

Cataloging Exhibition Publications : Best Practices

Name and Title Access Points

Written and Compiled by
the ARLIS/NA Cataloging Advisory Committee



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Introduction to the Series: Cataloging Exhibition Publications

Strictly speaking, an exhibition catalog is a work published to document an exhibition, and includes a list of works exhibited. It may or may not contain additional information, such as illustrations, introductory essays, analyses of the works of art, biographical information on the artists, etc. However, in recent years there has been a trend to publish what can be termed "exhibition publications," which document or complement an exhibition but which may or may not include a list of the works exhibited. Often these publications will state, "Published on the occasion of an exhibition held..." or, "Published to accompany the exhibition..." These guidelines have been drafted for use with the broader definition of an exhibition publication. The term "exhibition catalog" should not exclude exhibition publications which are not strictly a catalog.

Catalogers who do not work regularly with art documentation may find exhibition publications somewhat daunting. Some forms of exhibition documentation, such as brochures or checklists, are produced in-house and may present bibliographical information in an unconventional fashion, requiring the cataloger to look well beyond the title page or even beyond the publication itself. Exhibition publications often require more use of cataloger's judgment, and more intervention in terms of transposing, omitting, and supplying data. Decision-making about the choice of primary access point can be quite involved. And cataloging exhibition publications is probably more affected by local practices and guidelines than any other area of art documentation, since catalogers who work at institutions that mount or host exhibitions are often expected to provide more detail about their own institutions' publications. Though these are local practices, it is useful to alert other catalogers to this phenomenon.

The ARLIS/NA Cataloging Advisory Committee (CAC) decided to draft these best practices to provide practical guidance to catalogers working with art exhibition publications. The guidelines are confined to cataloging issues and situations characteristic of this type of material; they are intended to be used with other cataloging documentation, including Anglo-American

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Cataloguing Rules 2nd edition, 2002 revision (AACR2), and its successor, Resource Description and Access (RDA), Library of Congress Rule Interpretations (LCRI), and MARC21. A fuller exploration of exhibition documentation may be found in: *Art exhibition documentation in libraries: cataloging guidelines* (Bromsgrove, Worcs.: ARLIS/UK & Ireland, 2000), available from ARLIS/UK & Ireland.

Credits

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The *Name and Title Access Points* section of *Cataloging Exhibition Publications: Best Practices*, is the fourth title to be published following *Title and Statement of Responsibility*, *Notes*, and *Subject Headings*. All four ARLIS/NA Online Publications are available at:

<http://www.arlisna.org/pubs/onlinepubs/index.html>

Cataloging Exhibition Publications: Best Practices

Name and Title Access Points

Choosing Name and Title Access Points: Main and Added Entries

Choosing name and title access points for exhibition publications is complicated by the need for art libraries to record information about the exhibition as well as the publication. Responsibility for an exhibition and for the documentation that accompanies it may be very widely diffused. Curators, translators, designers, editors, writers, photographers, and artists whose works are reproduced in the catalog all bear varying degrees of responsibility for the exhibition's intellectual and artistic content. Corporate bodies such as museums, galleries, foundations, governmental agencies, or for-profit corporations may also play an important role in producing or sponsoring the exhibition and/or the catalog. A cataloger working in a general collection might never consider making entries for curators of an exhibition or venues where it was shown, yet these access points are crucial in art libraries.

Descriptive cataloging codes provide guidance on the required access points for exhibition catalogs. When making decisions about additional access points, the cataloger should weigh the significance of the contributions, the prominence with which the contributors' names are displayed on the item, and local priorities. For example, if catalog entries, though not credited on the title page, are substantive, the author of the entries might warrant an added entry, while the famous art historian who receives an acknowledgment on the title page for writing a brief introductory essay might not. Those who contribute to the technical or production end of the exhibition or to the catalog are usually not mentioned in the bibliographic record, and are not therefore eligible for tracing as added entries. Although corporate sponsors may be traced, depending on local policy, persons associated with corporate sponsors, such as the mayor of a city or the president of a bank, are not traced. Local policy for museum libraries and special collections often dictates tracing the names of all staff who contributed to the writing of a catalog, even though they are not mentioned on the chief source of information. Do not code these added entries as \$5, since they apply to every copy of the item.

We currently assign main entry based on criteria expressed in AACR2 21.17A and 21.17B and the accompanying Library of Congress Rule Interpretation 21.17B:

“If a catalog of the works of a single artist also contains reproductions of the artist's works, or reproductions and texts about the artist or the artist's works, enter it under the heading for the person who wrote the catalog if he or she is represented as the author of the catalog in the chief source of information. Otherwise, enter the catalog under the heading for the artist. ("Catalog" here includes those that are related to exhibitions of the artist's works and those that represent the works of an artist held by one corporate body.)

