series or sub-series**
  - The title proper (see definition at 1.1) of a series or sub-series. The title proper of the series or sub-series corresponds to the title proper in the bibliographic description of the series or sub-series when it is described as a serial according to the provisions of area 1 of ISBD(S).
  - NBM contains specific rules for special cases.

- **6.3 Other title information of series or sub-series**
  - Other title information (see definition at 1.4) of a series or sub-series.
  - Other title information relating to the series or sub-series may be given when it appears in the item and is considered necessary for the identification.
### 6.4 Statements of responsibility relating to the series or subseries

| Statements of responsibility (see definition at 1.5) relating to a series or sub-series. |
| NBM contains specific rules for special cases. |

### 6.5 International Standard Serial Number of series or sub-series

| The ISSN of a series as assigned by the International Serials Data System (see also definition at 8.2). |
| The ISSN relating to the series or sub-series is given when it is known and is transcribed in accordance with the relevant standard. (NBM) |

### 6.6 Numbering within series or sub-series

| The identification of each successive issue of a series. The designation can include a number, a letter, any other character or the combination of these and the pertaining denomination (volume, number, etc.) and/or a date. |
| The numbering of the item within a series or sub-series is given in the terms in which it appears in the item. (NBM) |

### 7. Note area

The note area contains any descriptive information which has not been given in other areas of the description but which is considered to be of importance. Notes qualify and amplify the formal description and can deal with any aspect of an item.

The specialised ISBDs identify the kind of notes appropriate to particular categories of material and indicate when notes are essential to the description.

When more than one note is given, each note constitutes a separate area.

Notes qualify and amplify the formal description where the rules for such description do not allow certain information to be included. They can, therefore, deal with any aspect of the physical make-up of the item or its contents.

Notes, by their nature, cannot be enumerated exhaustively, but can be categorised in terms of the areas of the ISBD(NBM). In addition to notes relating to these areas, there may be notes relating to the description of the item which do not correspond to any specific ISBD area. Except where otherwise is indicated, notes and their order of presentation are optional. (NBM)

Included are notes on specific areas, notes relating to the content, notes providing a summary etc.

### 8. Standard number (or alternative and terms of availability)

The qualification (8.4) may follow element 8.1 and/or 8.3, as appropriate. When more than one standard number (or alternative) is given, this area is repeated.

<p>| An international standard numbering scheme already exist for books (International Standard Book Number, ISBN), serials (International Standard Serial Number, ISSN), and sound recordings (International Standard Record Code, ISRC). |
| NBM contains specific rules for special cases. |</p>
<table>
<thead>
<tr>
<th></th>
<th>When an item bears an international standard number, that number is included. When an item bears an ISBN for a group of which it is a part, as well as an individual ISBN, the group ISBN is given after the individual number. In the absence of an international standard number, alternative numbers from commercial systems are recorded. The specialised ISBDs make recommendations regarding the appropriate schemes for different categories of materials.</th>
</tr>
</thead>
<tbody>
<tr>
<td>8.2 Key title</td>
<td>The unique name assigned to a serial by the International Serials Data System (ISDS), and inseparably linked with its ISSN. The key title may be the same as the title proper; or, in order to achieve uniqueness, can be constructed by the addition of identifying and/or qualifying elements such as name of issuing body, place of publication, edition statement etc. Not used in ISBD(NBM)</td>
</tr>
<tr>
<td>8.3 Terms of availability and/or price</td>
<td>A word or phrase or numerical expression giving the price of the item and/or the term upon which the item is available. NBM contains specific rules for special cases.</td>
</tr>
<tr>
<td>8.4 Qualification (in varying positions)</td>
<td>A term added to any of elements 8.1 and 8.3 qualifying, explaining, modifying, or correcting the information given in that element. Not used in ISBD(NBM)</td>
</tr>
</tbody>
</table>
3. MARC/ISBD National Library of Spain:

Some examples of the use of Marc format applied in the Biblioteca Nacional (ARIADNA) for photographs; with their corresponding views in ISBD:

BNUQM401       BIBLIOTECA NACIONAL  26/03/01
BNR           ARIADNA          16:34:23

*** Recuperación ***
Vista...: BINP-F    Ente.: Gráficos no proyect.   Visual....: MARC
Nro.doc.: 1       Total doc.: 1
LDR .....nkm  22...../b/45
001  BNE199300000785
005  200103261631RBAIOG  BNER
007  kholoo
008  930503q1860 esp / / k /j
040  $a M-BN $b spa $c M-BN
100  21 $a Martínez Sánchez, José $d fl. 1853-1870 $t Colegio de Chamartín
245  11 $a [Colegio de Chamartín] $c Martínez Sánchez. Madrid
260  1 $a Madrid
300  $a 1 fot. $b papel albúmina a partir de negativo de colodión $c 262 x 348 mm
520  $a Grupo de niñas posando con religiosas
593  $a Sello en seco: Martínez Sánchez. Madrid
655  8 $a Retratos fotográficos de grupo
755  8 $a Positivos papel albúmina

ISBD
Martínez Sánchez, José (fl. 1853-1870)
[Colegio de Chamartín] / Martínez Sánchez. Madrid. - Madrid
1 fot. : papel albúmina a partir de negativo de colodión ; 262 x 348 mm
Sello en seco: Martínez Sánchez. Madrid
Descripción: Grupo de niñas posando con religiosas
I. Título.
Genero/Forma: Retratos fotográficos de grupo
Car. físicas: Posit. papel albúmina
BNE199300000785
Laurent, J. (n. 1816)
GUADALAJARA / [J. Laurent y Cia]. - [Madrid : J. Laurent, ca. 1880]
1 álbum (5 fotografías) : papel albúmina ; 256 x 347 mm en h. de 315 x 410 mm
Tit. tomado de la cubierta. - Mención de responsabilidad tal y como aparece al pie de las fotografías 1, 3-5
Contiene: 139 Fachada del palacio del Infantado - 463 Vista de la carretera por las entrepeñas del Tajo - 1451 Vista general del patio del palacio del Infantado - 1454 Vista general - 1455 Vista a orillas del río en Guadalajara
Genero/Forma: Fotografías de paisaje; Fotografías de arquitectura
Car. físicas: Posit. papel albúmina
Elzaurdía, J.A.
La Sagrada Familia / J.A. Elzaurdía, fotógrafo. - [s.l.] : Elizalde y Compª, [ca.1875]
1 fot. : papel albúmina ; 175 x 139 mm
Fotografía de un grabado realizado a partir de la pintura de Rafaello "La Sagrada Familia"
I. Rafaello (1483-1520). II. Título.
Genero/Forma: Fotografías de reproducciones de arte
Car. físicas: Posit. papel albúmina
Delton, Louis-Jean (fl. 1860-1894)
Chevaux & Equipages à Paris / Photographie Hippique DELTON au Bois de Boulogne. -
Paris : Photographie Hippique, 1878
20 fot. en estuche : papel albúmina ; 135 x 98 mm o menor sobre hoja de
215 x 160 mm + hoja impresa
Fotografías sueltas y guardadas en un estuche
Descripción: Fotografías de caballos enganchados a carruajes con pasajeros y conductor, así
como hombres y mujeres montando a caballo, entre ellos un retrato de Sarah Bernhardt de
amazona
Genero/Forma: Álbumes de fotografías
Car. físicas: Posit. papel albúmina
BNE20010002361
4. MARC/ISBD International Institute of Social History (Amsterdam, the Netherlands)

