SEPIADES

Recommendations for cataloguing
photographic collections

Safeguarding European Photographic Images for Access (SEPIA)

The programme Safeguarding European Photographic Images for Access (SEPIA) is aimed at defining the role of new technology in a context of long-term preservation of historical photographic collections. SEPIA brings together representatives from different types of institutions: libraries, archives and museums, and research institutes. Projects undertaken in the framework of SEPIA include training, public events, research and publications.

The SEPIA programme received funding under the Culture 2000 Programme of the European Union from 1999-2003. As of 2004, SEPIA will continue as an independent network organizing yearly events. The European Commission on Preservation and Access acts as coordinator. Institutions with an interest in preservation and digitization of photographic collections that wish to participate actively are invited to join the SEPIA network.

URL: http://www.knaw.nl/ecpa/sepia

SEPIA partners:
– Biblioteca Nacional de España (Madrid)
– British Library (London)
– European Commission on Preservation and Access (Amsterdam)
– Finnish Museum of Photography (Helsinki)
– National Archives (Kew, Richmond)
– Netherlands Photo Museum (Rotterdam)
– Royal Library of Denmark (Copenhagen)
– Saechsische Landesbibliothek, Staats- und Universitaetsbibliothek Dresden (Dresden)
– Stockholm City Museum (Stockholm)

SEPIA associate partners
– Centre de Recherches sur la Conservation des Documents Graphiques (Paris)
– International Institute of Social History (Amsterdam)
– Netherlands Institute for Scientific Information Services (Amsterdam)
– Netherlands Institute for War Documentation (Amsterdam)
– Norwegian Archive, Library and Museum Authority (Oslo)
– Royal Library, National Library of Sweden (Stockholm)
– Royal Netherlands Academy of Arts and Sciences (Amsterdam)
– State Archives in Krakow (Krakow)
– Technische Universität Dresden, Institüt für Angewandte Photophysik (Dresden)
– University College Dublin, Department of Archaeology (Dublin)

SEPIADES

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Edited by Edwin Klijn

The European Commission on Preservation and Access

The European Commission on Preservation and Access (ECPA) was established in 1994 to promote activities aimed at keeping collections in European archives and libraries accessible over time. Books, documents, photographs, films, tapes and disks are all subject to decay. The digital revolution has introduced new problems of obsolescence of soft- and hardware. In order to keep our documentary heritage available for future generations of users, large-scale programmes must be developed for its preservation.

The ECPA acts as a European platform for discussion and cooperation of heritage organizations in areas of preservation and access. To promote the exchange of expertise and experience, the ECPA organizes conferences, meetings and workshops.

The ECPA Secretariat is located at the Royal Netherlands Academy of Arts and Sciences in Amsterdam, and has as chair Fernanda Campos, vice-director of the National Library of Portugal.

Cover: Anonymous. The Morandinis, ca. 1900. Gelatin paper, 129 x 77 mm. on postcard. F. Ardavín - L. Parish Collection. Biblioteca Nacional de España
Page 14: 'Stockholm City Museum', photographer: Göran Fredriksson, Stockholm City Museum

Contents

I. Introduction

A good description is the key to every collection; it makes a photograph visible, for the researcher, the cataloguer or the occasional visitor. It opens up a collection, providing access and enabling users to find what they are looking for. At the same time it offers an opportunity to register administrative information about the collection; how it was acquired, its physical condition, any access restrictions and similar management information.

In 1999 the European Visual Archive-project (EVA)[1] did a survey on preservation and digitisation in European photographic collections. The result of this survey, to which 141 European memory institutes responded, showed that a wide variety of different descriptive models is used. Many institutes design their own models, adapt existing ones or use standard models that are not specifically meant to describe photo collections.[2]

Quite often the rules of certain elements in descriptive models are stretched to be able to include an adequate description of the photographic collection. When two institutes use ISAD(G) to describe their collections, this does not automatically mean that their descriptions are similar. There can be differences in the selection of elements to be used, but also in the interpretation of ISAD(G) rules and elements.[3]

Digitisation has put new demands to holders of photographic collections. The success or failure of a digitisation project largely depends on the quality of the descriptions. Making a collection interoperable on the Internet requires a reliable and standardized set of description elements. Catalogues have always been an essential tool to make a collection accessible, but now they have become even more important.

At the moment there is no commonly used descriptive model for photographic materials. Because of the relatively recent appreciation of photographic collections, there has not been a long tradition of cooperation between institutes on an international level in this field. Initially, the idea behind this advisory report is to create a basic model for descriptions of photographs, based on the experience of different institutes participating in the Safeguarding European Photographic Images for Access (SEPIA) project.[4]

This advisory report is the result of research performed by the SEPIA working group on descriptive models for photographic collections. It consists of five SEPIA partners:
– Stockholm City Museum, represented by Torsten Johansson, photographic conservator
– Norwegian Archive, Library and Museum Authority, represented by Kristin Aasbø, Senior Archivist at the National Library of Norway
– National Library of Spain, represented by Isabel Ortega García, responsible for the photographic holdings
– Finnish Museum of Photography, represented by Anne Isomursu, photographic researcher
– European Commission on Preservation and Access (ECPA), represented by Edwin Klijn, Publications and Public Relations

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[1] For more information about EVA, URL: <http://www.eva-eu.org/>
[2] Klijn, E. and Y.de Lusenet, *In the picture: preservation and digitisation of European photographic collections* (Amsterdam, 2000), URL: <http://www.knaw.nl/ecpa/publ/pdf/885.pdf>
[3] *Deliverable 5.1: descriptive models for photographic materials* (Amsterdam, 2001), URL: <http://www.knaw.nl/ecpa/sepia/workinggroups/wp5/deliverable51.pdf>
[4] For more information about SEPIA, URL: <http://www.knaw.nl/ecpa/sepia>

Two expert meetings and three national meetings were organised to gain ideas and hear about experiences from professionals in the field. In 2000-2003 the working group held five working sessions, during which the basics of the model were constructed and developed further into more detail. A draft version of this report was sent out for comments in April 2003.

As the work on the model progressed, it became obvious that in order to create a basic set of elements the context of those elements should also be taken into consideration. Requirements formulated at the first expert meeting in Stockholm, especially the feature of multi-level description, caused the model to grow into something bigger than was initially intended. In the last phase of the project the model was cut down again, focusing once more on the basic elements.

The advisory report, as it stands now, presents a model for describing photographs. It is not meant to replace existing descriptive models, but it is a model that can be applied to the needs and requirements of a specific institute.

About the model
The SEPIADES (SEPIA Data Element Set) model is not meant to be a strict, rigid set of elements. Although it consists of a large number of elements only a few of them are considered to be highly recommended. The other elements are there to provide users with suggestions to cope with a specific area which they might want to focus on. For instance there are wide sets of elements available for technical identification and damage assessment. They are by no means 'mandatory' but their sole purpose is to provide some suggestions for those interested.

SEPIADES is first and foremost a model that can be used to describe photographic collections. Since many institutes already have a description model SEPIADES can be a good tool to describe the photographic part in more detail. Basically it is supposed to function beside existing descriptive models, but of course it can also be implemented as a separate, independent tool.

Multi-level description

One of the main problems with cataloguing photographic materials is that cataloguers are often faced with large collections and limited time. However desirable this may be, registration of every single item is often impossible. In the expert meetings held by the working group many participants recommended to devise a description model, that would allow cataloguers to describe their collections on grouping and/or collection level only, not being forced to go down to item-level. This has been one of the basic requirements of the SEPIADES model from a very early phase within the project.

