

Art-related materials, exhibitions and catalogues

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The issues

Art-related materials, exhibitions and catalogues tend to be particularly tricky because they often involve several types of content and/or several people and corporate bodies with varied roles and responsibilities. It can therefore be difficult to choose the main and added entries and assign relators and subject headings. There are a number of sections in RDA and several Subject Heading Manual instruction sheets which relate to these issues. The purpose of these guidelines is to bring these instructions together and offer some further interpretations, mainly based on the British Library's document 'Exhibitions and Art Catalogues' and on discussions between cataloguers from ARLIS (Art Libraries Society) and the Legal Deposit libraries at the British Library in December 2013.

Another complication is that art-related materials are often presented in ways which are intended to challenge our conceptual frameworks rather than to fit neatly into a bibliographic database. When people try to make information hard to categorise they often succeed, so please be generous with notes (in field 500) about any oddly-presented or ambiguous data.

It can also be difficult to know what to count as art. The international documentation has little to say, about this, perhaps assuming that there is a broad consensus; but 'artists' and critics like to challenge preconceptions about what art is. Presumably if a corporate body works as a unit to produce a named silk flower arrangement, price £10, for sale at a local market, we should not treat it as art; but what if a similar artefact is produced by a body whose members have been to art college, the price is £10k, and the arrangement is exhibited at Tate Modern?¹ We have to rely on how the artefact is presented and on whether it would 'generally' be regarded as art, but the borderlines are fuzzy and the status of artefacts may depend to some extent on the status and sphere of the people interested in them.

Although most exhibitions and catalogues held by OLIS libraries are art-related, this document also covers exhibitions and catalogues of other materials. There is an appendix about the special features of auction catalogues.

Standards and templates

- These guidelines are mainly for printed materials whose content is primarily text or text and still images. They offer a choice of two standards:
 - Full-level, using the bkrda.mrc template
 - Level-7, using the bk7rda.mrc template. Level 7 requires a main entry but leaves all other access points (including subject headings) optional and requires less detail in the description, so it can be particularly appropriate for catalogues, which are often too numerous and/or too slight to be worth full-level treatment but may relate to an important artist or institution which is worth an access point. The instructions for level-7 records are in boxes at the beginning of each section.²
- Please also bear in mind that OLIS institutions may choose to make brief permanent level-3 records, with just enough information for finding and identification but no controlled access points at all, for any non-mainstream materials which they do not consider to justify detailed work. For more on level-3 standards and templates, see [Brief records](#).

¹ This would make a difference to main entry – see under Main and added entries. If you come across any particularly challenging cases, please send details to css@bodleian.ox.ac.uk.

² The OLIS requirements for level-7 records are set a little higher than the MARC requirements in some respects, to ensure that this level will be an option worth considering for medium-interest material.

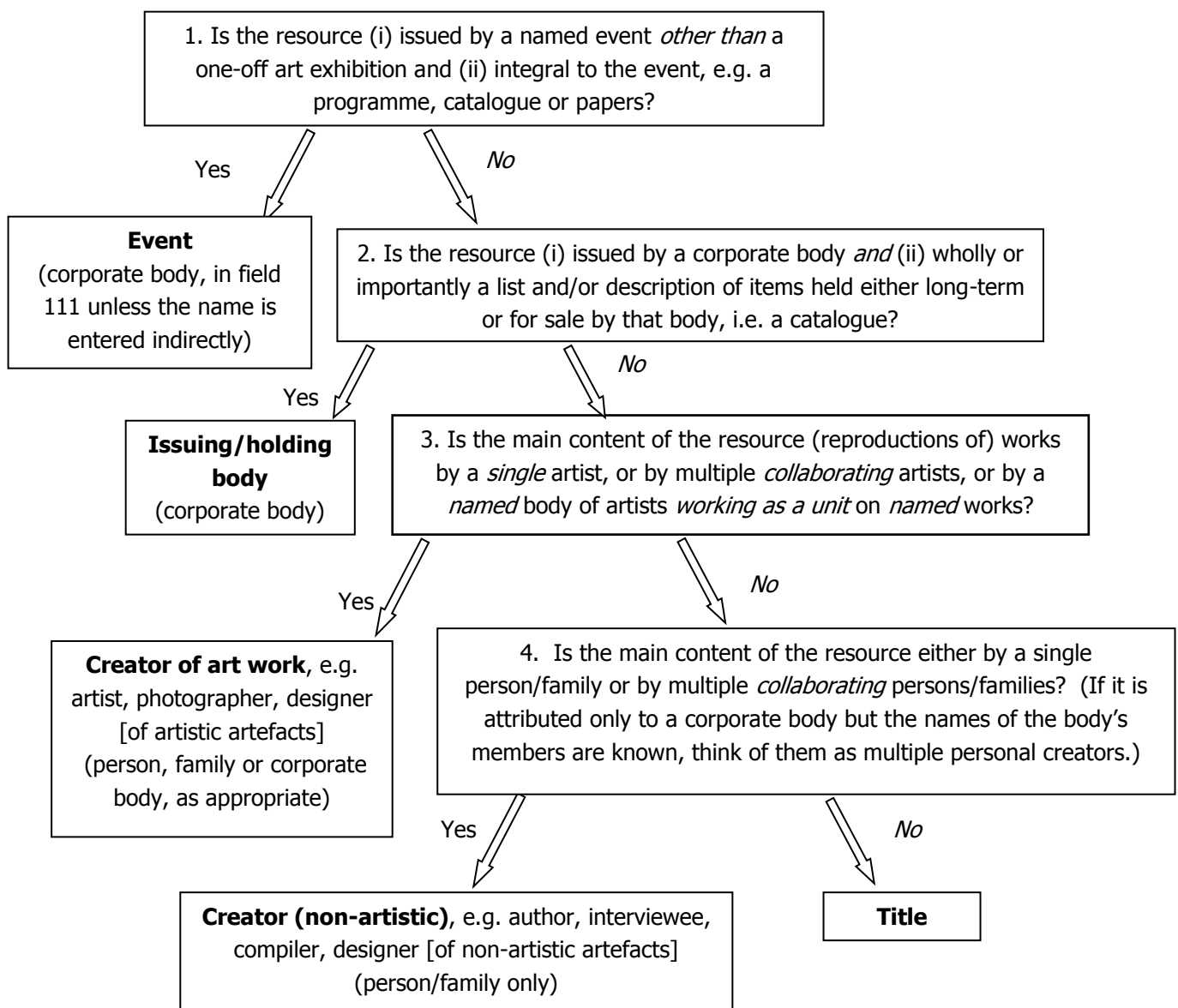
- If the carrier is non-print (e.g. a CD-ROM or microform), or if there is important non-print accompanying material, you will need to add extra fields to the templates (some or all of 006, 007, 008/23, 33X, 34X and 538). For more about these fields, see [RDA/MARC21 Module 5](#).
- In the rare cases where the predominant content of the resource is not text or text and still images, e.g. for audiobooks or interactive computer programs, you will need to use a template in the appropriate format (changing the encoding level to 7 if necessary). For more about non-textual materials, see [RDA/MARC21 Module 5](#).

Main and added entries

- Level-7 records require a main entry, but no other controlled access points should be made unless they are of key importance for access, e.g. a prominently featured artist who is not main entry, or a named non-recurrent exhibition if the resource is the exhibition catalogue, or a very well-known series.
- Relator terms are required in level-7 records only for persons/bodies whose role is clear and important.

Main entry flowchart

The flowchart below provides a summary of the rules for main entry which are relevant to art-related materials, exhibitions or catalogues.



Notes on the flowchart

- It is important to follow the order of the questions, because these materials often have several candidates for main entry and there is a strict order of precedence.
- Corporate bodies generally take precedence over other candidates for main entry, but only if they satisfy fairly strict conditions [RDA 19.2.1.1.1.]. However, even if a corporate body takes precedence over the writer or other hands-on creator of the main content for main entry, the hands-on creator will still have a relator from the creator list (e.g. 'author' or 'artist').³
 - (Question 1) Named *ad hoc* events such as athletic contests, exhibitions, expeditions, fairs, and festivals are generally treated as corporate bodies. However art exhibitions are treated as corporate bodies only if they recur under the same name (e.g., Biennale di Venezia) [LC-PCC PS for RDA 19.2.1.1.1.].
 - Like conference access points, access points for individual exhibitions in a series lose any numbers or dates from their names, but have their numbers, dates and locations or associated institutions (if known) added as qualifiers. Institution names are preferred to locations if they give better identification. Exhibition names which are not clearly exhibition names will also need the qualifier '(Exhibition)'.