IISH List of MARC tags for the description of graphic materials (translated from Dutch, not official MARC names)

100 00 author (or creator)
   a standardised name creator
   h first name, initials
   f. function creator and additional information: e.g. photographer, designer, painter etc.

245 10 title
   a title: formal title only
   b subtitle
   k parallel title
   d primary responsible
   e secondary responsible
   i second title same author
   j second title different author
   m standard title graphic material (default: beeddocument= visual document)
   n data (of production/creation)

260 10 imprint (publication, distribution etc.)
   c date creation original
   m place of publication
   n publisher: printer
   o year of publication

300 00 collation
   a size
   b colour/b&w
   f number of items
   h physical characteristics
   l associated material
   p photographic technique, printing technique, format

440 00 serial title
   a main title
   b sub series
   e responsibility annotation
   k parallel title
   v number order

500 00 annotation
   a annotation
   b copyright information

506 00 consultation conditions
   a general conditions
   b specific conditions
   c specification material
   d contact person

564 00 contributor or original source
   a name
   c year or years

600 00 person as subject
   a. t/m f see text tag 100
603 00 descriptor
a descriptor: here there is a link with the IISH thesaurus

604 00 indication of time as subject
a time code: this is a code for one or more periods. E.g. XIX-1 for first quarter of 19th century
b first year
c last year

605 00 indication of place as subject
a geographic code
b world
c continent
d supranational region
e country
f region, province, county, department
g city
h vicinity
w river, sea, lake

610 00 corporation as subject
a standardised name
e addition
c section

611 00 congresses, conferences, conciles, festivals, manifestations, exhibitions, etc. as subject
a standardised name
b addition
c section
i number
k year
j place

645 10 titles of films, plays, books, reports, plans on brochures etc. as subject
a title
b subtitle

710 00 corporation as author
a name

999 00 preservation
a priority/date
b problem
c specification material
d treatment
e remarks
5. AACR2

In the Graphic Materials guidance "graphic materials" are defined as "two-dimensional pictorial representations whether opaque (e.g., prints, photographic prints, drawings), or intended to be viewed, or projected without motion, by means of an optical device (e.g., transparencies, slides, negatives).

0A. Scope

These rules provide for the description of graphic materials that are of continuing or potential aesthetic or documentary value. Specifically, they may apply to:

a) Single two-dimensional pictorial works that are original:

Typical examples are prints, posters, drawings, paintings, photographic prints, negatives, transparencies, slides, etc. (Single photographic copies and photomechanical prints of such works are included as well.) (FN 1) Single items may be unpublished (though they may exist in multiple copies) or published, in which case they may or may not have a statement of publication, distribution, or printing.

b) Groups of single two-dimensional pictorial works:

For the purpose of these rules, these groups will be referred to as collections (whether two items or millions). It is assumed that the items either:

(1) have been assembled by or have accumulated without plan around a person, family group, or corporate body and been acquired by the repository as a collection, or

(2) have been assembled by the repository from its own accessions into a collection for cataloguing purposes.

Collections may consist of both published and unpublished items, but the collection itself does not exist in a published form. Material is considered to form a collection even if it is bound together, as in an album. Collections may be accompanied by related manuscript and printed textual material, such as pamphlets, catalogues, checklists, periodical tearsheets, and newspaper clippings, as well as non-print material, such as sound recordings.

If a bound volume or portfolio (even one consisting primarily of graphics) is a bona fide monographic publication with a title page or its equivalent, it is to be catalogued according to AACR 2, Chapters 1 and 2. In such cases, it may be desirable to use the physical description and note area to describe the graphic content of the publication.

1996 update: Optionally, GM may be used for published portfolios consisting primarily of graphic materials. Since GM provides for the treatment of published materials regardless of presentation format, either approach is valid. The decision should be based on an institution's needs, the focus of its collections, and what it chooses to emphasise in the record.

0 General rules
0B. Sources of Information

0B1. Chief Source of Information

0B1.1. For single items, treat as the chief source of information printed or manuscript text provided by the creator or creating body on or with the item. When the text is not known to have been provided by the creator or creating body, use information from the following sources, in this order of preference:

a. text on or with the item provided by sources other than the creator or creating body;

b. reference sources, such as published descriptions, catalogues raisonnés, exhibit catalogues, auction catalogues, dealers' catalogues;

c. any source, such as unpublished descriptions, including provenance and accession records, inventories, advertisements, personal information, etc.

0B1.2. For collections, treat as the chief source the whole collection itself, relying first on textual information on the material and its containers, then accompanying textual material, such as finding aids, provenance and accession records, then the visual content of the material itself.

0B2. Prescribed Sources of Information

The description is divided into areas, and each area is divided into a number of elements as outlined in the particular rules. For each area of the description (see the listing below), certain sources of information are specially prescribed.

Area:

Prescribed Sources of Information:
1. Title and statement of responsibility- Chief source of information
2. Publication, distribution, etc.- Chief source of information
3. Physical description - Any source
4. Series -Chief source of information
5. Note(s) -Any source

Indicate data taken from outside the prescribed sources by enclosing it in square brackets ([ ]). When these data are transcribed, make a note of the source.