Research was done into different existing, multi-level description models like ISAD(G)[5] and FOTIOS. [6]In order to keep the model applicable to existing collections, it should be able to handle the fact that a collection can have a different number of levels. Many multi-level models have a fixed number of levels, while practice proofs that a collection can be built up according to a varying number of levels. In SEPIADES the structure of the hierarchy is determined by the cataloguer. It allows an unlimited use of levels and sublevels.

[5] General International Standard Archival Description (ISAD(G)), URL: <http://www.ica.org/biblio/cds/isad_g_2e.pdf>
[6] Dutch descriptive model for photographic materials, devised by the Dutch Photographic Society

Institute, collection, grouping and single item

The highest level in SEPIADES is the institute level. Basic identity information like address, country and a short description of the institute's collection(s) can be relevant if for instance when information is exchanged with other institutes.

An institute can hold one or more collections. A collection is a 'group of objects that have been brought together by an individual or organization (AAT)'[7]. Every collection consists of one or more groupings. A grouping is an aggregate of physical images that could either be a subdivision of a collection or other grouping. Every collection or grouping consists of one or more single items (Figure 1).
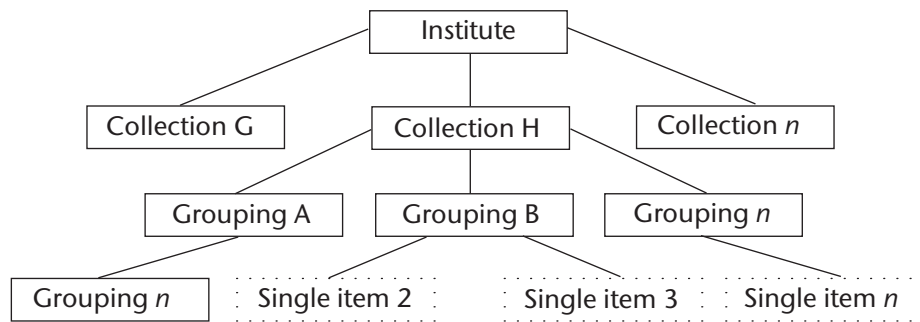
Figure 1: Basic SEPIADES hierarchy

Single item: visual and physical images

One of the specific features of an image is that it can have one or more physical manifestations: a print, a negative, a slide, a digital file (0s and 1s), etc. Catalogues often include information about both the picture and its physical manifestations. In the SEPIADES model every scene visible on the photograph ('visual image') is registered once and connected to all its various manifestations ('physical images') (Figs 2 and 3).
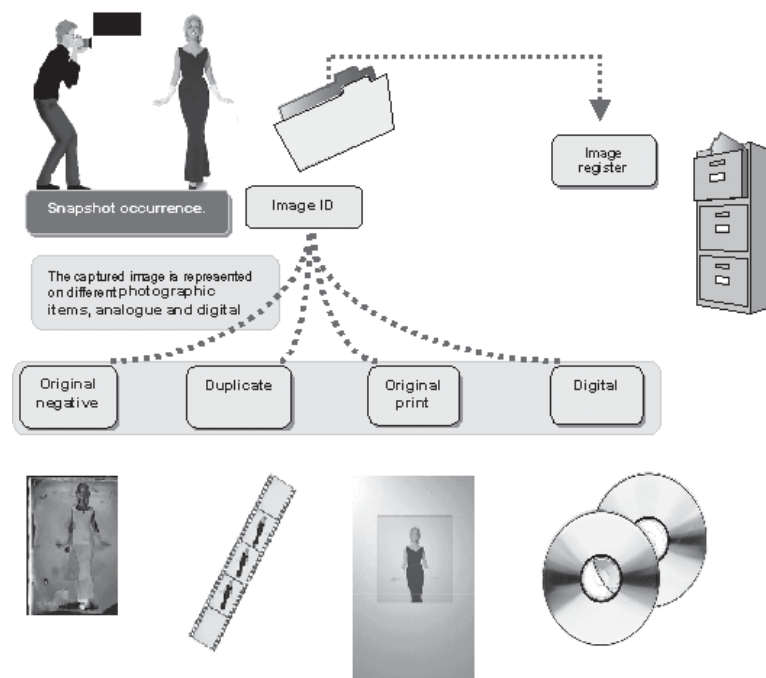
Figure 2: Visual/physical image distinction

[7]Getty Art and Architecture Thesaurus, URL: <http://www.getty.edu/research/tools/vocabulary/aat/>

The reason of this distinction is twofold: it avoids redundancy because information about what is being depicted has to be registered only once. It also organizes a collection in a very efficient way, showing clearly in what different formats an image is available.
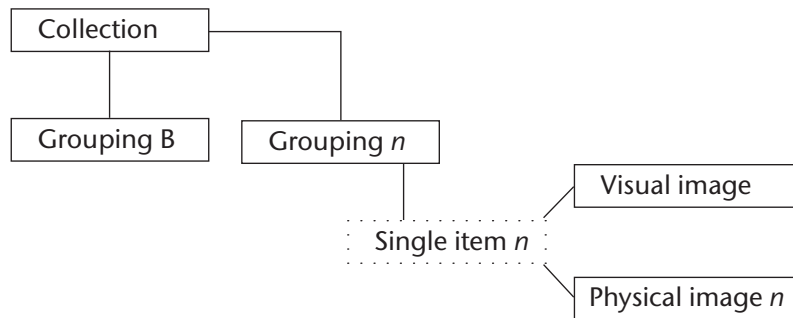
Figure 3: SEPIADES model including single item

Acquisition module

Apart from recording data about what is depicted and on what different formats, one of the main functions of a catalogue is to provide information about how the material came into the institute, who is/are the previous owner(s) and what has happened to it in time. The provenance of the material can be very important for both research and copyright purposes. Many institutes often include it in an acquisition register, which operates more or less separate from the catalogue. In SEPIADES this acquisition register is integrated into the catalogue in order to provide a direct link between the items and their acquisition.
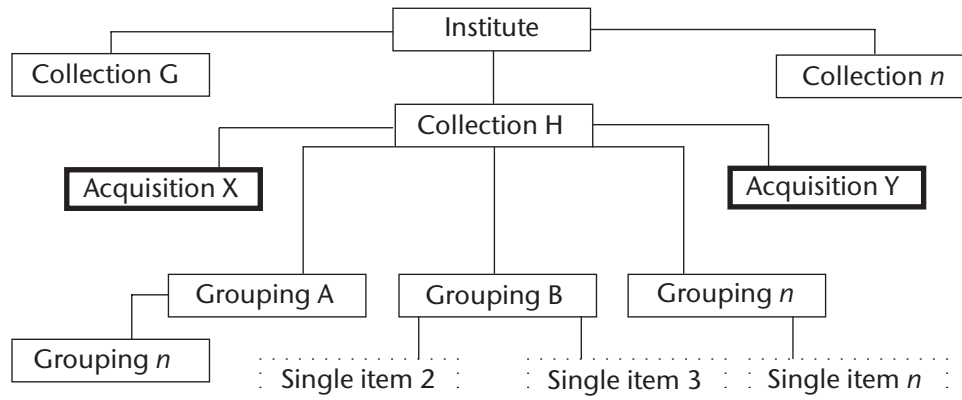
Figure 4. Final SEPIADES model

Administration, provenance and material

All the separate parts (collection, grouping, single item, acquisition, institute) are themselves divided into three subdivisions: administration, provenance and material, reflecting the focal points of the catalogue. Administration includes those elements relevant for basic management, provenance includes information about the origins of the unit(s) described and material includes information about the visual and physical characteristics.