If the catalog of a single artist's works does not contain reproductions of his or her own works, apply the following in the order listed:

- 1) If the catalog emanates from the corporate body that holds all the works listed, enter it under the heading for the body.
- 2) If the person or persons who wrote the catalog is known, enter it according to 21.4A or 21.6.
- 3) If neither 1) nor 2) is applicable, enter the catalog under its title.”

Why the choice of main entry should depend on what name is on the chief source of information (usually the title page) runs counter to the rest of AACR2 and all cataloging theory, but at least it provides an easy, consistent solution. What it also does is make it impossible to distinguish between writings by an artist and publications that have illustrations of an artist's work. This may be theoretically sound (the artist is the person responsible for the art represented in the illustrations), but poses a major problem in access to an artist's written or spoken words.

Since choice of main entry has been addressed by LCRI 21.17B, all that is left to do when cataloging an exhibition catalog is to create added entries for other authors, editors, compilers, and corporate bodies. If there is no other indication of authorship, add access points for curators

and authors of introductions, since these texts are usually written by the organizer(s) of the exhibition. When there are long lists of contributors it may be better for catalogers in art museum libraries to ignore the rule of three and list all authors since one of them may work in your museum, or will in the future. Add access points for the venues and organizers of the exhibition, again following the rule of three (unless your own institution would not be included) and you are done.

Examples:

100 1# \$a Picasso, Pablo, \$d 1881-1973.

245 10 \$a Picasso : \$b mosqueteros / \$c curated by John Richardson.

700 1# \$a Richardson, John, \$d 1924-

(Exhibition catalog containing reproductions of works by Picasso. While the exhibition was curated by John Richardson, his relationship to the text of the catalog is unclear from the chief source of information. Enter under Picasso. Make an added entry for Richardson).

245 00 \$a Paris 1900 / \$c Oklahoma City Museum of Art ; [editor and curator: Hardy S. George ; co-curator: P. Weisberg].

700 1# \$a Hardy, George.

700 1# \$a Weisberg, Gabriel P.

(Exhibition of more than one artist's work. Enter under title. Make added entries for George and Weisberg.)

245 02 \$a A legacy of collecting : \$b African and Oceanic art from the Barbier-Mueller Museum, Geneva at the Metropolitan Museum of Art / \$c Viviane Baeke, Jean Paul Barbier-Mueller, Joshua Bell, David Berliner, Yaëlle Biro, Daniela Bognolo, Claire Boullier, Alain-

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Michel Boyer, Jeremy Coote, Michael Gunn, Ingrid Heermann, Anita Herle, Lorenz Homberger, Steven Hooper, Kirk Huffman, Manuel Perez Jordán, Christian Kaufmann, Eric Kjellgren, Alisa LaGamma, Floriane Morin, Catherine and Michel Orliac, Louis Perrois, Alain Person, Deborah Waite, Boris Wastiau.

700 1# \$a Baeke, Viviane.

700 1# \$a Barbier-Mueller, Jean Paul, \$d 1930-

700 1# \$a Bell, Joshua A. \$q (Joshua Alexander), \$d 1973-

700 1# \$a Berliner, David.

700 1# \$a Biro, Yaëlle.

700 1# \$a Bognolo, Daniela.

700 1# \$a Boullier, Claire.

700 1# \$a Boyer, Alain-Michel, \$d 1949-

700 1# \$a Coote, Jeremy.

700 1# \$a Gunn, Michael.

700 1# \$a Heermann, Ingrid.

700 1# \$a Herle, Anita, \$d 1956-

700 1# \$a Homberger, Lorenz.

700 1# \$a Hooper, Steven, \$d 1950-

700 1# \$a Huffman, Kirk.

700 1# \$a Jordán, Manuel.

700 1# \$a Kaufmann, Christian.

700 1# \$a Kjellgren, Eric.

700 1# \$a LaGamma, Alisa.

700 1# \$a Morin, Floriane.

700 1# \$a Orliac, Catherine, \$d 1950-

700 1# \$a Orliac, Michel, \$d 1944-

700 1# \$a Perrois, Louis.

700 1# \$a Person, Alain.

700 1# \$a Waite, Deborah.

700 1# \$a Wastiau, Boris.

710 2# \$a Musée Barbier-Mueller.

710 2# \$a Metropolitan Museum of Art (New York, N.Y.)

(Exhibition of more than one artist's work. Enter under title. Make added entries for all of the authors if they are considered important to the cataloging agency.)