0C. Punctuation

(Contains all kinds of rules about punctuation, 1996 update advises to use USMARC Format for Bibliographic Data)

0D. Levels of Description

There are three recommended levels of description. For its graphic collections, an institution may choose only the first level, the first and second, or all three levels, based on the purpose of the catalogue or catalogues for which the record is constructed. Include this minimum set of elements for all material catalogued at the chosen level when the elements are applicable to what is being described and when, in the case of optional additions, the institution has chosen
to include an optional element. Consult individual rules for the content of the elements to be included.

For the first level of description, include at least the elements set out in this schematic illustration:

a) Unpublished material:

Title proper / first statement of responsibility . -- date(s) of execution. -- statement of extent of item or collection . -- Note(s) .

b) Published material:

Title proper / first statement of responsibility. -- First publisher, etc., date of publication, etc. - - statement of extent of item. --Note(s).

For the second level of description, include at least the elements set out in this schematic illustration:

a) Unpublished material:

Title proper [general material designation ] = Parallel title : other title information / first statement of responsibility ; each subsequent statement of responsibility. -- date(s) of execution. -- statement of extent of item or collection : other physical details ; dimensions. -- (Title proper of series = Parallel title of series ; numbering within the series. Title of subseries ; numbering within subseries). -- Note(s) .

b) Published material:

Title proper [general material designation] = Parallel title : other title information / first statement of responsibility ; each subsequent statement of responsibility. -- First place of publication : First publisher, date of publication. -- statement of extent of item : other physical details ; dimensions. -- (Title proper of series = Parallel title of series ; numbering within the series. Title of subseries ; numbering within subseries). -- Note(s).

For the third level of description, include all elements set out in this online help that are applicable to the item or collection being catalogued.

0E. Language and Script of the Description

0E1. In the following areas , give transcribed information in the language and script (wherever practicable) in which it appears:

-Title and statement of responsibility area

- Publication, distribution, etc., area
- Series area

0E2. Replace symbols or other matter that cannot be reproduced by the typographical facilities available (FN 4) with a cataloguer's description in square brackets. Make an explanatory note, if necessary.

0E3. In general, give interpolations into the above-mentioned areas in the language and script of the other data in those areas. Exceptions are:

- prescribed interpolations and abbreviations;
- general material designations;
- other forms of the place of publication, etc.;
- statements of function of the publisher, distributor, etc.

0E4. Give any other element (other than titles and quotations in the note area) in English.

0F. Inaccuracies

0F1. Record an inaccuracy or a misspelled word as it appears on the material. Except in cases of deliberate usage, follow such an inaccuracy by "sic" or by the abbreviation "i.e." and the correction within square brackets.

0F2. Do not correct words spelled according to older or non-standard orthographic conventions, e.g., "françoise" for "française."

0G. Accents and Other Diacritical Marks

Accents and other diacritical marks (including capitalisation)

0G1. Add accents and other diacritical marks that are omitted from data found in the source of information in accordance with the usage of the language used in context.

0G2. Capitalise or lowercase according to the rules for capitalisation in AACR 2

0H. Abbreviations, Initials, etc.

0H1. Do not abbreviate any word unless the particular rule for the element or area allows it.

0H2. Record initials, initialisms, and acronyms without internal spaces, regardless of how they are presented in the source of information. Apply this provision also whether or not these elements are presented with periods.

0J. Interpolations

0J1. Indicate an interpolation (i.e., data taken from outside the prescribed source(s) of information) by enclosing it in square brackets. Indicate a conjectural interpolation by adding a question mark within the square brackets.
0J2. In transcription, generally do not complete abbreviated names and words unless the rule for the particular element or area allows it. If it is otherwise difficult to understand, fill in the whole name, word, or number, enclosing additional letter(s) or number(s) in square brackets.

1. Title and Statement of Responsibility Area

1A. Preliminary Rules

1A1. Punctuation
(General information about… punctuation)

1A2. Sources of Information
The cataloguer must decide whether printed or manuscript text in the chief source of information constitutes a title and/or statement of responsibility that can be transcribed for the catalogue record.

1A3. Date as Part of the Title
When a date appears in the source in such a way as to constitute part of the title, transcribe it as such (as part of the title proper or other title information, whichever is appropriate).

1B. Title Proper

1B1. Title Proper Transcribed from Chief Source of Information for Single Items
(General information)

1B2. Title Proper from Chief Source of Information for Collections
(General information)

1C. Devising Titles

1C1. Supply a title when there is no title in the chief source of information nor in any other source. Devise a title in English with an attempt to make it distinctive, applying the following provisions.

- For single items, devise a brief descriptive title, and enclose it in square brackets.
- For collections, devise a brief descriptive title and record it without square brackets. The descriptive statement may include the name of the creator, creating body, collector, or source.
- Details of the content, nature, scope, context, motivation, arrangement, etc., of the material may be fully described in the note area.

1C2. For documentary material, give the factual content as far as possible. Include the following elements of information, as appropriate:

- an identification of the main subject(s) depicted, i.e., persons, events, activities, and objects;
- geographical location(s) depicted, if known and significant;

- the date (including month and day, if desirable) or span dates of what is being depicted if different from the date of publication or execution (see also 2F and 2H).
IC3. Use the most tersely descriptive phrasing of the subject(s) when devising a title for works for which the interest is in the individual artist and the aesthetic value of the work itself.

1D. General Material Designation

Add immediately after the title proper the word "graphic" as the general material designation (GMD).

1E. Parallel Titles

Record all parallel titles appearing in the source of information.

1F. Other Title Information

Record all other title information appearing in the source of information according to the instructions in 0B - 0J.

1G. Statements of Responsibility

Record the names of persons and corporate bodies having contributed to the creative and intellectual content of the material being catalogued, that is, designers, draftsmen, painters, photographers, printmakers, and illustrators (both individuals and corporate bodies). Do not record names of previous owners and collectors in the statement of responsibility, but rather in a note regarding provenance.

2. Publication, Distribution, etc., Area

2A. Preliminary Rules

2A.1 Use the publication, distribution, etc., area to record information about the place, name, and date of publication and/or distribution, as well as all types of printing, manufacturing and sponsor-advertiser activities considered by the cataloguing agency to be important for graphic materials that have been commercially produced.