[For 'Oxbridge Revelations 14', the 6th (2014) occurrence of an annual exhibition]
111 2_ \$aOxbridge Revelations (Exhibition)\$n(6th :\$d2014 :\$cUniversity of Oxbridge),\$jauthor.
 - (Question 2) For sales catalogues, if the dealer is a corporate body (e.g. a gallery or shop) it is always the main entry, even if it has only temporary custody of the listed items [LC-PCC PS for RDA 19.2.1.1.1.].⁴
 - (Question 2) For exhibitions where the items are not offered for sale, any publication which focuses on the items exhibited and is published 'on the occasion of' the exhibition and with the authority of the bodies responsible for the exhibition can be considered a catalogue, even if does not include a formal list of exhibits. However, the host institution will be the main entry only if it both is responsible for issuing the catalogue and either owns the materials being exhibited or holds them on a long-term loan. Holding them for the duration of the exhibition is not sufficient. The body which holds the items need not be named as publisher, as long as it is clear that the named publisher is working on behalf of or in association with that body. The relator terms will usually be 'author' ("an agent responsible for creating a work that is primarily textual in content") and, if the body actually publishes the work, "issuing body".
- (Questions 3-4) If there is no eligible host institution, dealer or event, main entry will be determined by responsibility for the intellectual/artistic content of the work.
 - As usual, families are treated in the same way as persons.
 - If multiple creators work collaboratively, the first or principal collaborator is treated in the same way as a sole creator would be. Creators are considered to work collaboratively *only* if they all work on every part of the content (more or less), although not necessarily in the same way – for instance, an artist and an author might collaborate to create the text and artwork of a cartoon. If different creators work on different sections, the resource is a compilation.

³ See example for Victoria and Albert Museum, Peabody Essex Museum and Jaffer, Amin in RDA 19.2.1.3.

⁴ However, dealers who are private individuals are never the main entry for sales catalogues.

- If the main content consists of individually named artistic works by a named group of *artists* working as a unit, that group, as a corporate body, will be the main entry [RDA 19.2.1.1.1h]; but if it consists of work by a named group of writers or compilers or non-artistic designers working as a unit, that body may not be main entry.⁵ In that case the members of the body, if their names are known, have to be considered just as so many individuals, and, if the group works collaboratively, the first or principal member will be the main entry. (But in full-level records a corporate body *added* entry should be made for the group.) If the individual members are unknown, the resource has to be entered under title.
- Photographers, architects, furniture-makers and creators of other objects which are generally recognised as often having important original aesthetic qualities are treated as artists, as long as their works are being presented for consideration as aesthetic objects. But the designers of objects which may occur in catalogues but are not widely regarded as having important original aesthetic qualities, e.g. beer bottle tops or fencing supplies, should not be treated as artists.
- If there are art works in the resource they will almost invariably be reproductions rather than originals, but you should nevertheless treat them as 'by' the creator(s) of the originals, since a reproduction has the same key intellectual/artistic content as the original. This applies even to images of architecture, furniture, and suchlike. Only if an image is presented as of original aesthetic interest in its own right should it be treated as 'by' the maker of the image.
- Any material which is clearly subordinate (e.g. introductions, appendices, notes, art works included only to illustrate points in a text) or slight (e.g. relatively brief appreciations, interviews and responses) should be ignored when choosing main entry.
- An artist may be main entry even if not listed in any statement of responsibility, because artists' names often form all or part of the title of resources consisting mainly of their works.
- If a resource principally consists of substantial reproductions of artistic works and a substantial study or commentary, it is usual to treat *either* the artistic works *or* the commentary as predominant, depending on how they are presented in the resource, with the main entry assigned accordingly; but RDA does allow the resource to be treated as a compilation, if this is considered to be important [RDA 6.27.1.6]. This is a matter for cataloguer's judgment, but the following rules of thumb below may help:
 - If the title includes the name of the artist(s) and there is no separate statement of responsibility, base the choice of main entry on the reproduction(s). For 'Monet' or 'Monet's haystacks' Monet would be the main entry.
 - If the text is presented on the title page as only one aspect of the resource, base the choice of main entry on the reproductions. For 'Monet's haystacks / text by John Brown' Monet should be main entry.
 - If the title or subtitle designates the text rather than the reproductions, base the choice of main entry on the text. For 'Monet's haystacks : a neo-post-Hegelian study / John Brown' John Brown should be main entry.
 - If the name(s) of the artist(s) occur only in the title and there is a statement of responsibility which does not indicate the status of the text (e.g. 'Monet's haystacks / John Brown'):

⁵ Unless the resource consists of administrative materials about the group or formal reports or similar ('collective thought') by the group. However, bodies which create maps and performing groups which create their own works can be main entry, and catalogues might occasionally consist predominantly of such works.

- Consider whether the text is characterised within the resource by a term which tends to indicate subordination or slightness, e.g. as an 'essay' or 'introduction' or 'notes'.
- Consider also whether the text seems to have been written to elucidate or set in context a pre-selected set of art works (indicating that the art works predominate) or the art works seem to have been selected or arranged to illustrate points in the text (indicating that the text predominates).
- Consider also the layout and overall balance of the art works and the text.
- Treat the resource as a compilation only if the reproductions and the text are both presented as of such high status that it feels really inappropriate to characterise one element as subordinate, e.g. if each element has its own title page.
- The entity or entities responsible for the non-predominant content will normally get added entries, with relator terms from the contributor list in RDA I.3.1, usually 'writer of added commentary' (not 'author') or 'illustrator' (not 'artist').
- In any case other than simple reproductions-plus-commentary, if different persons, families or bodies seem to be responsible for different sections or components of the *main* content, the work should be considered a compilation and entered under title. This is very common in catalogues and event-related materials, which often include several quite substantial essays, interviews, etc., in addition to any reproductions. As a general rule, if you cannot *easily* identify the content provided by one entity or one set of collaborators as the main content, treat the resource as a compilation.

240 fields for complete and collected works

Even level-7 records require 240 fields where appropriate, because 1XX main entries combine with the 240 field, if present, to produce the authorised access point for the resource.

- As usual, 240 fields are required for any resource which (i) consists of a work which was previously published with a different title proper or (ii) consists of a translation into a single language.
- 240 fields are also required for many resources which consist of an entity's complete or collected works. The titles in these 240 fields are not based on the best-known or original title proper, but instead are 'conventional collective titles':
 - If the core content of the resource is the *complete* works of an artist, or the *complete works in a single broad genre* such as 'Paintings', 'Drawings', 'Sculptures', 'Photographs', the conventional collective title will be either the term 'Works' or a broad genre term, as appropriate.⁶ If the title is 'Works' the date when the version of the complete works in question was first issued should be added, if known, in subfield \$f after a full stop.

```
100 1_ $aMonet, Claude,$d1840-1926,$eartist.
240 10 $aWorks.$f2002 [date subfield included]
245 14 $aThe thumbnail Monet /$cwith introductions and notes by John Brown.

100 1_ $aMonet, Claude,$d1840-1926,$eartist.
240 10 $aPaintings [no date subfield]
245 14 $aAll Monet's paintings /$cintroduced by Joan White.
```

⁶ The British Library is currently developing a standard list of broad genre terms to be used in conventional collective titles for art works. Until this is available, please stick to terms used in existing NACO records.

- If the core content is an incomplete collection of the artist's works and the title proper of the resource is *undistinctive*, the title will be 'Works' or a broad genre term as appropriate, followed by 'Selections', in subfield \$k after a full stop.

```
100 1_ $aMonet, Claude,$d1840-1926,$eartist.
240 10 $aWorks.$kSelections
245 10 $aClaude Monet /$cwith notes by Jean Grey.

100 1_ $aMonet, Claude,$d1840-1926,$eartist.
240 10 $aPaintings.$kSelections
245 10 $aMonet's best paintings /$cchosen by Jane Black.
```

- If the core content is an incomplete collection of the artist's works but the resource *has a distinctive title proper*, there is generally no need for a 240 field. If the content happens to require a uniform title (because it is a translation or the work has had a change of title proper), the title in field 240 will usually be based in the normal way on the best-known/original title proper.⁷

```
100 1_ $aMonet, Claude,$d1840-1926,$eartist.
240 10 $aTreasury of Monet's paintings
245 14 $aThe genius of Monet /$cwith introductions and notes by June Green.
500 __ $aOriginally published as: A treasury of Monet's paintings. 1992.
```

However, if there is a NACO record for the work/expression, the NACO record must always be followed, even if it runs counter to OLIS guidelines.