110 2# \$a Minneapolis Institute of Arts.

245 10 \$a Book illustrations : \$b the armchair art of Henri Matisse : [exhibition] Leslie Memorial Room, the Minneapolis Institute of Arts, June 17-August 21, 1983.

500 ## \$a Text by Sandra L. Lipshultz.

700 1# \$a Lipshultz, Sandra L.

(Exhibition of one artist's works owned by the institution, with no reproductions of the artist's works. Enter under the name of the institution.)

Special Issues in Name and Title Access: Exhibition Venues

Venue names are prominently featured in publicity for exhibitions, and library patrons may be more likely to search for an exhibition catalog by the venue where an exhibition was held, rather than the organizing institution or the institutions that own the objects on view. It is recommended that records for exhibition publications include access points for the names of venues, even when these institutions have no responsibility for the exhibition or the catalog. For exhibitions with multiple venues, use cataloger's judgment, based on institutional priorities, to determine how many venues to trace. For example, catalogers at an institution named as a venue in an exhibition publication may be instructed always to trace their own institution, even though venues with no responsibility for an exhibition's content are not usually traced, per AACR2 21.1B2.

Catalogers should be aware that some types of exhibition venues, among them courthouses, city halls, palaces, presidential mansions, and villas, while coded as 110s in the Library of Congress authority files, are regarded as buildings, rather than as corporate bodies, and therefore are not eligible for use as name access points. Further complicating matters, some types of venues, such as amusement parks and fairgrounds, are considered to be geographical headings, not corporate bodies, and are tagged 151. Venues of these two types may be traced as a subject access point. Consult H450 of the *Subject Headings Manual* for more information on what types of buildings are coded 110 and which are coded 151.*

Examples:

245 10 \$a Durer to Matisse : \$b master drawings from the Nelson-Atkins Museum of Art / \$c Roger Ward.

500 ## \$a Catalog of an exhibition organized by the Nelson-Atkins Museum of Art in cooperation with the Philbrook Museum of Art and he*ld at the Philbrook Museum of Art, Tulsa, Okla., June 23-Aug. 18,1996; the Cummer Museum of Art and Gardens, Jacksonville, Fla., Sept. 20-Nov. 29, 1996; and the Hood Museum of Art, Hanover, N.H., Dec. 21-Mar. 2, 1997.

610 20 \$a Nelson-Atkins Museum of Art \$v Exhibitions.

710 2# \$a Philbrook Museum of Art.

710 2# \$a Cummer Museum of Art and Gardens.

710 2# \$a Hood Museum of Art.

(Added entries for the venues of an exhibition.)

* NACO guidelines currently allow for a building or other site that might be used as an exhibition venue to be moved from the Subject Authority Files to the Name Authority File if it is needed as an added entry. Such a heading will be established according to the *Subject Headings Manual* and will carry a 667 field with the text: Subj Cat Manual/AACR2. For more information, see *Descriptive Cataloging Manual, Z1*, appendix, section 3.

245 00 \$a Anne + Patrick Poirier / \$c a cura di Katalin Mollek Burmeister ; testi di Katalin Mollek Burmeister, Rosalba Paiano e Doris Von Drathen.

500 ## \$a Catalog of the exhibition "La Fabbrica della Memoria" held at Villa la Magia-Quarrata, Sept. 30, 2006-April 10, 2007.

610 20 \$a Villa la Magia (Quarrata, Italy)

700 1# \$a Poirier, Anne.

700 1# \$a Poirier, Patrick.

700 1# \$a Burmeister, Katalin Mollek.

700 1# \$a Paiano, Rosalba.

700 1# \$a Drathen, Doris von.

(Because the exhibition venue, Villa la Magia, is a building, and not a corporate body, it is traced as a subject heading.)

Special Issues in Name and Title Access: Titles of Exhibitions

The title of an exhibition catalog is often, but not always, the same as the name of the exhibition. When the two differ, provide an additional access point for the name of the exhibition. A variety of factors determine if the name of the exhibition is traced as a main entry, added entry, or added title. The catalogs of recurring exhibitions, such as the Biennale di Venezia or Whitney Biennial, have been variously cataloged as serials or monographs depending on the policy of the cataloging agency. Some institutions prefer the ease of using a serial record whereas other institutions prefer to catalog each iteration of the catalogs of a recurring exhibition as a monograph, in order to capture in the bibliographic record the different themes, titles, and curators of each exhibition. For serial treatment of catalogs of recurring exhibitions, follow the instructions in the CONSER Cataloging Manual 4.4.3 and LCRI 21.1.B1, and enter under the heading for the exhibition:

111 2# \$a Whitney Biennial.