About the advisory report
The larger part of this report (chapter III) consists of a detailed presentation of all the elements and sub-elements. They have been ordered according to the hierarchical structure, starting with institute and ending with single item. Every separate level or module starts with a brief introduction.

Every data element[8] has a 'definition', i.e. a word or phrase expressing the essential nature of a person or thing or class of persons or things (ISO/IEC 11179-3). 'Best practice' suggests ways to use this element. Because of the 'advisory' status of this report, the working group preferred this term to the ISO term 'rules'. For the same reason the attribute 'obligation' has been left out. If relevant an example is provided to clarify the meaning and use of the element. Further remarks, like for instance whether an element or set of elements is repeatable, are included in 'comments'.

In chapter IV a summary of SEPIADES core elements can be found. These core elements are highly recommended elements for describing photographic collections. They occur within every module of the SEPIADES model.

Some specific elements within the model are not as straightforward as they seem to be. For instance, the element 'date' seems to be very obvious. In case of a photograph, however, this could be the date the photograph was taken, the date a painting on the photograph was painted or the date a print of the photograph was published. These and other complicated elements are discussed in more detail in chapter II.

Once a collection has been catalogued properly, new opportunities arise. A current development is that many institutes try to make their collections interoperable with other, similar collections. For this purpose the Dublin Core Element Set as an exchange format is becoming increasingly popular. Dublin Core is a set of 15 elements, which can be used to denote basic characteristics of documents, books, objects but also photographs. It serves as a kind of lingua franca between different descriptive models. Yet, Dublin Core allows a lot of room for interpretation. Some standardisation on how to use Dublin Core in relation to photographic collections will definitely make life easier. Therefore chapter V of this advisory report is dedicated to Dublin Core and photographic collections. Apart from general recommendations it contains some advice on how to transfer SEPIADES core elements into Dublin Core records.

This report is closed off with a listing of recommended links and literature.

About the software tool
Simultaneously to this advisory report, in close cooperation with the working group, a software tool has been developed by the Netherlands Institute for Scientific Information Services (NIWI). This tool implements the model as it is formulated in this report. Some basic functionalities of this tool are:
– multi-level description, allowing users to create their own hierarchy
– flexible and easy customizing of user interface to specific user demands
– cross-platform, running on most Windows, OS and Linux operating systems
– storage of records in human-readable XML format
– export function to Dublin Core according to recommended Dublin Core map-
   ping in this advisory report
– search-and-retrieval function
– implementation of the Open Archives Initiative Protocol for Metadata Harvesting
   (OAI-PMH), enabling users to share their data with others with minimal effort
– programmed in Open Source Java, allowing flexible integration with existing
   descriptive software packages

For more information about the software tool please visit the website at URL:

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[8] Data element= a unit of data for which the definition, identification, representation and permissible values are specified by a set of attributes (ISO 11179)

<http://www.knaw.nl/ecpa/sepia/workinggroups/wp5/cataloguing.html> or contact the address below.

How to use this report

This advisory report and the model have been made to offer a helping hand to institutes and individuals with photographic collections. Although SEPIADES has been structured as a data model, it is by no means 'sacred'. It is fully understood that from a practical point of view lack of staff and resources will not allow cataloguers to use every single element. As SEPIADES is meant to be a descriptive model for all kinds of photographic collections, its level of detail may not be relevant to every user. It is therefore recommended to pick and choose those elements that can be useful for one's specific purposes.

More information

Please send your comments, remarks or questions to:
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http://www.knaw.nl/ecpa/

Thank you

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II Special elements: name, date, geographical location

Some elements within the SEPIADES model require some additional explanation, because of their peculiarity or complexity. In practice use of these elements is often simplified, which in many cases works out fine. A photograph of the Mona Lisa will usually not be assigned to the photographer but Da Vinci. Most users will be looking for Da Vinci and find what they should find, so generally this will not cause any problems.

But what if the photograph is taken by Louis Daguerre? These and other small exceptions cause simple elements to become increasingly complicated. In order to keep the SEPIADES model as accurate as possible, the working group worked on some solutions for these elements. It is fully understood that this level of accuracy will not be relevant and practical for every institute.

Names/persons/photographer
One of the most complicated elements to define was the element 'names'. Names within existing description models are often specified as 'person' or/and 'photographer' or/and 'contributor'. In some cases these are all separate elements, in other cases they are used as keywords. Most descriptive models do not distinguish between persons that are actually depicted and persons who, in some way or another, are related to that photograph.

In SEPIADES the element 'names' is chosen to be able to include not only persons, but also animals, houses, boats, objects with proper names, etc. The element 'names' is split up in 'function', 'type' and 'proper name'. 'Function' describes the relationship of someone or something to the photograph. It includes 'depicted' and 'related' to indicate if it is really a photograph of that person or thing or just a more remote, 'related' link. 'Type' indicates if it is a name of a person, an animal, an object or something else. 'Proper name' refers to the name of the person/animal/ cooperation/etc.

A good example is a picture of Bill Clinton's dog Buddy, taken by John Jones. In this case Buddy's name function would be 'depicted', name type 'dog' and his proper name 'Buddy'. Since it is Bill Clinton's dog Clinton's name function would be 'related', his name type would be 'person' and his proper name would be 'Clinton, Bill'. John Jones' function would be 'photographer', his type 'person' and his proper name 'Jones, John'. If John Jones is actually also the creator of the actual vintage print of that picture, he will also be the 'creator of the physical image'. In most cases photographer and creator will be the same.

Proper name	Function	Type
Buddy	Depicted	Dog
Clinton, Bill	Related	Person
Jones, John	Related	Photographer

Figure 5. Example of using the element 'names'

The combination 'function', 'type' and 'proper name' is repeatable as a group, which means that an unlimited number of names can be added to all separate parts of the model. For every sub-element within 'names' an authority list is recommended in order to standardize and control input.

Geographical location

In describing geographical location one of the most difficult issues is how to deal with names that have changed in time (e.g. Petrograd, Leningrad, St Petersburg) and locations that have the same name, but could actually be two different things (e.g. Antwerp-city, Antwerp-municipality). In SEPIADES the element 'location' has been divided into four sub-elements, which are repeatable as a group: 'geographical location', 'specification', 'role' and 'additional information'.

Figure 6: Stockholm City Museum

For instance a picture of the Stockholm City Museum would have as geographical location: 'Stockholm', specification: 'city', role: 'related'. It could also have 'Ryssgården' as geographical location, specification: 'square' and role: 'depicted'.

Geographical location	Specification	Role	Additional information
Stockholm	City	Related	
Ryssgården	Square	Depicted	

Figure 7. Example of using the element 'geographical location'

Whether or not a geographical location is catalogued as 'related', depends on the relevance of this information for the photograph. For instance, when describing a picture of an ancient Mycenaean vase, Mycene will be a related geographical location. When it is just a ordinary vase on a table, the location or any relation with a location will not be relevant.

It is recommended to use the 'additional information' element to connect names that have changed in time with a thesaurus that includes all variants. This thesaurus can either be devised by the institute itself or a public thesaurus like the Getty *Thesaurus of Geographical Names* can be used.[9]

Date

'Date' is an element that is used differently in different sections of the model. Although the element at first sight seems quite straightforward, it can actually refer to various things. For instance, in case of a photograph, it can refer to the date of processing, the date of publishing or the date the photograph was taken (exposure

[9] URL: <http://www.getty.edu/research/tools/vocabulary/tgn/>

date). Even at single item level there could be a time span, if for instance an estimation is made of a specific date.