Added entries (full-level records)

In level-7 records added entries (other than 240 fields) are optional, and are made only if particularly valuable.

In full-level OLIS records added entries are generally made for the following entities, although cataloguers may exercise their judgment, especially when dealing with slight materials.

- Important collaborators of a person/body chosen as main entry, unless there are more than 11 (academic material) or more than 2 (non-academic material). They should have the same relator term(s) as the main entry.
- For compilations, entities apparently responsible for 25% or more of the main content (33% or more in the case of non-academic material) or any particularly important part. They should have relator terms appropriate to the nature of their work from the creator list in RDA I.2.1, e.g. 'artist', 'author', 'photographer'.
- Entities apparently responsible for 50% or more of any subordinate but important content, e.g. substantial illustrations or commentary (unless they will feature elsewhere as the name elements of analytical name-title entries). They should have relator terms from the contributor list in RDA I.3.1. Useful relators include 'writer of supplementary textual content', 'writer of introduction', 'writer of added commentary', 'writer of added text' [only for brief explanatory text in works where images predominate], 'interviewer (expression)', 'interviewee (expression)' and 'illustrator'. For details of usage, please read the definitions in Appendix I. Please be careful not to use terms from I.2.1, such as 'artist' or 'photographer' or 'author', for contributors of subordinate content, even if this content is of high quality and interest.

⁷ From April 2013 to July 2017 OLIS policy was to use conventional collective titles for all collections by a single agent, following the Library of Congress's RDA training materials. This policy was suspended because (i) it tends to collocate very different content and (ii) after 4 years of RDA, there was still no international consensus of policy or consistency of practice.

- Editors if listed in the first statement of responsibility, or if no more than two (otherwise optional). The relator term is 'editor' from RDA I.3.1, *not* 'editor of compilation' (obsolete) nor 'compiler' (used only for people who create a new work by compiling data, not for people who arrange and tidy pre-existing works).
- Host institutions for exhibitions, unless they merely offer rooms for hire and are not at all likely to be used as search terms. The relator term is 'host institution' from RDA I.2.2. Host institutions are often also issuing bodies, so two relators may be needed. If multiple host institutions are also issuing bodies, it is worth recording all of them in 264, to make clear why the relators have been used.
- Major sponsors of exhibitions featured prominently on front or end matter or covers (but not just occurring in long lists of funding bodies). The relator term is 'sponsoring body' from RDA I.2.2.
- Curators of exhibitions if featured prominently, especially if they are mentioned in a statement of responsibility on the preferred source of information or if there is reason to suppose that they also contributed to or edited the resource. The only appropriate relator currently available is 'organizer' from RDA I.2.2, because 'curator' is an item-level relator; but some agencies regard 'organizer' as unsatisfactory for curators.
- Translators, if mentioned on the preferred source of information (otherwise optional). The relator term is 'translator' from RDA I.3.1.
- Any other entity which is fairly likely to be used as a search term, e.g. a person in whose honour an exhibition is arranged (relator: 'honouree'—I.2.2), or a putative creator of disputed art works (relator: 'artist'—I.2.1).
- Any other entity which is featured prominently and *known* to have Oxford connections, e.g. the Dean of Christ Church.
- Variant title, analytical, related and series access points, as normal.
- If a resource contains, but does not chiefly consist of, a substantial number of art works by the same artist(s), make an analytical entry using a conventional collective title. If it contains a substantial number of art works by each of a *small* number of artists, make an analytical entry for each.

```
100 1_ $aBrown, John,$q(John Hannibal),$eauthor.
245 10 $aMonet and Pissarro :$bseries and dialectic /$cJohn Brown.
700 12 $aMonet, Claude,$d1840-1926.$tPaintings.$kSelections.
700 12 $aPissarro, Camille,$d1830-1903.$tPaintings.$kSelections.
```

008/24-27 Nature of contents

For catalogues, include the code 'c'.

245 and 246: Title and statement of responsibility; variant titles.

The guidelines for these fields are much the same for full-level and level-7 records, except that level-7 records do not include any parallel information in 245. If there is a parallel title it is recorded only in 246 11.⁸

⁸ 246 entries for parallel titles in level-7 records use indicators '11' rather than '31' so that the entry is displayed. This is because the parallel title does not occur elsewhere in the record.

- Exhibition catalogues often have rather long and discursive titles, and these are usually transcribed as found, although it is permissible to omit parts of exceedingly long titles, using the mark of omission (^ ... ^).
- If an artist's name occurs in the title of a resource which consists largely of the artist's works, there is no need to repeat the name as a statement of responsibility, unless it *also* occurs as a statement of responsibility on the resource.
- If the layout leaves it unclear whether an artist's name should be considered as part of the title or as a separate statement of responsibility, particularly if it is more prominent than the elements which belong unambiguously to the title, treat it as part of the title. Make a 246 30 (portion of title) entry for the title without the artist's name.

on t.p.
MONET
The Poplar Series Paintings
published to accompany
an exhibition of the same name
held at the Prestige Gallery,
Euphoric State University,
1 October 1968 to 15 February 1969

Text by John Brown

100 \$aMonet, Claude,\$d1840-1926,\$eartist.
245 10 \$aMonet :\$bthe poplar series paintings :
published to accompany an exhibition of
the same name held at the Prestige
Gallery, Euphoric State University, 1
October 1968 to 15 February 1969 /\$ctext
by John Brown.
246 30 \$aPoplar series paintings

- It is usually worth being generous with statements of responsibility even in level-7 records, because they provide keyword access for entities for which no controlled access points are being made. For academic materials there are some guidelines about when to truncate or omit statements in the appendix to [RDA/MARC21 Module 3](#); for other materials, just use your own judgment.

Other descriptive fields and fixed fields

Level-7 records

- LDR (Leader): Encoding level (LDR/17) must be '7' (provided by bk7rda.mrc template)
- RTP: The usual RTP (provided by bk7rda.mrc template) is 'RTP Oxford record (export – COPAC and OCLC)', but if your institution wishes to restrict export, use 'Oxford record (export – COPAC only)' or 'Oxford local record'. The latter will not allow export even to COPAC, so please bear in mind that COPAC serves as a backup if SOLO is out of action.
- 006, 007: If these fields are essential, supply specific values only for 006/00, 007/00 and 007/01; use the pipe character (^|') for all other defined positions. Omit the fields altogether for accompanying material unless it is of *particular* importance.
- 008: Positions 00-17, 33 and 35-39 are mandatory; Form of item (position 23 or 29) is mandatory if applicable; the other positions are optional.
- 02X qualifiers are mandatory only if there are multiple standard numbers of the same type, e.g. multiple ISBNs, and it is clear what each applies to.
- 041: In multilingual resources, provide codes in subfield \$a for any languages used *extensively* in the resource, but do not provide codes for any languages from which it is translated. If the resource

contains a translation, leave the first indicator (Translation information) blank, meaning 'No information provided', because using '1' (= 'Translation present') without \$h subfields could trigger error messages.

- 250 \$b: Omit statement of responsibility relating to edition/revision, if it is not worth providing even keyword access to the entities listed
- 264 \$a, \$b: *Optionally*, omit place of publication. For published materials, if no publisher information is readily available, record '[place of publication not identified]' but do not record a distribution or manufacture statement unless of key importance for identification or access.
- 300 \$a: It is useful to have some indication of the scale of the resource, but avoid spending time on unnecessarily detailed pagination. If the pages are unnumbered or the pagination is complex, an approximation will do, e.g. 'approximately 50 pages' or 'approximately 50 pages (in various pagings)'. However, if plates are a major part of the resource it is worth mentioning them, e.g. '36 pages, approximately 50 pages of plates'.
- 300 \$b: Omit other physical information if there are illustrations but they are of no particular interest (e.g. courtesy photos of artists and/or gallery - art reproductions are almost invariably of interest).
- 33X, 34X: Omit these fields for accompanying material unless it is of *particular* importance.

If you are making full-level records, follow the usual guidelines for each field.

336: Type of content

Include a 336 with the value 'still image' for any resource which contains worthwhile art reproductions.

5XX: Notes

Art-related resources are often presented in innovative and challenging ways. If the bibliographic details (title, statement of responsibility, etc.) are confusing or ambiguous, please be generous with notes to explain them.