245 10 \$a Biennial exhibition.

For monographic treatment of recurring exhibitions, make an added entry for the exhibition:

100 10 \$a Penone, Giuseppe.

245 10 \$a Giuseppe Penone : \$b sculture di linfa / \$c [mostra e catalogo a cura di Ida Gianelli].

500 ##\$a Catalog of an exhibition held at the Padiglione italiano during the 52nd Esposizione internazionale d'arte, La Biennale di Venezia, Venice, Italy, June 10-Nov. 11, 2007.

711 2# \$a Biennale di Venezia \$n (52nd : \$d 2007)

See AACR2 24.8 for instructions on adding the date and location to a heading for an exhibition.

Trace all other exhibition names as related titles.

245 10 \$a In august company : \$b the collections of the Pierpont Morgan Library.

500 ## \$a Includes almost all the items exhibited at the Masterpieces of the Morgan Library exhibition held at the Library Oct. 1, 1991-Jan. 5, 1992.

740 0# \$a Masterpieces of the Morgan Library.

Authority Files: NAF, ULAN, and VIAF

Most U.S. libraries use the Library of Congress Name Authority File (NAF) in their cataloging. The Library of Congress and its partners in the NACO program create authority records for names, titles and subject headings from their bibliographic holdings of over 12+ million (2009) titles. The Library of Congress (LC) provides free access to their authority records, the Library of Congress Authorities, which contains the Name Authority File (NAF) and the subject

authority file (Library of Congress Subject Headings, LCSH). The database is available at:
<http://authorities.loc.gov/>

Although the NAF holds over 5 million authority records as of 2009, it may not contain headings for all the artists, corporations, or art galleries encountered by catalogers of art exhibition publications. Authorized headings specific to artists, places, and galleries having to do with the visual arts and material culture are available in other thesauri. The Getty Center provides access to the Union List of Artist Names (ULAN), the Art and Architecture Thesaurus (AAT), the Getty Thesaurus of Geographic Names (TGN) and the Cultural Object Name Authority (CONA), currently under development. Getty's controlled vocabularies are available through their Getty Vocabulary Program, which allows web access to the terms and licensing for full access to the databases. Suggestions for new terms and updates or corrections to existing terms can be made via the web at: http://www.getty.edu/research/conducting_research/vocabularies/contribute.html

The Getty's Union List of Artists Names (ULAN), which is available for purchase/license and can also be searched for free at:

http://www.getty.edu/research/conducting_research/vocabularies/ulan/, offers catalogers an extensive description for artists including, their various names (variants, preferred, vernacular) nationalities, roles, birth and death places, related people or corporate bodies and sources of biographies and contributors to the record's information. In some cases, the NAF and ULAN differ on name headings and it is up to the institution to select their preferred thesaurus. For example:

A record for an artist in the Name Authority File:

100 1# \$a Bruegel, Jan, \$d 1601-1678

400 1# \$a Breughel, Jan, \$d 1601-1678

670 ## \$a Encyc. Americana \$b (Bruegel ... Jan the Younger (1601-1678) also spelled Brueghel)

The same artist in ULAN:

Brueghel, Jan, the younger (preferred)

Jan Brueghel the Younger (vernacular)

Future work on authority records is ongoing at OCLC with beta testing of the Virtual International Authority File (VIAF). This database of name authority files matches and merges the Library of Congress Name Authority File with 18 personal name authority files from 15 organizations participating in VIAF, mostly national libraries. Further information is available at <http://www.oclc.org/research/activities/viaf/> with a beta test available at <http://viaf.org/>

Construction of Access Points

If a heading for an entity related to an exhibition publication has already been established in the Library of Congress Name Authority File or another authority file that you are using, use the established form. However, while many artist and corporate body names will be found in either the NAF or ULAN, sometimes the cataloger will need to construct a name heading. Access points for exhibition publications are constructed as they are for other publications. AACR2 provides guidance for establishing headings for persons (Chapter 22) and corporate bodies (Chapter 24) and for constructing uniform titles (Chapter 25). Every attempt is made to provide a unique heading for an entity. When no information is available to differentiate two persons, AACR2 provides for using the same form of name for two or more persons (AACR2 22.20). There is no stipulation for undifferentiated corporate bodies and a unique heading should be used. The same is true for uniform titles.

Personal names can vary widely in character but modern forename-surname names are generally entered surname(s) first with forename(s) given following a comma. AACR2 provides specific rules for names in a variety of languages and for people who live in various places (22.21-22.28).

In most cases, the name will follow the practice in that country for organized lists of names, particularly reference works.