2A2. Punctuation

2A3. Sources of Information

2B. General Rules

2B1. Printer Equivalent to Publisher

When no publisher is named but a printer is, assume that the printer is equivalent to the publisher and follow the provisions given for publishers.

2B2. Printer and Publisher Explicitly Stated

When a printer is given in addition to the publisher and is considered important, give the details of printing in parentheses after the publisher (see also 2G). The same may be done with manufacturers that are considered important. In case of doubt about whether a named agency is a publisher or a manufacturer, treat it as a publisher.

2B3. Sponsor-Advertiser
Sponsor-advertisers may have a role both in the creation of the material as well as in its publication. Thus, a sponsor-advertiser may appear both in the statement of responsibility and in the publisher’s position.

2C. Place of Publication, Distribution, etc.  
(Different rules when there's no place of publication or incorrect placename etc.)

2D. Name of Publisher, Distributor, etc.  
(Different rules when the publisher is unknown or incorrect etc.)

2E. Statement of Function of Publisher, Distributor, etc.  
Add to the name of a publisher, etc., one of the following terms, in square brackets, indicating function: distributor, manufacturer, printer, publisher, sponsor-advertiser

2F. Date of Publication, Distribution, etc.  
Give the date or span dates of commercial publication, etc., as a year or years

2G. Place and Name of Manufacturer or Printer and Date  
When a separately named manufacturer or printer that is considered important by the cataloguing agency appears in the chief source of information, give the place, name, and/or date, if they differ from the place, name of publisher and/or date of publication.

2H. Date of Execution of Unpublished Material  
Give the date or span dates of execution as a year or years.  
(Among the specific rules is)-update 1996: 2H2.1 : Optionally, for photographs, add the date of printing or publication when it differs significantly from the date when the image (i.e., negative) was made.

3. Physical Description Area  

3A. Preliminary Rules  
3A1. The statement of physical characteristics gives:  
-an indication of the extent (e.g., number of physical units);  
-specific material designation -- an indication of the medium or format of the material (and in some cases both);  
-an indication of the material upon which the image(s) is printed or executed (primary support), if significant;  
-an indication of the material upon which the image is mounted (secondary support), if significant;  
-other details of physical description, as appropriate;  
-dimensions;  
-an indication of accompanying material.  
- The specific rules given below provide for aspects of exceptional physical description, as dictated by the nature of a particular medium or format. Examples in this area are intended to illustrate specific points only. Not all the elements that would be required in a full catalogue record are provided in each case.

3A2. Punctuation:  
(General information about punctuation)

3A3. Sources of information:
(General information about punctuation)

3B. Statement of Extent (Including Specific Material Designation)

3B1. There are four ways (FN 2) of stating the extent; indicate the number by an arabic numeral. Record 1 if there is only one item unit, even if implicit in the use of the specific material designation in the singular:
A Record the exact number of single items.
B Record the approximate number of single items.
C Record the number of containers or volumes.
D Record the linear (i.e., length of shelf or file drawer) or cubic measurement.

3B2. Later addition of material to a collection:
It is recognised that when collections are catalogued there may be a need to provide for the later addition of material, as when new material is accessioned from the same source as an already catalogued collection, and it is appropriate to add it. Under these circumstances, portions of the record are naturally subject to change (usually the statement of extent), with a final statement of exact contents when the decision is made to close the collection. It may, however, instead be desirable to catalogue the addition separately, linking it to the collection by a note.

3B3. Series:
Record the number of items in a series according to what is in hand. If the series is evidently incomplete, as when numbers in the sequence are missing, make an explanatory note about what is wanting.

3B4. Information on the component parts of a collection:
When a collection is being described and a more specific statement of extent is desirable, add the number of component parts in parentheses. This additional statement may show a single figure representing the total number of components or it may show multiple figures representing the subtotal for the different categories of material within a container or volume. When such details are numerous or complex, give them in the note area.

3C. Other Physical Details

The second major element of the physical description area is a statement that:

a. describes more specifically the means by which the image was produced;

b. gives an indication of colour;

c. describes the means by which text with the image was produced.

3C1. Punctuation:
(General information about punctuation)

3C2. Photographic Materials
3C2.1. If desirable for photographic prints, give the trade name or other technical specification. Always indicate when a photographic print is negative.
3C2.2. With negatives, specify the base of the emulsion if it is other than safety film.
3C2.3. If desirable for transparencies and slides, give the trade name or other technical specification.
3C2.4. With stereographs, add the word "half," as appropriate.
3C2.5. With photomechanical prints, give the method of reproduction (photogravure, collotype, or whatever term is used on the material).

3C3. Multiple Techniques or Processes
3C3.1. When multiple techniques or processes are identified in a single graphic item, name each, with the predominant technique, if any, named first. Terms for medium, technique, process, and format may be freely combined with the use of conjunctions and prepositions as necessary.
3C3.2. When multiple techniques or processes are known to have been applied but are unidentified, use the terms "mixed media" or "multiple processes," as appropriate.

3C4. Colour
3C4.1. Indicate if the image(s) is coloured, hand coloured, tinted, or toned. (For paintings, an indication of colour is usually unnecessary.) When hand colouring is known to have been done after the image was originally issued, make an explanatory note. If desirable, indicate if the image(s) is black and white. Use the abbreviations "col." (coloured), "hand col." (hand coloured), and "b&w" (black and white).
3C4.2. The presence of some colour images in a collection may be indicated either in a general way or the specific number may be given.
3C4.3. Optionally, for lithographs give the number of colours (i.e., stones) and, if desired, enumerate the colours in a note.

3D. Dimensions
The measurement of graphic materials to produce a statement of dimensions for the catalogue record is an important activity, since dimensions aid in identifying the material and also in calculating space requirements for storage or exhibition
3D1. Punctuation

3D2. General Rules

3D3. Single Items

3D4. Nonrectangular and Irregular Shapes

3E. Accompanying Material
There are two ways of recording information about accompanying material:

(a) Record the name of the accompanying material at the end of the physical description.
(b) Record the name and details of the accompanying material in a note.

3F. Collections Containing More Than One Distinct Category of Material
When a collection contains material falling into more than one distinct category (medium, format, or container), for which separate physical descriptions are desired, record each part on a separate line, starting with the most numerous part.