At a higher level it may refer to a particular time span that can be applied to the whole grouping, acquisition or collection. Again the date or time span can be refined as the date of processing, publication and exposure. Since the date elements are repeatable as a group, all three variants can be used at the same time.

Again, a date, just like a name and a geographical location, can either be 'related' or 'depicted'. In most cases the date will probably be 'related' but in some cases it can be very important to distinguish between related and depicted date. For instance, a photograph of Rembrandt's Night Watch, taken in 1980 will have '1642' as 'depicted' date, '1980' as 'related' date and specification: 'exposure date'.

Date	Specification	Role	Status
1642	Date of creation	Depicted	Exact
1980	Exposure date	Related	Exact

Figure 8. Example of using the element 'date'

In some cases the cataloguer will not be able to retrieve the date and might have to make an educated guess. This could be relevant for users to know, therefore the 'status' element in SEPIADES can be used to distinguish between 'exact' or 'approximately'.

III. ELEMENTS

A. Institute

Information about the institute provides essential data to the user about the whereabouts of the collection(s), the background of the institute that holds the collection(s) and how to contact the institute. This may be very useful when collections are made interoperable with other collections outside the institute, for instance if two institutes by a joint effort decide to publish their collections on the Internet.

Elements relating to Institute include the following categories
    A.1. Administration
    A.2. Material

A.1.1

- A. Institute
  - A.1 Administration
    - A.1.1 Registration data of the record
      - A.1.1.1 Date of the registration
      - A.1.1.2 Time of the registration
      - A.1.1.3 Cataloguer
      - A.1.1.4 Status of the record
    - \+ A.1.2 Institute code
    - \+ A.1.3 Administration identity
  - \+ A.2 Material
- \+ B Acquisition
- \+ C Collection
- \+ D Grouping
- \+ E Single item

A.1. Administration

A.1.1. Registration data of the record

A.1.1.1. DATE OF THE REGISTRATION [R]

Definition: local date when catalogue entry or update is made in catalogue
Best practice: record local date according to ISO 8601 standard, according to YYYY-MM-DD structure
Example: 2002-12-29
Comment: see for more information: W3C note on use of ISO 8601 at: http://www.w3.org/TR/1998/NOTE-datetime-19980827

A.1.1.2. TIME OF THE REGISTRATION [R]

Definition: time when catalogue entry or update is made in catalogue
Best practice: record local time according to ISO 8601 standard, according to hh:mm:ss structure
Example: 22:20:13
Comment: see for more information: W3C note on use of ISO 8601 at http://www.w3.org/TR/1998/NOTE-datetime-19980827. This element could be relevant for database maintenance, e.g. in order to make corrections.

A.1.1.3. CATALOGUER [R]

Definition: name or code of cataloguer
Best practice: record name or code of cataloguer
Example: Smith, John
Comment: a code could be used in order to protect the privacy of a cataloguer

A.1.1.4. STATUS OF THE RECORD [R]

Definition: status of registered data in relation to distribution
Best practice: choose between 'approved' or 'not approved'
Comment: use this element when you want to check a cataloguing entry or update before it is made available to the public.

Comment: repeatable as a group

A.1.2

- A. Institute
  - A.1 Administration
    - + A.1.1 Registration data of the record
    - - A.1.2 Institute code
      - A.1.2.1 Institute code
      - A.1.2.2 Institute code specification
    - + A.1.3 Administration identity
  - + A.2 Material
- + B Acquisition
- + C Collection
- + D Grouping
- + E Single item
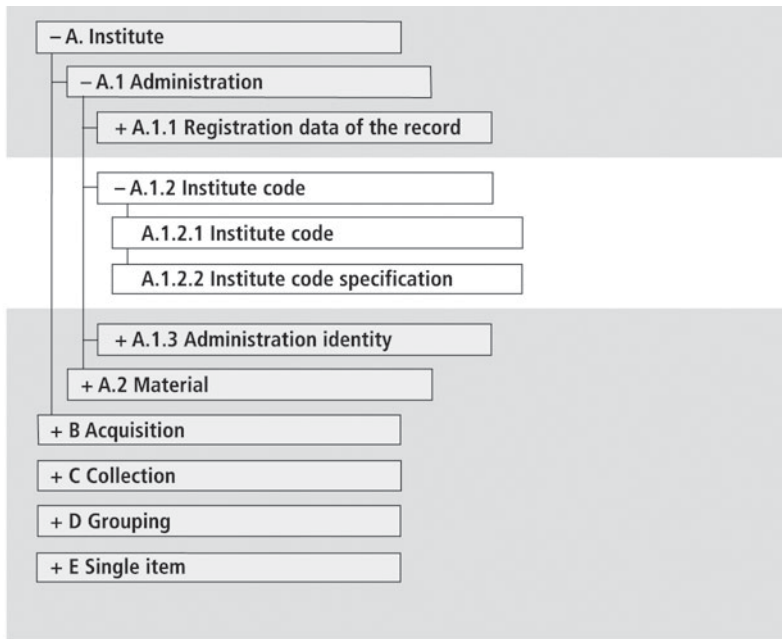
A.1.2. Institute code

A.1.2.1. INSTITUTE CODE [R]

Definition: unique code of the institute
Best practice: record a unique code of the institute
Example: these codes are given by the Swedish National Archives
Stockholm City Museum   SSM
Stockholm City Archive   SSA
The Royal Library   KB
Swedish National Archives   RA
Comment: this code may be designated on a national or international level by authoritative institutes. This element can also be used to designate a technical key to the institute for the purpose of interoperability.

A.1.2.2. INSTITUTE CODE SPECIFICATION [R]

Definition: description of unique code(s) of institute
Best practice: describe unique code(s) of the institute
Example: code given by the Swedish National Archives

Comment: repeatable as a group

A.1.3.

- **A. Institute**
  - **– A.1 Administration**
    - **+ A.1.1 Registration data of the record**
    - **+ A.1.2 Instiute code**
    - **– A.1.3 Administration identity**
      - A.1.3.1 Country code
      - A.1.3.2 Name
      - **– A.1.3.3 Visiting address**
        - A.1.3.3.1 Additional address information
        - A.1.3.3.2 Street and number
        - A.1.3.3.3 City
        - A.1.3.3.4 State
      - **– A.1.3.4 Postal address**
        - A.1.3.4.1 Additional address information
        - A.1.3.4.2 Street and number
        - A.1.3.4.3 P.O. Box
        - A.1.3.4.4 Zip/postal code
        - A.1.3.4.5 City
        - A.1.3.4.6 State
      - A.1.3.5 E-mail
      - A.1.3.6 Telephone
      - A.1.3.7 Fax
      - A.1.3.8 Website
      - A.1.3.9 Opening hours
      - A.1.3.10 Information on services
  - **+ A.2 Material**
- **+ B. Acquisition**
- **+ C. Collection**
- **+ D. Grouping**
- **+ E. Single item**

A.1.3. Administration identity

A.1.3.1. COUNTRY CODE

Definition: ISO country code for country of institute
Best practice: it is recommended to use ISO 3166 code list, to be found at: http://www.iso.ch/iso/en/prods-services/iso3166ma/02iso-3166-code-lists/index.html
Example:
SE
DK
NL
FI
NO

A.1.3.2. NAME

Definition: name of institute
Best practice: record the full name of the institute
Example:
Finnish Museum of Photography
Stockholm City Museum