Corporate names are generally established in direct order unless the name is not distinctive or the body is of a particular type, e.g., government agencies. Government-supported galleries, for example, are established in indirect order below the national level if the name does not include the name of the government. Qualifiers are added in cases of conflict and also in particular situations, such as a body which is national in character will be qualified by the nation. AACR2 24.4 instructs us to add a qualifier to a corporate name which does not convey the idea of a corporate body, and LCRI 24.4B states “If the name of an art gallery needs a general designation qualifier and 24.5C is not applicable, use the term ‘(Gallery)’ as a qualifier rather than a more specific term such as ‘(Art gallery).’ However, bear in mind that in the Library of Congress Name Authority File, where many people are building records, there may be differences in practice, e.g., the use of a qualifier such as “Art gallery” after a corporate body name, or no qualifier at all.

How much research to perform when constructing headings depends on local policy. Some libraries enter uncontrolled names in the form found on the item; others prefer to research the variant forms and dates associated with a name more fully. Standard art reference sources, such as the *Bénézit Dictionary of Artists* or the *Grove Dictionary of Art* may be consulted. For those researching names of artists, much information about persons and corporate bodies may be found on the Internet. This is especially true for contemporary artists and smaller or independent galleries who have not necessarily distributed anything through established channels of art publication. Galleries may issue brochures or other documentation of exhibitions that find their way into the collection. Galleries will often have artist information pages on their websites and have usually been good about responding to requests for information which will allow differentiation of one person from another, e.g., birth date, middle name. The authority record below demonstrates the type of research a cataloger may perform in order to establish a name:

100 1# \$a Jones, William E., \$d 1962-

667 ## \$a Formerly on undifferentiated name record: n 93009791

670 ## \$a Is it really so strange?, 2005 \$b (William E. Jones)

670 ## \$a Email corresp. from the artist, via L. Bunting, librarian, Museum of Contemp. Art, Los Angeles, Oct. 16, 2007 \$b (William E. Jones, born 1962, in Canton, Ohio)

670 ## \$a David Kordansky Gallery WWW home page, Oct. 17, 2007 \$b (William E. Jones; b. 1962, Canton, Ohio; BA 1985, Yale; MFA 1990, Calif. Inst. of the Arts; lives and works in Los Angeles, CA)

Should a library wish to establish a name in the Name Authority File, it must join the Name Authority Cooperative Program of the PCC (NACO), or one of its funnels. A funnel is a group of libraries that join together to create authority records. NACO institutions must meet minimum standards and be members of OCLC in order to contribute their records online via OCLC's Connexion interface. Authority records in the NAF have the responsible cataloging agency's MARC institutional code indicated in the 040 MARC field. About a dozen art libraries actively build name authority records as part of the NACO program and many more headings relevant to exhibition publications are established by catalogers not working in specific art settings. More information on the Art NACO program can be found at: <http://artcataloging.net/artnaco.html>

Conclusion

As this last section of the *Cataloging Exhibition Publications: Best Practices* was being written, the cataloging community was preparing for the release of the successor to AACR2, a content standard called *Resource Description and Access*. During the decade it took to write these best practices, we have seen a sea change in the way bibliographic descriptions are created, managed, and deployed across institutions and repositories. With the emergence of digital resources, automated metadata generation, and semantic web technologies, the information community has begun to re-frame the discussion about bibliographic metadata in terms of relationships and interoperability, with less focus upon prescriptive rules or national authority files. By 2004, it became clear that AACR2 needed to not just be revised, but rethought, in order to take advantage

of these new technologies and models of metadata functionality. The result is RDA. RDA has been the subject of much discussion since work on the successor to AACR2 first began in 2004. However, it is important to note that content standards and metadata have a definite lifespan. Each new generation of cataloging codes was created in response to changes in the information environment. RDA is being released into an environment where metadata is everywhere: machine-generated, vendor-supplied, non-MARC, on the web, and legacy. Even now, much of this metadata is accepted into library catalogs with minimal review. With RDA, this practice will likely increase, as many descriptive elements required by AACR2 become optional (in RDA, “core if.”) To illustrate, in RDA the rules for each format are no longer in separate chapters. Instead, each chapter discusses the rules for recording titles, statements of responsibility, etc., for all formats. The work of the cataloger will be to select the rules appropriate to each format and apply them according to local practice. Even as AACR2 gives way to RDA, The ARLIS/NA Cataloging Advisory Committee hopes catalogers will use *Cataloging Exhibition Publications: Best Practices* to understand what is important about describing art exhibition publications, and as a model for selecting their RDA workflows.