4. Series Area

4A. Preliminary Rules
About punctuation and sources of information

4B. Title Proper of Series
Transcribe the title proper of the series from the chief source of information according to the provisions in 1B, using only those that apply to titles transcribed from the item.

4C. Parallel Title of Series
Follow the instructions in 1E when recording the parallel title of a series for the second or third level of description.

4D. Numbering Within Series
Record the numbering of the item within the series in the terms given on the item.

4E. Subseries
When an item is one of a subseries and both the series and the subseries are named in the chief source of information, give the title proper of the main series first and follow it with the title of the subseries.

5. Notes
When the description in the areas preceding the note area does not clearly identify the material being catalogued, make all notes necessary for unambiguous identification. Notes qualify and amplify the formal description, including instances where the rules do not allow certain information to be placed there. (FN 1) They can, therefore, deal with any aspect of the material. By their very nature, notes cannot be enumerated exhaustively, but they can be categorised in terms of the area of the description. In addition, there are notes that do not correspond to formal description. It may be useful to group notes that refer to more than one area, for instance when they are all based on one source. When appropriate, refer to a detailed description in an authoritative source, or use both notes and the reference to the authoritative source.

Most relevant note fields are:
5B5. Translation of foreign title:
If desirable, give the translation of a foreign language title.
5B6. Picture caption:
When the pictorial element of a single work with text (e.g., a poster or broadside) has a distinctive caption independent of the chosen title, give it in a note introduced by the words "Picture caption." Headings and mottoes may be similarly described with the appropriate label.
5B9. Physical Description/Condition
(Most important ones)
5B9.1. Make notes on important physical details that are not already included in the physical description area. Include information
on the physical condition of the material if it is damaged or fragile. If desirable, make notes on significant restoration work.

5B9.2. If it is desirable to distinguish a modern copy of an older photographic print or a modern photographic print made from an original negative, make an explanatory note.

5B9.6. Markings and stamps:
If desirable, describe watermarks, trademarks, studio imprints, remarques, etc., as documentation on the printer, publisher, creator, owner, or the paper.

5B13. Characteristics of original of photographic copy or photomechanical print:
If desirable, give the location of the original work(s) and the dimensions, if the information is readily available.

5B14. Subject description:
Use this note, introduced by the word "Subject" (followed by a colon), for an objective narrative summary of a collection or for clarification of the content, meaning, or iconography of a single item. Information that places the material in a proper context and conjectural statements may be included. Extrapolations, conjectures, and educated guesses should be clearly indicated by wording or a question mark.

For a collection include, as appropriate: date or span dates and bulk dates depicted; the most significant topic(s), event(s), person(s), place(s), etc.; arrangement; and remarks on printed or hand-written explanatory or identifying text and the language.

5B15. Biographical/historical note:
Record any significant information on the creator or collector of the material required to make the nature or scope of the materials clear. For persons this may include place of birth and domicile, occupations, information on original and maiden names or pseudonyms, significant accomplishments, place of death, etc. For corporate bodies, include information on the functions, purpose, and history of the body, its administrative hierarchy, and earlier, variant, or successor names.

5B18. Finding aids to collections:
Make a note on any guides the repository may have to the organisation and contents of a collection. If the guide has been published, make a standard bibliographic citation for it. Note also the existence of other related unpublished material, such as indexes, card catalogues, caption lists, lecture notes, and checklists, which are not actually located with the collection.

5B26. Source:
Record how the material was acquired (i.e., gift, purchase, deposit, transfer, etc.) and the donor or source (i.e., the immediate prior custodian). Unless this information is confidential, follow the status statement with the source and date of acquisition. In addition, the donor’s relationship to the material may be indicated. For cataloguing purposes, the source of material acquired through purchase may be omitted. Add the year or years of accession (and the accession number, if desirable) to the name of the donor or source. When the source is unknown, state this.

6. **MARC**

Fields are marked by "tags"; these tags are three digit numbers that identifies the kind of data that follows. E.g.: 100 tag marks a "person name main entry", in MARC: 100 1# $a Orwell, George. Generally 10% of the tags are frequently used, 90% are used only occasionally. Some fields are further defined by "indicators"; each indicator value is a number from 0 to 9. Usually there are two indicators, the first of which is used to indicate whether there should be a separate title entry in the catalogue, the second is used to indicate the number of characters at the beginning of the field to be disregarded by the computer (e.g. used to indicate that the computer has to skip "the" or "a" when cataloguing a title). "Subfields" are marked by subfield codes and delimiters.

Basic division of tags:

0XX Control information, numbers, codes
1XX Main entry
2XX Titles, edition, imprint (in general, the title of responsibility, edition and publication information)
3XX Physical description, etc.
4XX Series statements (as shown in the book)
5XX Notes
6XX Subject added entries
7XX Added entries other than subject or series
8XX Series added entries (other authoritative forms)
7. FOTIOS

FOTIOS aims to describe on the level of collection, although description on item-level is also possible. A collection is considered a collection in the following four cases:

1. the collection has a shared characteristic feature
e.g. collection by photographer Lies Wiesman in the Dutch Photo Archives
2. the institution that holds the photographic collection has also created the collection
e.g. collection Eastern Europe at the International Institute for Social History
3. the collection is ordered according to the form of the photographic item
e.g. collection of landscape photography
4. the collection is ordered according to the physical characteristics of the collection
e.g. collection of glassplate negatives

In practice many institutions will have collections that combine one of more of the elements mentioned.

Basically FOTIOS uses a description model that can be divided between:

1. Information about the institution, consisting of subcategories:
   a. general information: e.g. address and nature of institution
   b. additional information: e.g. how to get there, facilities and visitor information

2. General information about the collection, consisting of subcategories
   a. identification: how the collection as a whole can be identified, e.g. Van der Elsken collection, 59430pw
   b. physical characteristics: e.g. photographic technique
   c. management: e.g. information about preservation, history and accessibility, publication, rights
   d. remarks: e.g. about collection, input etc.

3. Information about the content of the collection, consisting of subcategories
   a. subject: e.g. descriptor
   b. form: e.g. genre, purpose, style
   c. content: description of the content of the items within the collection by providing a short abstract and keywords in relation to certain aspects.

One of the characteristics of FOTIOS is that it contains a number of thesauri and validation lists which facilitate controlled input and output. The most important validation lists are the lists of institutions, photographic techniques, photographers/studios and classification. Some of these lists can only be managed on a central level.