In level-7 records, notes are required only if they are particularly important for finding, identification or use:

- Provide explanations and/or corrections for any transcribed information which you know to be incorrect or misleading.
- Record any information about restrictions on access (506) and terms of use or reproduction (540).
- For multipart works whose parts have distinct individual titles, make a contents (505) note.
- For multipart works whose description is not based on the first part, state in a 588 note which part it is based on.

Optionally, provide other notes, for example about bibliographies (504) or languages used in the resource (546), if this seems worthwhile, taking into account the importance of the material, the availability of clear information and any local institutional policy.

If you are making full-level records, follow the usual guidelines for notes.

6XX: Subject headings

Subject headings are optional for level-7 records. Please take into account the importance of the material, the availability of clear information and any local institutional policy.

For art catalogues you might consider assigning a reduced set of subject headings, e.g. limiting them to one for the artist, if any, e.g. 'Corot, Jean-Baptiste-Camille, 1796-1875—Exhibitions' and failing that, one for the kind of material, e.g. 'Landscape painting, French—19th century—Exhibitions'.

There are several Subject Heading Manual instruction sheets (available on Cataloger's Desktop) which relate to art materials, exhibitions and catalogues, including: H 1148 (Subdivisions Controlled by Pattern Headings - Art); H1250 (Art and Fine Art); H 1255 (Artistic Photography); H 1360 (Catalogs); H 1361 (Catalogs of Library Materials); H 1427 (Collections of Objects); H 1593 (Exhibitions); H 1647 (History); H 1965 (Publisher's Catalogs). Sometimes the items listed in a catalogue will have a specific SHM, e.g. H 1945 (Postage Stamps on Specific Topics). The main points of the main SHMs are summarised below.

Please bear in mind that not all works which primarily consist of high-quality art work should be treated as art-related resources. If a resource is focused on the *subject-matter* of the artwork rather than its technique or aesthetic qualities (e.g. a set of detailed drawings of botanical specimens presented as a resource for botanists), the subject headings should just be those appropriate to the subject matter.

General

- Make headings as appropriate to cover any of the following which are important for the materials listed or presented or discussed in the resource: creator; owner/holder; type of object and/or type of collection; genre, form, style, movement and/or cultural background; subject matter, themes or topics; normal current location. For more details, see the sections below.
- For single art works, assign the title of the work as the first subject heading.
- Do not make subject headings for art works in a resource if they serve only as illustrations for a text whose author is the main entry, unless the artist is the subject of the text [H 1250 2.b].

Catalogues and exhibitions

- Any resource which includes a substantial listing of objects produced, available, located or found at particular places, or produced or held by particular people, families or bodies, should be considered a catalogue [H 1360 1]. In the case of exhibitions, even resources which do not include formal listings but are issued 'on the occasion of' or 'to accompany' the exhibition and which discuss items in it should be considered as exhibition catalogues.
- Headings for catalogues should include all of the types listed above under *General* which apply. See also under *Owners, holders and collections*, below. For miscellaneous art objects, use 'Art objects'.
- There are also a number of headings available for specific types of catalogue, e.g. 'Union lists' and 'Exhibition catalogues', but these should be used with caution. For instance, 'Union lists' (subdivided by place) can be used as a form heading and should be assigned to any resource which is a union catalogue [H 1361 1]; but 'Exhibition catalogues' is strictly topical and should be assigned only to resources about exhibition catalogues in general, not specific ones.⁹ Always check scope notes.

⁹ Presumably 'Library catalogs' is also strictly topical. H 1361 (Catalogs of Library materials) does not mention this heading, which suggests that it has no use as a form heading.

- All headings for catalogues should be subdivided either by the form subdivision ‘—Catalogs’ or by one of the narrower terms listed under it, e.g. ‘--Microform catalogs’ or ‘—Discography’,¹⁰ unless this would be redundant.
 - All headings for exhibition catalogues and other exhibition publications should be subdivided by the narrower term ‘—Exhibitions’, *not* by ‘—Catalogs’.
 - For catalogues which consist of a comprehensive, systematic, annotated survey of an artist’s or craftperson’s output (either in total or in particular media), make a heading for the artist’s/ craftperson’s name with the narrower term ‘—Catalogues raisonnés’, in addition to headings for genre, etc. subdivided by ‘--Catalogs’.
 - For catalogues of natural objects or musical items, make a heading for the type of object with the narrower subdivision ‘—Catalogs and collections’. This subdivision may be further subdivided geographically by the normal current location of the collection.
 - For library catalogues on a particular topic or limited to books in a particular category (e.g. private press books), make a heading for the topic or category subdivided by \$vBibliography\$vCatalogs or by a narrower term, e.g. \$vBibliography\$vUnion lists or \$vBibliography\$vMicroform catalogs.
- ‘--Catalogs’ and some narrower terms, including ‘—Exhibitions’, may be used under a wide range of headings, not just headings for types of objects or collections. For instance, they may follow headings for periods, events, themes or topics if the resource lists associated items.

650 _0 \$aBooks and readers\$xHistory\$y17th century\$vExhibitions.

650 _0 \$aExcavations (Archaeology)\$vCatalogs.

- When dealing with the catalogue of a named exhibition, *do not* make a 6XX heading for the exhibition’s name (although you may sometimes need a 1XX or 7XX access point for the name - see *Main and added entries*, above). However, do make a heading for the exhibition’s name (without subdivision) when dealing with a work *about* the exhibition, e.g. a historical study.
- For exhibitions, do not make headings to convey the temporary location of the exhibits, i.e. the exhibition venue; but, if they are normally located in one place, make a heading for that place. [H 1250 1.g].
- For resources which are not catalogues but are about catalogues or exhibitions, use ‘—Catalogs’, ‘--Exhibitions’, etc. as *topical* subdivisions, i.e. in subfield \$x.
- For auction catalogues, see appendix.

Owners, holders and collections

- If the materials presented in the resource clearly are predominantly owned (or held long-term) by a single institution or in a single collection, make a heading for that institution or collection [H 1250 1.h, H 1360 2.b], subdivided by ‘—Catalogs’ or a narrower term if appropriate.

610 20 \$aWorcester Art Museum\$vCatalogs.

- If the materials presented in the resource are owned or held by an institution, and a suitable subdivision exists for the *type* of collection, include that subdivision, unless the type of collection is implied by the type of institution. Do not use ‘—Art collections’ if the institution is itself an art gallery or museum.

¹⁰ NB Narrower terms such as ‘—Microform catalogs’, ‘—Discography’, ‘—CD-ROM catalogs’ or ‘—Video catalogs’ are for catalogues *of* microforms, discs, CD-ROMs, videos, etc., not for catalogues carried *on* these media.

610 20 \$aWorcester Art Museum\$xPhotograph collections\$vExhibitions.

- If the materials listed in a catalogue clearly are predominantly owned (or held long-term) by institutions of a particular type in a particular place (but not in a specific institution/collection), make a heading for that type of institution subdivided by the place.

650 _0 \$aArt museums\$zMaryland\$zBaltimore\$vCatalogs.

- If the materials presented in the resource clearly are in a private collection or were in a private collection and are still known by the name of that collection (e.g. the Ashmolean's Sullivan Collection of Chinese art):
 - If a specific heading is available for the type of collection, e.g. 'Photograph collections', use it. Otherwise, make one or more headings for the type(s) of material subdivided by the topical subdivision '--Private collections' or, in the case of musical instruments or natural objects, by the form subdivision '--Catalogs and collections'.
 - In all cases, subdivide the result geographically by the current normal location of the collection, if known.
 - The strings may be further subdivided by '—Catalogs' or a narrower term if appropriate, except where '—Catalogs and collections' has been used.
 - Also make a heading for the original owner (person, family or corporate body), if known, subdivided by one of the following if appropriate (and further subdivided by '—Catalogs' or a narrower term if appropriate). If it is or was jointly owned, e.g. by a husband and wife, make a heading for each. If it is or was owned by a family but one family member is featured on the title page, make headings for both the family and the individual.

\$xArchaeological collections	\$xMap collections
\$xArt collections	\$xMusical instrument collections
\$xBonsai collections	\$xNatural history collections
\$xCoin collections	\$xNumismatic collections
\$xEthnological collections	\$xPhotograph collections
\$xEthnomusicological collections	\$xPoster collections
\$xHerbarium	\$xScientific apparatus collections
\$xLibrary [not used under corporate bodies except for informal collections; formal collections should have a corporate body heading of their own.]	\$xSlide collections
	\$xStamp collections

- Make other headings as appropriate for particular creators or creative groups, genre, form, style, movement and cultural background and the subject matter or theme of representational or expressive works, as discussed below.