A.1.3.3. VISITING ADDRESS

A.1.3.3.1. Additional address information
Definition: extra address line in front of street and number to indicate e.g. department, specific part within the institute, etc.
Best practice: fill out the additional address information according to local conventions
Example:
Trippenhuis
Conservation Department

A.1.3.3.2. Street and number
Definition: street and number of the institute
Best practice: fill out the additional address information according to local conventions
Example:
Kloveniersburgwal 29
10 Downing Street

A.1.3.3.3. City
Definition: place where the institute is located
Best practice: fill out the place according to local conventions
Example: Amsterdam

A.1.3.3.4. State
Definition: state where the institute is located
Best practice: fill out the state according to local conventions
Example:
Noord-Holland
Ohio

A.1.3.4. POSTAL ADDRESS

A.1.3.4.1. Additional address information
Definition: extra address line in front of street and number to indicate e.g. department, specific part within the institute, etc.
Best practice: fill out the additional address information according to local conventions
Example:
Trippenhuis
Conservation Department

A.1.3.4.2. Street and number
Definition: street and number of the institute
Best practice: fill out the additional address information according to local conventions
Example:
Kloveniersburgwal 29
10 Downing Street

A.1.3.4.3. P.O. Box
Definition: P.O. Box of the institute
Best practice: fill out the P.O. Box according to local conventions
Example:
Postbus 19121

A.1.3.4.4. Zip/postal code
Definition: zip/postal code of the institute
Best practice: fill out the zip/postal code according to local conventions
Example:
1000 GC
Postbus 19121

A.1.3.4.5. City
Definition: place where the institute is located
Best practice: fill out the place according to local conventions
Example: Amsterdam

A.1.3.4.6. State
Definition: state where the institute is located
Best practice: fill out the state according to local conventions
Example:
Noord-Holland
Ohio

A.1.3.5. E-MAIL

Definition: e-mail address of the institute
Best practice: record the institute's e-mail for general inquiries
Example: ecpa@bureau.knaw.nl

A.1.3.6. TELEPHONE

Definition: telephone number of the institute
Best practice: record the institute's telephone number for general inquiries. Include the international prefix if your audience is not limited to one country.
Example: (+44) 20 55 620 4839
Comment: see international prefixes at http://www.phonenumbers.net/

A.1.3.7. FAX

Definition: fax number of the institute
Best practice: record the institute's fax number for general inquiries. Include the international prefix if your audience is not limited to one country.
Example: (+44) 20 620 49 41
Comment: see international prefixes at http://www.phonenumbers.net/

A.1.3.8. WEBSITE

Definition: Uniform Resource Locator (URL) of the website of institute
Best practice: record the institute's URL
Example: http://www.nb.no/

A.1.3.9. OPENING HOURS

Definition: opening hours of the institute
Best practice: record local opening hours and holidays
Example: Monday until Friday 10.00-17.00

A.1.3.10. INFORMATION ON SERVICES

Definition: information about public services provided by the institute
Best practice: record practical information about services to provide users with additional information.
Examples: the reproduction services and research facilities are restricted to registered users only

A.2.1

```
─ A. Institute
    + A.1 Administration
    ─ A.2 Material
          A. 2.1. Description
+ B Acquisition
+ C Collection
+ D Grouping
+ E Single item
```
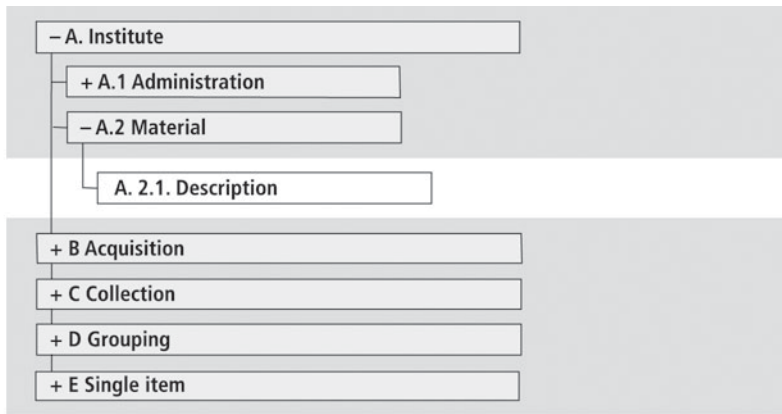
A.2. Material

A.2.1. Description

Definition: general description of the institute and its collection(s)
Best practice: provide in 10-20 lines basic information about the institute and its collection.
Example: The Biblioteca Nacional is the centre for the Bibliographic and Documental Heritage of Spain, bringing together and preserving all of the publications produced in Spain, in whatever form. The BNE provides access to documents, and facilitates the reproduction of materials in the benefit of direct and remote users who require such services. New forms of technology are used – such as digitisation - which allow the balance between access and preservation of the document to be maintained. The BNE is also the Spanish Focal Point for the European Commission's Digital Heritage and Cultural Contents programme for libraries, archives and museums. The secretariat is located in the Department of Promotion, Cultural Development and Institutional Relations. It provides a link between the European Commission's Digital Heritage and Cultural Contents programme and the libraries, archives and museums of Spain. The BNE has a substantial photographic collection, containing about 1.7 million items. The library serves as a national information centre in relation to preservation issues.

III. ELEMENTS

B. Acquisition

One of the main tasks of a catalogue is to provide information about the history and background of (parts of) a collection. This information can be relevant to the institute for internal management purposes (e.g. obligations the institute has in relation to the acquisition, registration of the purchase, tracking its whereabouts, etc.) but also to a user (e.g. information on how a collection came into being, its previous owner(s), etc.). Within the SEPIADES model every collection has at least one acquisition module attached to it.

The elements for Acquisition include the following categories
    B.1. Administration
    B.2. Provenance
    B.3. Material

B.1.1

- + A. Institute
- – B. Acquisition
  - – B.1 Administration
    - – B.1.1 Registration data of the record
      - B.1.1.1 Date of the registration
      - B.1.1.2 Time of the registration
      - B.1.1.3 Cataloguer
      - B.1.1.4 Status of the record
    - + B.1.2 Acquisition code
    - B.1.3 Date of acquisition
    - B.1.4 Reason for acquisition
    - + B.1.5 Temporary location
    - B.1.6 Commitments
    - + B.1.7 Access restrictions
    - B.1.8 Return of the material
    - + B.1.9 Acquisition source
    - + B.1.10 Acquisition method
    - + B.1.11 References
  - + B.2 Provenance
  - + B.3 Material
- + C Collection
- + D Grouping
- + E Single item

B.1. Administration

B.1.1. Registration data of the record

B.1.1.1. DATE OF THE REGISTRATION R

Definition: local date when catalogue entry or update is made in catalogue
Best practice: record local date according to ISO 8601 standard, according to YYYY-MM-DD structure
Example: 2002-12-29
Comment: see for more information: W3C note on use of ISO 8601 at http://www.w3.org/TR/1998/NOTE-datetime-19980827

B.1.1.2. TIME OF THE REGISTRATION R

Definition: time when catalogue entry or update is made in catalogue
Best practice: record local time according to ISO 8601 standard, according to hh:mm:ss structure
Example: 22:20:13
Comment: see for more information: W3C note on use of ISO 8601 at http://www.w3.org/TR/1998/NOTE-datetime-19980827. This element could be relevant for database maintenance, e.g. in order to make corrections.

B.1.1.3. CATALOGUER R

Definition: name or code of cataloguer
Best practice: record name or code of cataloguer
Example: Smith, John
Comment: a code can be used in order to protect the privacy of a cataloguer.