The input rules for the different FOTIOS fields are derived from a model provided by FOBID (Federatie van Organisaties in het Bibliotheek-, Informatie- en Dokumentatiewezen), a library orientated organisation.

The "abstract" field in FOTIOS is due to be linked to the Dutch version of the Art and Architecture Thesaurus, originally developed by the Getty Institute.

The list of photographers will be based on the "Lexicon van de Nederlandse Fotografie", which contains an overview of Dutch photographers. The list of studios will be provided by the Dutch Photographic Society itself. Dutch geographical names will be used according to
the official terms used by Vuga's Alfabetische Plaatsnamengids van Nederland, international names according to the Dutch Times Atlas van de Wereld.

The "classification" field will be used according to the proposed model in Voor de zoeker. Handleiding voor het registreren en uitwisselen van gegevens over fotocollecties (Den Haag 1994).
8. SKOPEO

The structure of the Data-Dictionary on which SKOPEO-BMS is based can be divided into:
- information about the photograph
- information about the image
- information about the content (which is usually the same for both photograph and image). In order to be able to connect the collection on a higher level certain elements of SKOPEO-BMS have a corresponding Dublin Core field.

Datadictionary on which SKOPEO-BMS is based

The content and photograph part is based on the EVA interpretation of Dublin Core fields and specific wishes of the City Archives (e.g. connection with existing Efforis system)

The image part is based on the recommendations of the RLG Working Group on Preservation Issues of Metadata (see [http://www.rlg.org/preserv/presmeta.html](http://www.rlg.org/preserv/presmeta.html))

<table>
<thead>
<tr>
<th>Attribute</th>
<th>DC</th>
<th>Description</th>
<th>Guidelines</th>
</tr>
</thead>
<tbody>
<tr>
<td>begindate_day</td>
<td>DC.date</td>
<td>Date related to the scene visible on the image: day. In practice: same date as creation of photograph.</td>
<td>If known: fill in day-number of month of date related to the scene. Fill in two numbers. Default value &quot;01&quot;. If date spans a period: fill in begin-day of period.</td>
</tr>
<tr>
<td>begindate_month</td>
<td>DC.date</td>
<td>Date related to the scene visible on the image: month. In practice: same date as creation of photograph.</td>
<td>If known: fill in month-number of date related to the scene. Fill in two numbers. Default value &quot;01&quot;. If date spans a period: fill in begin-month of period.</td>
</tr>
<tr>
<td>begindate_year</td>
<td>DC.date</td>
<td>Date related to the scene visible on the image: year. In practice: same date as creation of photograph.</td>
<td>If known: fill in year of date related to the scene. Fill in four numbers. If date spans a period: fill in begin-year of period.</td>
</tr>
<tr>
<td>contentID</td>
<td>DC.identifier</td>
<td>Unique code to identify content.</td>
<td>Format of code: IIIYYYYMMDD-NNNN (III = Code for institute, YYYY = year, MM = month, DD = Data, NNNN = sequence number. (YYYYMMDD &quot;captured&quot; from workstation)</td>
</tr>
<tr>
<td>conversion</td>
<td></td>
<td>Conversion (creation of analogue or digital reproduction) permitted.</td>
<td>Conversion is permitted. Default is YES. If depositor has conditions fill in NO. If specifications are known: fill in specification field.</td>
</tr>
<tr>
<td>copyright_spec</td>
<td></td>
<td>Specification as formulated by depositor concerning, access, conversion, publication and reproduction rights of photograph.</td>
<td>SAA has copyrights of photograph or image. Default value is YES.</td>
</tr>
<tr>
<td>copyrightSAA</td>
<td></td>
<td>SAA has copyrights of photograph or image.</td>
<td>SAA has copyrights of photograph or image. Default value is YES.</td>
</tr>
<tr>
<td>description</td>
<td>DC.description</td>
<td>Description of content of photograph/digital image (= scene visible on image).</td>
<td>Detailed description of content, try to describe scene, persons, actions, etc.</td>
</tr>
<tr>
<td>enddate_day</td>
<td>DC.date</td>
<td>In case scene on image can be described with a period: last day of period.</td>
<td>If not applicable: leave blank, otherwise same rules as begindate_day.</td>
</tr>
<tr>
<td>enddate_month</td>
<td>DC.date</td>
<td>In case scene on image can be described with a period: last month of period.</td>
<td>If not applicable: leave blank, otherwise same rules as begindate_month.</td>
</tr>
<tr>
<td>enddate_year</td>
<td>DC.date</td>
<td>In case scene on image can be described with period: last year of period.</td>
<td>If not applicable: leave blank, otherwise same rules as begindate_year.</td>
</tr>
<tr>
<td>note</td>
<td></td>
<td>Information that can't be stored in other fields, only on content.</td>
<td>If series are documented, information on the series can be described in this field.</td>
</tr>
<tr>
<td>portrait law</td>
<td></td>
<td>This field describes whether &quot;portrait law&quot; is applicable. Default value is NO.</td>
<td>Only in specific cases, portrait law will be applicable. For example, in case of police photographs, or photographs of prostitutes or criminals. Then portrait law can be applicable and fill in YES. Default is NO.</td>
</tr>
<tr>
<td>publication</td>
<td></td>
<td>Publication of image on website permitted.</td>
<td>Publication on website permitted. Default is YES. If depositor has conditions fill in NO. If specifications are known, fill in specification field.</td>
</tr>
<tr>
<td>title</td>
<td>DC.title</td>
<td>The title consists of a short description of content of the image/photograph, geographic description and date.</td>
<td>Content description, geographic term, date.</td>
</tr>
<tr>
<td>district</td>
<td>DC.coverage</td>
<td>Name of district.</td>
<td>Choose term from controlled list as used at SAA.</td>
</tr>
<tr>
<td>Field</td>
<td>Description</td>
<td>Example</td>
<td></td>
</tr>
<tr>
<td>-----------------------</td>
<td>-----------------------------------------------------------------------------</td>
<td>-------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>districtID</td>
<td>Unique number to identify district.</td>
<td>Number, generated by application.</td>
<td></td>
</tr>
<tr>
<td>geographyID</td>
<td>Unique number to identify geographic term.</td>
<td>Number, generated by application.</td>
<td></td>
</tr>
<tr>
<td>street_ID</td>
<td>Unique number to identify streetname.</td>
<td>Number, generated by application.</td>
<td></td>
</tr>
<tr>
<td>keyword</td>
<td>DC.subject Pick a keyword from a list.</td>
<td>Pick a keyword from list as used at SAA.</td>
<td></td>
</tr>
<tr>
<td>keywordID</td>
<td>Unique number to identify type.</td>
<td>Number, generated by application.</td>
<td></td>
</tr>
<tr>
<td>municipalityID</td>
<td>DC.coverage Name of municipality.</td>
<td>Choose term from controlled list. Default “Antwerpen”.</td>
<td></td>
</tr>
<tr>
<td>municipalityID</td>
<td>Unique number to identify municipality.</td>
<td>Number, generated by application.</td>
<td></td>
</tr>
<tr>
<td>first name/initiels</td>
<td>Initials of person visible on photograph/image.</td>
<td>First name. If first name not known: initials. Initials in capital. Use dots to separate initials.</td>
<td></td>
</tr>
<tr>
<td>function/profession</td>
<td>Profession/function of person visible on photograph/image.</td>
<td>Give function or profession of person in the photograph/image. As precise as possible.</td>
<td></td>
</tr>
<tr>
<td>insertions</td>
<td>Insertions of name of persons visible on photograph/image.</td>
<td>SAA, use this field for: van, van de, van der, van ’t, de, de’l, etc.</td>
<td></td>
</tr>
<tr>
<td>lastname</td>
<td>Familyname of person visible on photograph/image.</td>
<td>Family name, always start with capital.</td>
<td></td>
</tr>
<tr>
<td>personID</td>
<td>Unique number to identify person.</td>
<td>Number, generated by application.</td>
<td></td>
</tr>
<tr>
<td>publisherID</td>
<td>DC.publisher Publisher of content description.</td>
<td>Archive that publishes images.</td>
<td></td>
</tr>
<tr>
<td>street</td>
<td>DC.coverage Name of street.</td>
<td>Choose term from controlled list as used at SAA. Be as specific as possible. Choose the streetname that was used at the time the image was made.</td>
<td></td>
</tr>
<tr>
<td>street_ID</td>
<td>unique number to identify street</td>
<td>Number, generated by application.</td>
<td></td>
</tr>
<tr>
<td>subject</td>
<td>DC.subject Subject term connected scene on image.</td>
<td>Choose from controlled list as used at SAA (&quot;hoofdwoorden&quot;).</td>
<td></td>
</tr>
<tr>
<td>subjectID</td>
<td>Unique number to identify subject.</td>
<td>Number, generated by application.</td>
<td></td>
</tr>
</tbody>
</table>