Creators and creative groups

- If the resource deals with multiple works by a single artist, the first heading should be for that artist [H 1250 2.a].¹¹ (For resources dealing with single art works, the artist's name will be incorporated into a name-title heading for the art work.) However:

¹¹ This rule is explicitly for personal artists, but presumably families, corporate bodies and non-artistic designers should be treated in the same way.

- As mentioned earlier, if a resource is focused on the subject-matter of the artwork (e.g. if it consists of very detailed drawings for study purposes), the resource does not 'deal with' the artist's work and it is not appropriate to make a heading for the artist (nor other art-related headings).
- Headings for photographers, even photographers whose main purpose is photography as a fine art, come *after* headings for the type and/or theme of the photography [H 1255 6].
- Headings for personal artists may be subdivided by '—Criticism and interpretation' or '—Appreciation' or '—Themes, motives' if appropriate. If an exhibition catalogue includes very substantial critical studies the heading for the artist may occur twice, once subdivided by '--Exhibitions' and once subdivided by '--Criticism and interpretation.'
- If the resource is more than 50% biographical, also assign headings according to H 1330 (Biography).
- Generally, do not assign class of person headings for informal creative groups, e.g. 'Impressionist artists' except for resources which are more than 50% biographical. For non-biographical studies, just use headings for form, genre, style, etc., e.g. 'Impressionism (Art)'.

Genre, form, style, movement, cultural background, normal location

- Assign one or more appropriate headings (or strings) for art form, style, movement and/or cultural background (e.g. ethnicity, nationality, religion, place of origin, period) to resources which either consist substantially of art works in those genres, etc. or are substantially about those genres, etc. For resources which focus on a *single* artist, headings are required for style, movement and normal location of art works, but not for art form or cultural background.
- Choose the most specific headings and subdivisions available [H 1250 1.b], and make sure that the set of headings covers every important aspect of the work(s), including any geographical or chronological aspects. However, not every resource will require multiple or very specific headings; sometimes a single broad heading, e.g. 'Art, European', is just right. Do not try to detect special aspects which are not reasonably obvious.

[For a resource either consisting of or about the work of a group of late-19th-century Franciscans living in Chester who specialised in painting impressionist watercolours of leaves, which are now located in Oxford]

650 _0 \$aLeaves in art.

650 _0 \$aWatercolor painting, British\$zEngland\$zChester\$y19th century.

650 _0 \$aImpressionism (Art)\$zEngland\$zChester.

650 _0 \$aFranciscan art\$zEngland\$zChester\$y19th century.

650 _0 \$aPainting\$zEngland\$zOxford.

- As the example above shows, some established headings already have a geographical aspect,¹² and some may be subdivided geographically. Even headings which already have a geographical aspect, e.g. 'Watercolor painting, British', may be subdivided to refine the location. However, some headings, e.g. 'Potatoes in art', may not be subdivided geographically [H 1250 1.c].
- Geographical subdivisions when applied to headings for styles or movements or for art forms with national, regional, ethnic, religious or period qualifiers (other than 'Modern') convey the place of *origin* of the work(s); but when applied to unqualified headings for art forms they convey the *current* location of the work(s) [H 1250 1.a, c, g].

¹² N.B. The term 'medieval' is considered to imply 'European', so, for instance, 'Art, Medieval' should not be subdivided by '—Europe'.

- Both locations should be included in the set of headings if clearly applicable. The current location can be given as a subdivision under a heading for a type of institution or collection as well as, or instead of, under an unqualified art form heading.
- For exhibitions the *normal*/current location of the exhibits should be included if they are normally located in one place, but not the location of the exhibition if different.
- The subdivision '—History' may be used only under art headings assigned to 'general, all-inclusive' resources, e.g. 'Painting—History', not under art headings qualified by names of national, ethnic or religious groups, nor for resources limited to one country, nor under the heading 'Art' [H 1250 1.a, H 1647]. If you wish to refine such a heading chronologically you can often achieve this by finding a narrower heading (e.g. 'Art, Ancient') or by using a chronological subdivision from the lists in H 1148 (which are never prefixed by '—History'); but sometimes you will need to provide a separate heading to indicate a specific period.
- H 1148 lists free-floating subdivisions which may be used with headings for individual art forms in the fine arts, including headings qualified by nationality, region, ethnic group or time period (e.g. 'Art, French' or 'Landscape painting, Medieval'). These lists are not for use with the heading 'Art' nor with headings qualified by religion nor with headings for decorative or performing arts or architecture.
 - It has four separate lists of period subdivisions (general, Chinese, Japanese and Korean), but these may not be used with headings already qualified by time period (e.g. 'Sculpture, Modern') nor with unqualified headings (e.g. 'Drawing'). They may not be subdivided geographically. The 'general' list is by century, ranging from \$y10th century to \$y21st century.
 - It also has a brief list of topical and form subdivisions, most of which may be used following period subdivisions:

\$xApreciation (May Subd Geog)	\$xInfluence
\$xAttribution	\$xReproduction
\$xConservation and restoration (May Subd Geog)	\$xTechnique
\$xCopying	\$xThemes, motives
\$xExpertising (May Subd Geog)	
\$xForeign influences [may not follow period subdivisions]	\$vCatalogs
\$xForgeries (May Subd Geog)	\$vChronology

- For very general works, assign the heading 'Art' for the fine arts (e.g. painting, sculpture, drawing, prints) and also for visual arts (fine arts, architecture and decorative arts, e.g. glassware, furniture, textiles); but assign the heading 'Arts' to works which include, for example, the performing arts and/or literature [H 1250].

Subject matter or theme of representational or expressive works

- Do not make headings for any subject matter or theme which is not important, fairly obvious and intended by the artist or designer [H 1250 1.f].
- There is a wide range of headings available of the types 'X in art' e.g. 'Potatoes in art'. For the subject matter of photos, see *Photography*, below.
- There are also a number of subdivisions which may prove useful:¹³

¹³ The subdivision '—History' is not used under 'form subdivisions of the type --Art; --Illustrations; --Portraits, etc.' [H 1250 1.b]. It is not altogether clear which of the listed subdivisions would fall under 'etc.'.

\$vAerial photographs [under places and topics, for collections of photos taken from conventional aircraft]

\$vAerial views [under places and individual educational institutions]

\$vArt [under individual pre-1400, divine, mythological, legendary or fictitious persons, for *collections* of art depicting them]

\$vBiography\$vPictorial works [under places, classes of persons and ethnic groups]

\$vBiography\$vPortraits [under places, corporate bodies and military services, for *collections* of portraits]

\$vCaricatures and cartoons [under almost any heading]

\$xHistory\$y[Period subdivision]\$vBiography\$vPortraits [under places]

\$vIllustrations [under individual works, sacred works, individual literatures, literary forms, types of published materials and persons, for *collections* of illustrations from those works, literatures etc. or from written works by the person]

\$vIn art [under places, corporate bodies, Christian denominations and uniform titles, the latter only for resources which present the titles as physical objects]

\$vIn bookplates [under persons, corporate bodies, places and wars]

\$vPictorial works [under almost any heading, but not used for non-photographic art, nor for resources which are primarily textual; seldom appropriate for individual persons; see H 1935 and *Photography* (below) for more details]

\$vPortraits [under post-1400 persons, families, classes of persons, ethnic groups, religious orders and wars; do not use for pictures which just happen to have people in them – they must be focused on particular people or groups]

\$vPosters [under almost any subject]

- Do not use the form subdivisions '—Slides' or '—Photographs' except for resources which actually consist of original slides or photographs, not reproductions [H 1953 2.h]

Photography

- For resources which either consist chiefly of photographs whose *main* purpose is photography as a fine art or are *general* discussions of artistic photography, assign the heading 'Photography, Artistic'. The examples in H 1255 show that this heading is not used for artistic photography in specific fields, e.g. portrait photography or fashion photography.
- Use headings for special fields of photography, e.g. 'Fashion photography', 'Dance photography', 'Photography of mountains' or 'Photography, Humorous' for resources which emphasise photographic technique or artistry (either resources consisting substantially of photos in those fields or resources about those fields of photography). Do not use such headings if the interest of the pictures lies almost entirely in the subject matter rather than in the technique or artistry of the photos.
- Similarly, if a resource consisting of or about photos of people emphasises photographic technique or artistry, use the heading 'Portrait photography' or, if available and applicable, a more specific heading of the type 'Photography of [class of persons]'.
- Also, if the photos focus on a specific person assign a heading of the type '[Individual]—Portraits'. If the photos are of a class of persons, assign a heading of the type '[Class of persons]—Portraits'

- *before* the heading 'Portrait photography', if that is used
- but *after* any heading of the type 'Photography of [class of persons]', and only if the visual identity¹⁴ of the individuals is important.
- For collections of photos of a particular place or object or type of place or object, whether or not photographic technique/artistry is emphasised, make a heading for the subject matter with the form subdivision '—Pictorial works' or, if applicable, a more specific subdivision such as '--Aerial views'. But do not use '—Pictorial works' under classes of persons if the visual identity of the individuals is important nor under individual persons if the photos deliberately focus on those persons;¹⁵ use '—Portraits' instead.
- For artistic photography *from* a particular place, assign the heading 'Photography' subdivided by place.
- For collections of artistic photography by a single photographer, make a heading for the photographer, but only *after* the headings for type/theme of photography [H 1255 6].