B.1.1.4. STATUS OF THE RECORD R

Definition: status of registered data in relation to distribution
Best practice: choose between 'approved' or 'not approved'
Comment: use this element when you want to check a cataloguing entry or update before it is made available to the public.

Comment: repeatable as a group

B1.2

```
+ A. Institute
− B. Acquisition
    − B.1 Administration
        + B.1.1 Registration of data record

        + B.1.2 Acquisition code
            B.1.2.1 Main acquisition code
            − B.1.2.2 Other acquisition codes
                B.1.2.2.1 Other acquisition code
                B.1.2.2.2 Other acquisition code - specification

        B.1.3 Date of acquisition
        B.1.4 Reason for acquisition
        + B.1.5 Temporary location
        B.1.6 Commitments
        + B.1.7 Access restrictions
        B.1.8 Return of the material
        + B.1.9 Acquisition source
        + B.1.10 Acquisition method
        + B.1.11 References
    + B.2 Provenance
    + B.3 Material
+ C Collection
+ D Grouping
+ E Single item
```

B.1.2. Acquisition code

B.1.2.1. MAIN ACQUISITION CODE

Definition: main code given to the acquisition by the institute
Best practice: record the main code
Example: D1973:103

B. 1.2.2. OTHER ACQUISITION CODES

B.1.2.2.1. Other acquisition code [R]
Definition: code given to the acquisition
Best practice: record the code

B.1.2.2.2. Other acquisition code - specification [R]
Definition: explanation of code given in B.1.2.2.1.
Best practice: give a short description of what the code you entered in B.1.2.2.1. means
Example:
B.1.2.2.1. 081273
B.1.2.2.2. Old acquisition code with just an acquisition date (while the new codes consist of acquisition year and the consecutive (running) number for the acquisitions of that year)

Comment: B.1.2.2.1 and B.1.2.2.2. are repeatable as a group

B.1.3

+ A. Institute
− B. Acquisition
    − B.1 Administration
        + B.1.1 Registration of data record
        + B.1.2 Acquisition code
        B.1.3 Date of acquisition
        B.1.4 Reason for acquisition
        + B.1.5 Temporary location
        B.1.6 Commitments
        + B.1.7 Access restrictions
        B.1.8 Return of the material
        + B.1.9 Acquisition source
        + B.1.10 Acquisition method
        + B.1.11 References
    + B.2 Provenance
    + B.3 Material
+ C Collection
+ D Grouping
+ E Single item

B.1.3. Date of acquisition

Definition: date when the acquisition arrived at the institute or was delivered to a person representing the institute
Best practice: record local date according to ISO 8601 standard, YYYY-MM-DD structure
Example: 2002-12-29
Comment: see for more information: W3C note on use of ISO 8601 at: http://www.w3.org/TR/1998/NOTE-datetime-19980827

B.1.4

```
+ A. Institute
− B. Acquisition
    − B.1 Administration
        + B.1.1 Registration of data record
        + B.1.2 Acquisition code
          B.1.3 Date of acquisition

          B.1.4 Reason for acquisition

        + B.1.5 Temporary location
          B.1.6 Commitments
        + B.1.7 Access restrictions
          B.1.8 Return of the material
        + B.1.9 Acquisition source
        + B.1.10 Acquisition method
        + B.1.11 References
    + B.2 Provenance
    + B.3 Material
+ C Collection
+ D Grouping
+ E Single item
```
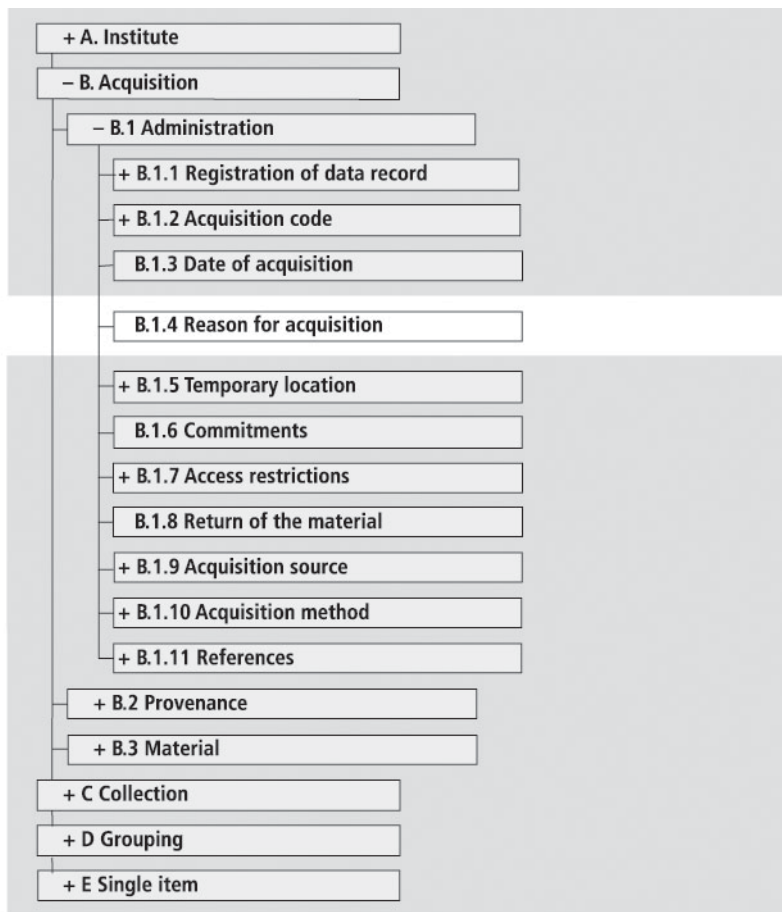
B.1.4. Reason for acquisition

Definition: reason behind an institute's choice to acquire a certain acquisition
Best practice: describe the motivation of the institute in acquiring this acquisition
Example:
to make a collection complete
a loan for the 2002 Annual Exhibition

B.1.4. Reason for acquisition
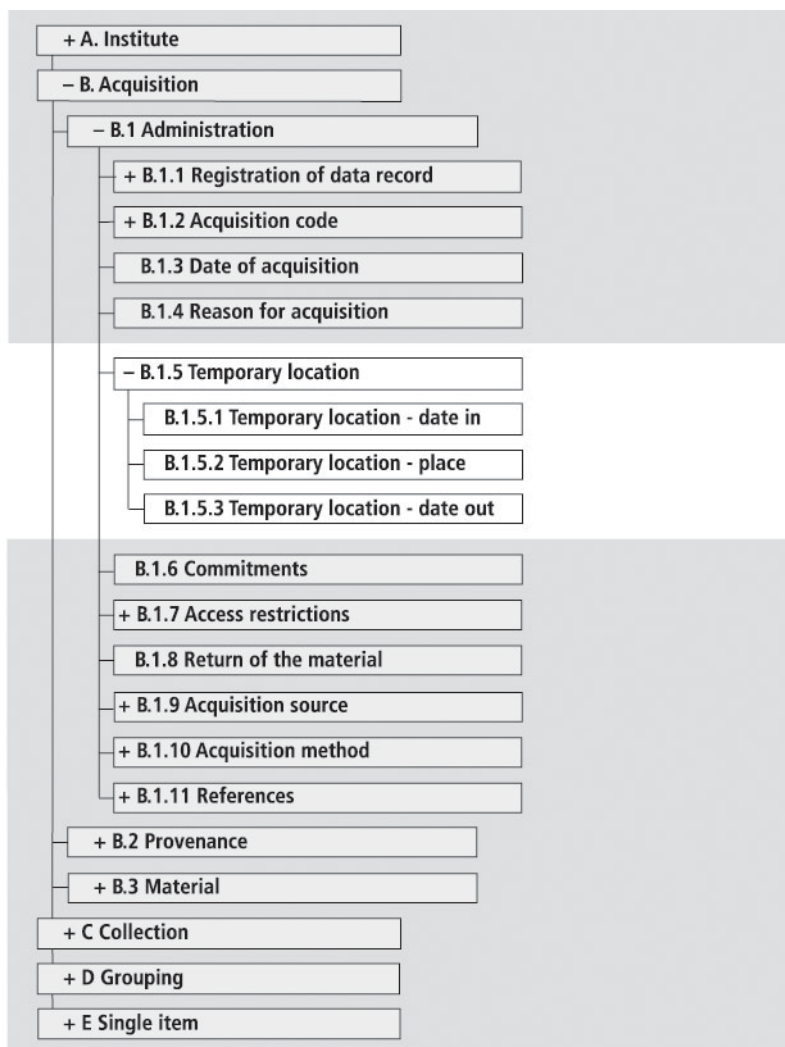
Definition: reason behind an institute's choice to acquire a certain acquisition
Best practice: describe the motivation of the institute in acquiring this acquisition