### IMAGE

<table>
<thead>
<tr>
<th>Field</th>
<th>Description</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>capturedevice</td>
<td>Make and model of digital camera or scanner.</td>
<td>Producer name, type device (scanner/digital camera) and version number.</td>
</tr>
<tr>
<td>capturedeviceID</td>
<td>Unique number to identify capture-device.</td>
<td>Number, generated by application.</td>
</tr>
<tr>
<td>controltarget</td>
<td>Colourbar included in image.</td>
<td>Colourbar included in image Y/N.</td>
</tr>
<tr>
<td>controltargetID</td>
<td>Unique number to identify controltarget.</td>
<td>Number, generated by application.</td>
</tr>
<tr>
<td>captureDetails</td>
<td>1. Name of scanner software, version information, scanner settings, gamma corrections, etc. 2. Digital camera lens type, focal length, light source type, etc.</td>
<td>&quot;Free text&quot; description of capture procedure.</td>
</tr>
<tr>
<td>colourmanagement</td>
<td>System (if any) used to improve consistency of colour.</td>
<td>Give name and version of CMS (colour management software).</td>
</tr>
<tr>
<td>imagename</td>
<td>DC.identifier Filename of image, including directory and drive. Based on this filename the archive must know the location of the image file.</td>
<td>Give name of drive, directory and imagefile.</td>
</tr>
<tr>
<td>pixelDimensionX</td>
<td>DC.format Describes number of pixels in horizontal direction of image.</td>
<td></td>
</tr>
<tr>
<td>pixelDimensionY</td>
<td>DC.format Describes number of pixels in vertical direction of image.</td>
<td></td>
</tr>
<tr>
<td>productiondate</td>
<td>Date when image was created.</td>
<td>YYYY-MM-DD (can be automatic extracted from File header).</td>
</tr>
<tr>
<td>resolution</td>
<td>When using a flatbed scanner: horizontal x vertical resolution, expressed in &quot;dpi&quot;. When using digital camera: raster size / dimension of original in inches.</td>
<td>In case of scanner fill in &quot;dpi&quot;. In case of digital camera make calculation and fill in dpi. (can be automatic extracted from file header)</td>
</tr>
<tr>
<td>producer</td>
<td>Producer of image.</td>
<td>For the most part &quot;Stadsarchief Antwerpen&quot;. In future also name of photographer if photograph is digital.</td>
</tr>
<tr>
<td>producerID</td>
<td>Unique number to identify producer.</td>
<td>Number, generated by application.</td>
</tr>
<tr>
<td>purposeID</td>
<td>Unique number to identify purpose.</td>
<td>Number, generated by application.</td>
</tr>
<tr>
<td>tonalRange</td>
<td>DC.format Describes tonal range of image.</td>
<td>Choose from controlled list 1. 8-bits gray 2. 8-bits colour 3. 24-bits colour.</td>
</tr>
<tr>
<td>tonalRangeID</td>
<td>Unique number to identify tonal range.</td>
<td>Number, generated by application.</td>
</tr>
<tr>
<td>transcriber</td>
<td>Name of agency responsible for transcribing the metadata</td>
<td>Name of person or institute</td>
</tr>
<tr>
<td>transcriberID</td>
<td>Unique number to identify transcriber</td>
<td></td>
</tr>
<tr>
<td><strong>PHOTOGRAPH</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>----------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>carrierID</strong></td>
<td>Unique number to identify carrier.</td>
<td>Number, generated by application.</td>
</tr>
<tr>
<td><strong>colour</strong></td>
<td>Is photograph black/white or colour.</td>
<td>Choose from 1. Black/White 2. Colour.</td>
</tr>
<tr>
<td><strong>colourID</strong></td>
<td>Unique number to identify colour of photograph.</td>
<td>Number, generated by application.</td>
</tr>
<tr>
<td><strong>coloubar</strong></td>
<td>Producer name and version number of used colourbar.</td>
<td>Producer name, version number.</td>
</tr>
<tr>
<td><strong>coloubarID</strong></td>
<td>Unique number to identify colourbar.</td>
<td>Number, generated by application.</td>
</tr>
<tr>
<td><strong>acronym</strong></td>
<td>DC.creator Acronym of organisation.</td>
<td>Acronym of organisation, in capital characters without dots</td>
</tr>
<tr>
<td><strong>city</strong></td>
<td>DC.creator Place of residence of organisation.</td>
<td>Place of residence of organisation.</td>
</tr>
<tr>
<td><strong>organisationID</strong></td>
<td>DC.creator Unique number to identify organisation.</td>
<td>Number, generated by application.</td>
</tr>
<tr>
<td><strong>organisationname</strong></td>
<td>DC.creator Name of organisation.</td>
<td>Name of organisation, no acronyms.</td>
</tr>
<tr>
<td><strong>street</strong></td>
<td>DC.creator Last known address of organisation.</td>
<td>Last known address of photographer. Name of street, house number.</td>
</tr>
<tr>