Examples

1. Substantial study of a single artist; copious reproductions but predominant text (full level)

For resources which combine reproductions of art works with a study or commentary, we have to treat one or other as the predominant content and choose main entry accordingly. In this case there is nothing on the preferred source (or elsewhere) to suggest that the text is subordinate, and the text is in fact a thorough survey of the artist's life and works, with the reproductions well integrated into the text. There is an analytical added entry (700 12) for these reproductions, since they are substantial.

Because the resource focuses on a single artist, there are no subject headings for art form or cultural background (place, period, etc.); but headings for theme, style/movement, current location and ownership are still required if applicable.

Because the survey is structured biographically and incorporates a great deal of biographical information, the subject headings include biographical ones.

```
LDR 00000nam^a22^^^^^i^4500
008 140401s2010^^^^enka^^^^b^^^^001^0^eng^d
020 __ $a9781906509064$qhardback
020 __ $a1906509069$qhardback
020 __ $a9781906509149$qpaperback
020 __ $a978190650914X$qhardback
040 __ $aUkOxU$beng$erda$cUkOxU
100 1_ $aRosenthal, T. G.,$eauthor.
245 10 $aL.S. Lowry :$bthe art and the artist /$cT.G. Rosenthal.
```

¹⁴ Presumably 'visual identity' is important in class-of-persons photos if a photographer deliberately focuses each photo on an individual or a particular group rather than just taking crowd pictures.

¹⁵ H 1110 (Free-Floating Subdivisions – Names of persons) does list '—Pictorial works' for 'works consisting of pictures or visual images relating to the person'. Presumably this would cover resources such as a collection of newspaper photos which were collected because they happened to show a particular person but were not originally intended to focus on that person.

```

264 _1 $aNorwich :$bUnicorn Press, 2010.
300 __ $a320 pages :$billustrations (chiefly colour) ;$c31 cm
336 __ $atext$2rdacontent
336 __ $astill image$2rdacontent
337 __ $aunmediated$2rdamedia
338 __ $avolume$2rdacarrier
504 __ $aIncludes biographical references (pages 308-309) and index.
500 __ $aIncludes a list of paintings by L.S. Lowry in public collections.
600 10 $aLowry, Laurence Stephen,$d1887-1976.
650 _0 $aPainters$zEngland, North West$vBiography.
651 _0 $aEngland, North West$xIn art.
650 _0 $aCities and towns in art.
700 12 $aLowry, Laurence Stephen,$d1887-1976.$tPaintings.$kSelections.

```

2. 'Coffee-table' survey of a single artist; some text but predominant reproductions (level 7)

Material of this kind need not be considered as academic, because the introductory essay and the notes on the plates are brief and not particularly distinctive. Such material is often catalogued at full level, but if time is short level 7 is a good option. Optional elements are greyed out.

The reproductions are the main content, so the artist is main entry. Because the title proper is not distinctive, there is a conventional collective title for the reproductions in field 240.

```

LDR 00000nam^a22^^^^^i^4500
008 020807s1975^^^nyua|||||||0 eng d
020 __ $a0814806295$qhardback
040 __ $aUkOxU$beng$erda$cUkOxU
100 1_ $aGogh, Vincent van,$d1820-1888,$eartist.
240 10 $aPaintings.$kSelections
245 10 $aVan Gogh /$ctext by Frank Elgar.
264 _1 $aNew York :$bLeon Amiel Publisher,$c1975.
300 __ $aapproximately 100 pages :$bcolour illustrations ;$c18 cm
336 __ $astill image$2rdacontent
336 __ $atext$2rdacontent
337 __ $aunmediated$2rdamedia
338 __ $avolume$2rdacarrier
490 0_ $aGreat masters of art
600 10 $aGogh, Vincent van,$d1820-1888.
700 1_ $aElgar, Frank,$ewriter of added text.

```

3. Historical and descriptive catalogue of a collection owned by the museum which is issuing the catalogue; collection is still known by the name of the donors (full level)

Although the title page presents the text and its writer as predominant, catalogues of materials held by the corporate body responsible for issuing the catalogue are considered as 'of an administrative nature' [RDA 19.2.1.1.1 (iii)], and the body therefore takes precedence for main entry. The writer nevertheless qualifies for the creator-level relator 'author'. (RDA considers such catalogues to be a collaboration between the corporate body and the writer(s), both entities creatively responsible for the whole resource, although in different ways.)

It is not essential to make added entries for the minor contributors, but, since both have NACO authority records, it is not too much trouble to do so.

This catalogue requires an unusually high number of 'owner' subject headings. It focuses on the collection donated by Gwendoline and Margaret Davies and, since the collection is still featured as the 'Davies Sisters Collection' on the National Museum of Wales website, they get owner-type subject headings under their own names. However, the Davies Sisters Collection is not named in the resource being catalogued, so the collection does not get a corporate body subject heading. The National Museum of Wales, as current owner, does get a subject heading.

```
LDR 00000nam^a22^^^^^i^4500
008 140401s2005^^^^w1ka^^^^cb^^^000^0^eng^d
020 __ $a9780720005516$qpaperback
020 __ $a0720005515$qpaperback
040 __ $aUkOxU$beng$erda$cUkOxU
110 2_ $aNational Museum of Wales,$eauthor,$eissuing body.
245 10 $aColour and light :$bfifty Impressionist and Post-impressionist works
at the National Museum of Wales /$cAnn Sumner ; with contributions by Louisa
Briggs and Julia Carver.
264 _1 $aCardiff, Wales :$bNational Museum of Wales,$c2005.
300 __ $a159 pages :$bcolour illustrations ;$c23 cm
336 __ $atext$2rdacontent
336 __ $astill image$2rdacontent
337 __ $aunmediated$2rdamedia
338 __ $avolume$2rdacarrier
504 __ $aIncludes bibliographical references (pages 158-159).
650 _0 $aImpressionism (Art)$vCatalogs.
650 _0 $aPost-impressionism (Art)$vCatalogs.
610 20 $aNational Museum of Wales$vCatalogs.
650 _0 $aArt$zWales$zCardiff$vCatalogs.
600 10 $aDavies, Gwendoline Elizabeth,$dapproximately 1882-1951$xArt
collections$vCatalogs.
600 10 $aDavies, Margaret Sidney,$d1884-1963$xArt collections$vCatalogs.
700 1_ $aSumner, Ann,$eauthor.
700 1_ $aBriggs, Louisa,$ewriter of supplementary textual content.
700 1_ $aCarver, Julia,$ewriter of supplementary textual content.
```

4. Catalogue of a major exhibition; all exhibits are held by the host institution, which also issued the catalogue (full level)

Whether an exhibition is 'major' is largely a matter of cataloguer's judgment and the importance of the exhibition's catalogue to the cataloguing institution; but an exhibition should generally be considered major if its catalogue is a book rather than a pamphlet.

Because the host institution owns the materials exhibited, it is the main entry, taking precedence over the writer, as in example 3.