B.1.5

- \+ A. Institute
- – B. Acquisition
  - – B.1 Administration
    - \+ B.1.1 Registration of data record
    - \+ B.1.2 Acquisition code
    - B.1.3 Date of acquisition
    - B.1.4 Reason for acquisition
    - – B.1.5 Temporary location
      - B.1.5.1 Temporary location - date in
      - B.1.5.2 Temporary location - place
      - B.1.5.3 Temporary location - date out
    - B.1.6 Commitments
    - \+ B.1.7 Access restrictions
    - B.1.8 Return of the material
    - \+ B.1.9 Acquisition source
    - \+ B.1.10 Acquisition method
    - \+ B.1.11 References
  - \+ B.2 Provenance
  - \+ B.3 Material
- \+ C Collection
- \+ D Grouping
- \+ E Single item

B.1.5. Temporary location

B.1.5.1. TEMPORARY LOCATION - DATE IN [R]

Definition: local date when acquisition has been stored in temporary location
Best practice: record local date according to ISO 8601 standard, according to YYYY-MM-DD structure
Example: 2002-12-29
Comment: see for more information: W3C note on use of ISO 8601 at: http://www.w3.org/TR/1998/NOTE-datetime-19980827

B.1.5.2. TEMPORARY LOCATION - PLACE [R]

Definition: temporary location where acquisition has been stored
Best practice: indicate in short the temporary location
Example: building 2/ storage room 12/ shelves F6-F10

B.1.5.3. TEMPORARY LOCATION - DATE OUT [R]

Definition: local date when acquisition has been taken out of temporary location
Best practice: record local date according to ISO 8601 standard, according to YYYY-MM-DD structure
Example: 2002-12-30
Comment: see for more information: W3C note on use of ISO 8601 at: http://www.w3.org/TR/1998/NOTE-datetime-19980827

Comment: repeatable as a group

B.1.6

- + A. Institute
- − B. Acquisition
  - − B.1 Administration
    - + B.1.1 Registration of data record
    - + B.1.2 Acquisition code
    - + B.1.3 Date of acquisition
    - B.1.4 Reason for acquisition
    - + B.1.5 Temporary location
    - B.1.6 Commitments
    - + B.1.7 Access restrictions
    - B.1.8 Return of the material
    - + B.1.9 Acquisition source
    - + B.1.10 Acquisition method
    - + B.1.11 References
  - + B.2 Provenance
  - + B.3 Material
- + C Collection
- + D Grouping
- + E Single item
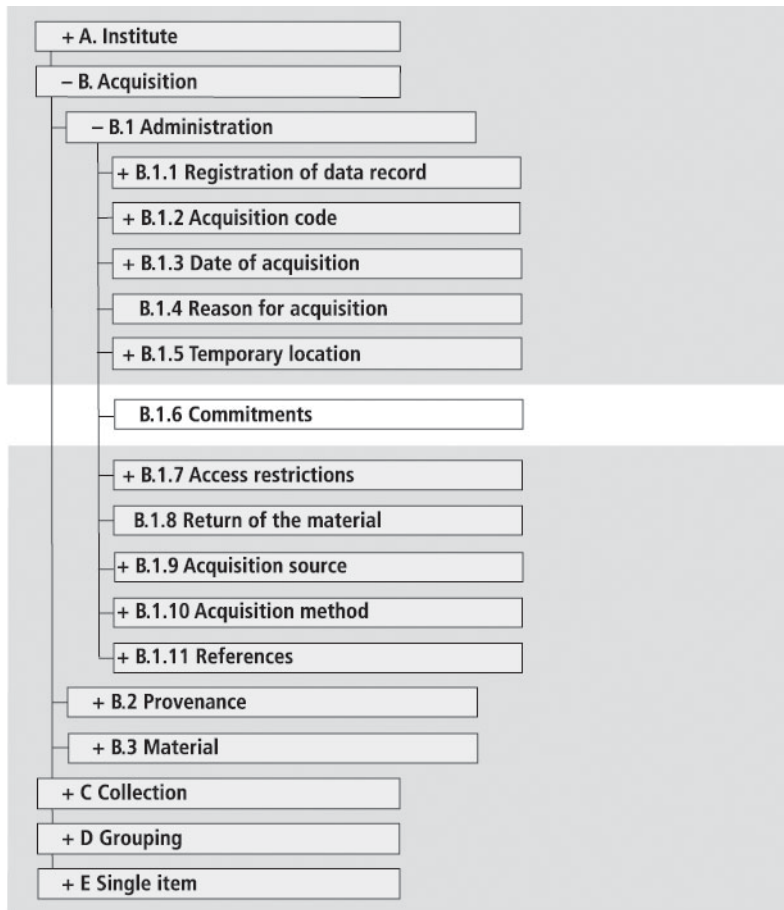
B.1.6. Commitments

Definition: the acts the institute has commited itself to do concerning the acquisition
Best practice: describe the commitments of the institute in relation to the acquisition as a whole
Examples:
– For compensation of the donation of the glass negatives the institute produces 10 new black and white contact prints of them for the donor. The prints must be delivered to donor in four weeks from the day the material has arrived to the institute.
– The donor wants his name mentioned when publishing pictures from the collection. The name should be presented this way: Kristin Aasbø Collection.