<td><strong>telnr</strong></td>
<td>DC.creator Telephone number of organisation.</td>
<td>Use numbers, no separators.</td>
</tr>
<tr>
<td><strong>condition</strong></td>
<td>Remarks on physical condition of photograph, for example damages etc.</td>
<td>Controlled list is possible, but has to be made.</td>
</tr>
<tr>
<td><strong>dimension</strong></td>
<td>Length and width of photograph, including measurement unit.</td>
<td>First width, then &quot;x&quot;, then length, then measurement unit (centimeters use &quot;cm&quot;, inches use &quot;in&quot;).</td>
</tr>
<tr>
<td><strong>photoID</strong></td>
<td>DC.identifier Unique number to identify photograph.</td>
<td>Number, generated by application.</td>
</tr>
<tr>
<td><strong>provenance</strong></td>
<td>In case photograph is taken out of a file the id of this file is given here.</td>
<td>Code of file, record, etc. from which photograph is taken.</td>
</tr>
<tr>
<td><strong>ABP</strong></td>
<td>Active occupation period.</td>
<td>Period photographer was active.</td>
</tr>
<tr>
<td><strong>address</strong></td>
<td>DC.creator Last known address of photographer. Name of street, house number.</td>
<td>Streetname, house number.</td>
</tr>
<tr>
<td><strong>first name/initials</strong></td>
<td>DC.creator Initials of photographer.</td>
<td>First name, if first name is not known: Initials in capital. Use dots to separate initials.</td>
</tr>
<tr>
<td><strong>insertions</strong></td>
<td>DC.creator Insertions of photographer.</td>
<td>SAA, use this field for: van, van de, van der, van 't, de, de'l', etc.</td>
</tr>
<tr>
<td><strong>lastname</strong></td>
<td>DC.creator Family name of photographer.</td>
<td>Family name of photographer, without insertions.</td>
</tr>
<tr>
<td><strong>other remarks</strong></td>
<td>Remarks e.g. on older addresses, career etc.</td>
<td>Free field.</td>
</tr>
<tr>
<td><strong>photographerID</strong></td>
<td>Unique number to identify photographer.</td>
<td>Number, generated by application.</td>
</tr>
<tr>
<td><strong>residence</strong></td>
<td>DC.creator Place of residence of photographer.</td>
<td>Place of residence.</td>
</tr>
<tr>
<td><strong>telephone number</strong></td>
<td>DC.creator Telephone number of photographer</td>
<td>Use numbers, no separators.</td>
</tr>
<tr>
<td><strong>yearBirth</strong></td>
<td>Year of birth of photographer.</td>
<td></td>
</tr>
<tr>
<td><strong>yearDeath</strong></td>
<td>Year of death of photographer.</td>
<td></td>
</tr>
<tr>
<td><strong>polarity</strong></td>
<td>Positive or negative.</td>
<td>1. Positive 2. Negative.</td>
</tr>
<tr>
<td><strong>polarityID</strong></td>
<td>Unique number to identify polarity.</td>
<td>Number, generated by application.</td>
</tr>
<tr>
<td><strong>Inventory-number</strong></td>
<td>DC.relation Identification of physical storage spot of photograph. E.g. Inventorynumber.</td>
<td>E.g. Inventorynumber.</td>
</tr>
<tr>
<td><strong>rep_link</strong></td>
<td>Link with external repository, that describes archival context of photograph. In the case of SAA: a link with the &quot;Efloris&quot; system.</td>
<td>Code used to connect to Efloris.</td>
</tr>
<tr>
<td><strong>repositoryID</strong></td>
<td>Unique number to identify repository.</td>
<td>Number, generated by application.</td>
</tr>
<tr>
<td><strong>type</strong></td>
<td>Transparent or Reflective.</td>
<td>Choose 1 or 2. 1 = Transparent 2 = Reflective.</td>
</tr>
<tr>
<td><strong>typeID</strong></td>
<td>Unique number to identify type</td>
<td>Number, generated by application.</td>
</tr>
</tbody>
</table>
9. Norwegian Standards for a National Database

This national standard encompasses those fields, which are regarded as central for exchange of information. It is not a minimum standard. If that were to be the case, one should add important administrative fields like acquisition, placement and so on.

Abbreviations for different object categories
Picture art = PA
Photographic = P
Cultural historical = CH
Applied art = AA

- Type of object
- Group
- Identification number
- Classification of art
- Designation/term
- Alternative designation/term (specialised)
- Subject type
  - Classification (P/CH/AA)
  - Subject (iconography and topography (PA))
- Style
- Date/Period
- Name ((juridical persons) limited access depending on a proviso or clause)
- Place
- Description
- Content
- Colour
- Inserted text
- Technique
  - Ground material (PA/P)
  - Material (CH/AA)
  - Subject matter (decoration) (CH/AA)
  - Subject matter (description) (P)
- Measures/weight
- Trademark
- Title/name (PA/P)
- Unique name/number (CH/AA)

References
Clause

Additional information

Registered