As owner, the Bodleian Library also gets a subject heading. A further subject heading is made for the specific collection from which the exhibits are taken, since it is named in the resource.

```
LDR 00000nam^a22^^^^^i^4500
008 140401s2001^^^^enka^^^^cb^^^001^0^eng^d
020 __ $a1851240705$qpaperback
040 __ $aUkOxU$beng$erda$cUkOxU
110 2_ $aBodleian Library,$ehost institution,$eissuing body.
245 12 $aA nation of shopkeepers :$btrade ephemera from 1654 to the 1860s in
the John Johnson Collection.
264 _1 $a[Oxford] :$b[Bodleian Library Publishing],$c[January 2001]
264 _4 $c@2001
300 __ $aX, 154 pages :$billustrations (some colour) ;$c27 cm
336 __ $atext$2rdacontent
336 __ $astill image$2rdacontent
337 __ $aunmediated$2rdamedia
338 __ $avolume$2rdacarrier
500 __ $a"An exhibition in the Bodleian Library, Autumn 2001."
500 __ $a"Julie Anne Lambert ... planned the exhibition and wrote the
catalogue"--Page I.
500 __ $aPublisher, place and date from Bodleian Library publications
catalogue (Autumn 2014).
504 __ $aIncludes bibliographical references (pages 144-146) and index.
650 _0 $aPrinted ephemera$zEngland$zOxford$vExhibitions.
650 _0 $aCommerce$zGreat Britain$xHistory$y17th century$xSources$vExhibitions.
650 _0 $aCommerce$zGreat Britain$xHistory$y18th century$xSources$vExhibitions.
650 _0 $aCommerce$zGreat Britain$xHistory$y19th century$xSources$vExhibitions.
610 20 $aJohn Johnson Collection$vExhibitions.
610 20 $aBodleian Library$vExhibitions.
700 1_ $aLambert, Julie Anne,$eauthor.
```

5. Catalogue of a major touring exhibition (full level)

This is not a recurring exhibition and the items in it are not owned by the corporate bodies which are issuing the catalogue, so no corporate body is eligible for main entry. The title page gives prominence to the text, and the text is indeed very substantial, so the artist will not be main entry. However, none of the authors can be main entry because different authors wrote different sections of the text. The main entry is therefore under title. Both the major writers get creator-level relator terms, and there is an analytical added entry for the reproductions of Monet's works.

Because the host institutions are also the issuing bodies and have access points with the appropriate relator, both are recorded in 264. It might confuse readers to see two bodies described as 'issuing body' when only one is recorded as publisher.

```
LDR 00000nam^a22^^^^^i^4500
008 140401s2014^^^^txua^^^^cb^^^001^0^eng^d
020 __ $a9780300207835$qpaperback
040 __ $aUkOxU$beng$erda$cUkOxU
245 00 $aMonet and the Seine :$bimpressions of a river /$cHelga Kessler
Aurisch and Tanya Paul ; with contributions by Richard R. Brettell and Michael
Clarke.
264 _1 $aHouston :$bMuseum of Fine Arts, Houston ;$aTulsa :$bPhilbrook Museum
of Art,$c[2014?]
264 _4 $c@2014
300 __ $ax, 165 pages :$bcolour illustrations ;$c30 cm
336 __ $atext$2rdacontent
336 __ $astill image$2rdacontent
337 __ $aunmediated$2rdamedia
338 __ $avolume$2rdacarrier
500 __ $aAccompanies the exhibition of the same name, held at the Philbrook
Museum of Art, Tulsa, from June 29 - September 21, 2014 and the Museum of Fine
Arts, Houston, from October 26, 2014 - February 1, 2015.
504 __ $aIncludes bibliographical references and index.
600 10 $aMonet, Claude,$d1840-1926$vExhibitions.
650 _0 $aImpressionism (Art)$zFrance$vExhibitions.
651 _0 $aSeine River (France)$vIn art$vExhibitions.
700 12 $aMonet, Claude,$d1840-1926.$tPaintings.$kSelections.
700 1_ $aKessler-Aurisch, Helga,$eauthor.
700 1_ $aPaul, Tanya,$eauthor
700 1_ $aBrettell, Richard R.,$ewriter of supplementary textual content.
700 1_ $aClarke, Michael,$d1952-$ewriter of supplementary textual content.
710 2_ $aPhilbrook Museum of Art,$eissuing body,$ehost institution.
710 2_ $aMuseum of Fine Arts, Houston,$eissuing body,$ehost institution.
```

6. Catalogue of a minor exhibition (level 7)

In contrast with examples 4 and 5, this exhibition is short term and small-scale, and its catalogue is a short pamphlet, so it is being treated as a minor exhibition. Institutions which deal with a lot of similar catalogues can save time by using level 7. Optional elements are greyed out.

The catalogue consists largely of artistic photographs and the textual content is slight, so the photographer gets main entry, with a conventional collective title in 240 for the photographs.

```
LDR 00000nam^a22^^^^^i^4500
008 140401s2013^^^enka|||||||0 eng d
020 __ $a9780957163713$qpaperback
020 __ $a0957163711$qpaperback
040 __ $aUkOxU$beng$erda$cUkOxU
100 1_ $aShepherdson, K.J.$q(Karen J.),$eartist,$ephotographer,$ewriter of
added text.
240 10 $aPhotographs.$kSelections
245 10 $aKJ Shepherdson :$bclose to home.
246 30 $aClose to home
264 _1 $aBroadstairs, Kent :$bBurton Press,$c2013
300 __ $aapproximately 30 pages :$billustrations (some colour);$c20 cm
336 __ $astill image$2rdacontent
336 __ $atext$2rdacontent
337 __ $aunmediated$2rdamedia
338 __ $avolume$2rdacarrier
500 __ $aIncludes texts by K.J. Shepherdson, Rob Ball and Sally Minogue.
500 __ $aPublished to accompany an exhibition held at the Burton Gallery,
Canterbury Christ Church University, 1st March - 24th September, 2013.
650 _0 $aArtistic photography$vExhibitions.
600 10 $aShepherdson, K.J.$q(Karen J.)$vExhibitions.
```

Appendix: Auction catalogues (British)

The following guidelines may also be of some use for non-British auction catalogues, but because non-British catalogues differ in a number of ways they will not be applicable in every respect.

Auction catalogues may be catalogued at full level (using the bkrda template), level 7 (using the bk7rda template) or level 3 (using the oxflocalrda template), depending on their importance and on local priorities.¹⁶

Certain auction catalogues are issued very regularly and are therefore treated as serials. If you think this might be appropriate, please contact elena.estraikh@bodleian.ox.ac.uk.

Deriving records

The OLIS subscription to OCLC includes the SCIPPIO database, which has records "from all major North American and European auction houses as well as many private sales," so ordinary OCLC searches may find useful records to download.¹⁷ However, SCIPPIO records may use nonstandard MARC, lack some elements and/or use 500 notes for data which we would put in some other field, so they should be used with caution. You might find that it is simpler to catalogue originally. The Library of Congress and the British Legal Deposit Libraries do not generally make individual records for auction catalogues, so the LC and BNB databases have few records to offer.

It is often a good idea to derive a new record from an existing OLIS record for a similar auction catalogue (Edit Actions>Derive New Record).

Special fields and usages for auction catalogues, field by field

If you frequently make records for auction catalogues, it is worth customising a template¹⁸ at the appropriate level with the extra fields you need.

Main entry (full-level and level 7 only)

Required in full-level and level-7 records.

- If one or more auction houses is associated with a sale, the first or most prominently named will be main entry (110). Otherwise main entry will be title proper (245 0?). Neither personal writers/compilers of auction catalogues nor the creators of the articles being auctioned may be main entry.
- The branches of some auction houses are treated as corporate bodies in their own right. For instance, Christie, Manson & Woods (the main London branch), Christie's South Kensington and Christie, Manson & Woods International Inc. (the New York branch) all have separate NACO authority records, and each can be main entry. Please be careful to choose the correct body. However, in other cases (e.g. Bonhams) the branches are not treated as separate bodies, and in yet others (e.g.

¹⁶ For more on level-3 records, see

<http://www.bodleian.ox.ac.uk/staff/resources/olissupport/docs/cat/updates/Brief-records-RDA.pdf>. It is even permissible to make a single record for whole boxes or bundles of very slight catalogues, as long as this is practical for storage and circulation.

¹⁷ These records can be recognised by the code 'scipio' in field 042.

¹⁸ For instructions, see

<http://www.bodleian.ox.ac.uk/staff/resources/olissupport/docs/cat/aleph/CatModuleMARC.pdf>, page 22.

Sotheby's) some branches are treated as separate bodies while others are not.¹⁹ NACO authority records usually give some guidance as to the scope of each heading. If no NACO record is available, BMAC (dbmaint@bodleian.ox.ac.uk) will advise.

7XX Added entries

Required if applicable in full-level records; optional in others.

Make added entries for the following entities. (Be wary of downloaded records, which may use uncontrolled names in 720 instead of controlled access points in 700 or 710.)

- Auction houses associated with the sale (if not main entry).
- Writers/compiler of the catalogue and expert consultants, if named on the resource. (Use your judgment as to whether to make access points for all or just the first or most important.)
- Any other person or body under whose name people might reasonably be expected to search. However, for country house sales, the house may not be entered in 110 or 710, because country houses are established only in the LC Subjects file. They are therefore entered in 610 (see below).

008/24-27 Nature of contents

Required in all records.

Include the code 'c' for 'catalogue'.

024 Sale code

Required if applicable in all records.

This is a numeric or alphanumeric code assigned to a sale, usually found on the catalogue's title page but sometimes further in. Be wary of numbers found on the spine, which are sometimes incomplete.

- Indicators: 8_
- Input the code exactly as it appears with respect to spaces, hyphens and capitalization, but omit quotation marks and captions such as 'sale number', 'number' or 'no.'.
- If the catalogue has multiple sale codes, use multiple 024 fields.

033 Date of sale

Required if known in all records.

- First indicator: 0 = Single sale date; 1 = Multiple single dates; 2 = Range of dates
- Second indicator: blank
- Use the format YYYYMMDD for a single date. If the date is incomplete, record as much of the date as is known and use hyphens for the missing digits.
- If the year is uncertain, omit 033.
- If a catalogue has two sale dates, consecutive or not, consider them as multiple single dates (indicator 1 = 1) and record each in a separate \$a subfield; if it has more than two sale dates, consider them as a range of dates (indicator 1 = 2) and record only the first and last dates, each in a separate \$a subfield. Treat open-ended sales as single dates (indicator 1 = 0) and give details in a 500 note.

¹⁹ Thanks to Edward Lacey for these examples.

245/246 Title and variant title

Required in all records.

- Title pages are sometimes buried quite deep, following pages of illustrations.
- If the place and/or date of sale seem to be a natural part of the title, include them. Auction houses may issue hundreds of catalogues with much the same title, so in many cases the place and date will be the only distinctive terms.
- If other title information is very long, record it as a quoted note.
- Auction catalogues often need variant titles because of variations between cover, half-title and title page or because it is not clear how much should be included in the title.

500 General notes

Required if applicable in full-level records; optional in others.

Make general notes, if relevant, for: source of the auctioneer information; price list included (or not); informal contents note; number of lots in a sale; additional information about dates and venues.

500 __ \$a"John Brown, auctioneer."
 500 __ \$aPrice list included.
 500 __ \$aCatalogues issued inverted back-to-back.
 500 __ \$aPart II held at Sotheby's London 1990 Dec. 10.
 500 __ \$aSale originally scheduled 1990 June 24.
 500 __ \$aEstate sale held on premises.

510 Citation note

Required if applicable in full-level records; optional in others.

This field can be used for auction numbers from published reference sources, e.g. Lugt or Lancour. It is mainly relevant to older catalogues.

- Indicators: 4_
- The reference source goes in subfield \$a and the reference number in subfield \$c, preceded by a comma. The field has no final punctuation.

510 4_ \$aLugt,\$c51565

518 Place [and date] of sale

Required in full-level records; optional in others.

- These are formal notes, always beginning with either 'Place of sale:' or 'Date of sale:', but the place and date themselves are free-text.
- Make as many place-of-sale 518s as required. If different places are associated with different dates, add the date(s) for each in parentheses.
- Make date-of-sale 518s only for dates which are not already recorded in 245 or place-of-sale 518s.

518 __ \$aPlace of sale: Manchester, England (March 4, 1954)
 518 __ \$aPlace of sale: Birmingham, England (March 6, 1954)
 518 __ \$aPlace of sale: Philadelphia, PA.
 518 __ \$aDate of sale: April 1, 1982.

6XX Subject headings

Required in full-level records; optional in others.

- Consignor: Make a 600 or 610 heading as appropriate for a person or corporate body whose collections are being sold (the consignor). (Be wary of downloaded SCIPIO records, which may use uncontrolled headings in 653 for this purpose.) For appropriate subdivisions and other relevant headings, see the main section about subject headings, under 'Owners, holders, collections'.
- Country house: For country house sales the house has to be entered in 610, because country houses are established only in the LC Subjects file. This means that, if the house's name is not already established, a SACO proposal will have to be made.²⁰ Do not subdivide by '—Catalogs'.
- Auction catalog headings:
 - There are a few headings available which combine 'auctions' with a type of material, e.g. 'Art auctions', 'Book auctions'. These should be subdivided by the place of sale if appropriate and by '—Catalogs'.²¹
 - If no such heading exists, make a heading for the type of material being sold with the subdivision '--Catalogs' and make an additional heading for 'Auction catalogs', subdivided by place if appropriate. Never use 'Auctions—Catalogs' (not even with an interposed geographic subdivision), because this string is in conflict with 'Auction catalogs' and is invalid.

```
650 _0 $aAntique auctions$zEngland$zLondon$vCatalogs.
650 _0 $aCampaign buttons$vCatalogs.
650 _0 $aAuction catalogs$zArkansas$zLittle Rock.
[Not 650 _0 $aAuctions$zArkansas$zLittle Rock$vCatalogs.]
```

 - For internet auctions, use 'Internet auctions—Catalogs'.
- Other: Make other headings as appropriate for artists/craftspersons, genres, etc. as instructed in the main section on subject headings, with the subdivision '—Catalogs'.

²⁰ Send details of the house and resource to BMAC, dbmaint@bodleyan.ox.ac.uk.

²¹ '—Catalogs and collections' in the case of musical instruments and naturally occurring objects. Although '—Catalogs and collections' may in principle be subdivided geographically to show the *normal current* location of the items, this will never be appropriate for auction lots. However, it will sometimes be appropriate to include a geographic subdivision after the type of material, indicating the place of *origin* of the items.

Examples for auction catalogues

A. Full-level record derived from a SCIPPIO record found on OCLC and edited to meet OLIS requirements

The history of the record can be seen from its 035, 040 and 042 fields. The original SCIPPIO record had nonstandard punctuation and capitalisation in 245, had 500 notes which duplicated information found elsewhere, and used 653 instead of 600 for the consignor. It also included 653 fields for Nolen's executor and attorney, which OLIS does not require.

```
LDR 00000cam^a22^^^^^i^4500
008 020807s1924^^^^nyua^^^^c 000 0 eng d
024 8_ $a1814
033 2_ $a19240304$a19240307
035 __ (OCoLC)171425329
040 __ $aCA$beng$erda$cCMA$dFSJ$dUkOxU
042 __ $ascipio
110 2_ $aAnderson Galleries, Inc.,$eissuing body.
245 10 $aRare American lithographs by Currier & Ives & other contemporary
lithographers :$bthe greatest collection ever offered by auction or private
sale : part four of the collections of the late William Whiting Nolen of
Cambridge, Mass.
264 _1 $aNew York :$bAnderson Galleries,$c1924.
300 __ $a111 pages :$billustrations ;$c24 cm
336 __ $atext$2rdacontent
336 __ $astill image$2rdacontent
337 __ $aunmediated$2rdamedia
338 __ $avolume$2rdacarrier
500 __ $aNo price list.
500 __ $a983 lots.
510 4_ $aLancour,$c4614
518 __ $aPlace of sale: New York.
518 __ $aDates of sale: March 4-7, 1924.
610 20 $aCurrier & Ives$vCatalogs.
650 _0 $aArt auctions$zNew York (State)$zNew York$vCatalogs.
650 _0 $aLithography$xPrivate collections$vCatalogs
650 _0 $aAmericana$xPrivate collections$vCatalogs.
650 _0 $aSporting art$xPrivate collections$vCatalogs.
600 10 $aNolen, William Whiting,$d1860-1923$xArt collections$vCatalogs.
```

B. Level-7 record

The greyed-out fields are optional. Note that fields 024 and 033 are required if applicable.

```
LDR 00000nam^a22^^^^^7i^4500
008 120208s2012^^^^enka^^^^^c^^^^001^0^eng^d
024 8 $aL12250 ELTON
033 __ $a20120306
040 __ $aUkOxU$beng$erda$cUkOxU
110 2_ $aSotheby's (Firm)
245 10 $aMusical instruments :$bauction in London, Tuesday 6 March 2012, 2pm.
264 _1 $aLondon :$bSotheby's,$c[2012]
300 __ $a104 pages :$billustrations ;$c21 cm
336 __ $atext$2rdacontent
336 __ $astill image$2rdacontent
337 __ $aunmediated$2rdamedia
338 __ $avolume$2rdacarrier
500 __ $aLots 1-124.
518 __ $aPlace of sale: London.
650 _0 $aStringed instruments$vCatalogs and collections.
650 _0 $aAuction catalogs.
```