B.1.7
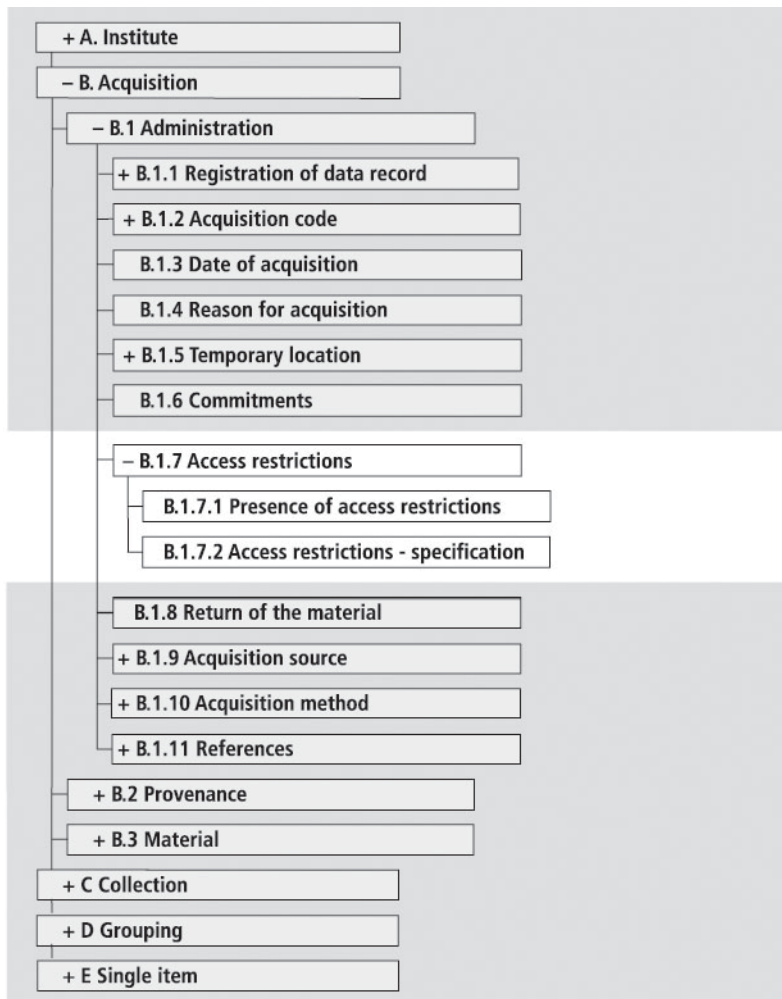
```
+ A. Institute
− B. Acquisition
    − B.1 Administration
        + B.1.1 Registration of data record
        + B.1.2 Acquisition code
          B.1.3 Date of acquisition
          B.1.4 Reason for acquisition
        + B.1.5 Temporary location
          B.1.6 Commitments

        − B.1.7 Access restrictions
            B.1.7.1 Presence of access restrictions
            B.1.7.2 Access restrictions - specification

          B.1.8 Return of the material
        + B.1.9 Acquisition source
        + B.1.10 Acquisition method
        + B.1.11 References
    + B.2 Provenance
    + B.3 Material
+ C Collection
+ D Grouping
+ E Single item
```

B.1.7. Access restrictions

B.1.7.1. PRESENCE OF ACCESS RESTRICTIONS

Definition: access restrictions in relation to the institute's rights concerning an acquisition
Best practice: choose between 'yes' or 'no', default should be 'no'

B.1.7.2. ACCESS RESTRICTIONS – SPECIFICATION

Definition: specification of access restrictions in relation to the institute's rights concerning an acquisition
Best practice: describe access restrictions
Examples:
– not to show until...
– not to copy (until...)
– copies only for research and preservation purposes (until ...)
– not to publish (until...)
– not to show on the internet (until...)
Comment: this element can include information about restrictions as a result of copyright, intellectual property rights, privacy regulations, the condition of the material, etc. It may include a certain time span in which these restrictions are valid.

B.1.8

- + A. Institute
- − B. Acquisition
  - − B.1 Administration
    - + B.1.1 Registration of data record
    - + B.1.2 Acquisition code
    - + B.1.3 Date of acquisition
    - + B.1.4 Reason for acquisition
    - − B.1.5 Temporary location
    - B.1.6 Commitments
    - − B.1.7 Access restrictions
    - B.1.8 Return of the material
    - + B.1.9 Acquisition source
    - + B.1.10 Acquisition method
    - + B.1.11 References
  - + B.2 Provenance
  - + B.3 Material
- + C Collection
- + D Grouping
- + E Single item

B.1.8. Return of the material

Definition: return of (part of) the acquisition to the owner
Best practice: record date, name /signature, and possibly a reference (to a contract for instance) or explanation
Comment: when an object or group of objects is taken into the institute as a loan, the fact that it has been returned should be documented.

B.1.9

+ A. Institute

– B. Acquisition

  – B.1 Administration

    + B.1.1 Registration of data record

    + B.1.2 Acquisition code

    B.1.3 Date of acquisition

    B.1.4 Reason for acquisition

    + B.1.5 Temporary location

    B.1.6 Commitments

    + B.1.7 Access restrictions

    B.1.8 Return of the material

    – B.1.9 Acquisition source

      B.1.9.1 Name

      B.1.9.2 Name - type

      B.1.9.3 Name - function

      B.1.9.4 Acquisition contact information

    + B.1.10 Acquisition method

    + B.1.11 References

  + B.2 Provenance

  + B.3 Material

+ C Collection

+ D Grouping

+ E Single item

B.1.9. Acquisition source

B.1.9.1. NAME [R]

Definition: individual or entity connected to the acquisition
Best practice: record the name of the individual or entity (agency, organization, etc.),
according to a fixed structure like e.g. surname, initials or name of organization.
Example: Jones, J.
Brussels Photo Agency
National Library of Spain

B.1.9.2. NAME – TYPE [R]

Definition: type of name
Best practice: provide information about the type of name
Example: person, organization, photo agency, etc.

B.1.9.3. NAME – FUNCTION [R]

Definition: the function of this person or entity
Best practice: specify the function of the person of entity mentioned under B.1.9.1.
Example: original creator of acquisition, direct acquisition source, owner, seller, donor,
executor

B.1.9.4. ACQUISITION CONTACT INFORMATION [R]

Definition: additional contact information in relation to acquisition source
Best practice: provide details on address, telephone, email, fax of person or entity
mentioned under B.1.9.1.

Comment: repeatable as a group

B.1.10

```
+ A. Institute
– B. Acquisition
    – B.1 Administration
        + B.1.1 Registration of data record
        + B.1.2 Acquisition code
          B.1.3 Date of acquisition
          B.1.4 Reason for acquisition
        + B.1.5 Temporary location
          B.1.6 Commitments
        + B.1.7 Access restrictions
          B.1.8 Return of the material
        + B.1.9 Acquisition source
        – B.1.10 Acquisition method
            B.1.10.1 Acquisition method
            B.1.10.2 Acquisition method - specification
        + B.1.11 References
    + B.2 Provenance
    + B.3 Material
+ C Collection
+ D Grouping
+ E Single item
```

B.1.10. Acquisition method

B.1.10.1. ACQUISITION METHOD

Definition: method by which an acquisition entered the collection
Best practice: choose between 'gift/purchase/exchange/bequest/legal deposit/deposit/by way of loan/unknown/other, namely… '

B.1.10.2. ACQUISITION METHOD – SPECIFICATION

Definition: detailed description of the acquisition method
Best practice: provide more detailed information about the acquisition
Comment: in case of a purchase the price in national currency or exchange value could be recorded.

B.1.1

- **+ A. Institute**
- **– B. Acquisition**
  - **– B.1 Administration**
    - **– B.1.1 Registration data of the record**
      - B.1.1.1 Date of the registration
      - B.1.1.2 Time of the registration
      - B.1.1.3 Cataloguer
      - B.1.1.4 Status of the record
    - + B.1.2 Acquisition code
    - B.1.3 Date of acquisition
    - B.1.4 Reason for acquisition
    - + B.1.5 Temporary location
    - B.1.6 Commitments
    - + B.1.7 Access restrictions
    - B.1.8 Return of the material
    - + B.1.9 Acquisition source
    - + B.1.10 Acquisition method
    - + B.1.11 References
  - + B.2 Provenance
  - + B.3 Material
- + C Collection
- + D Grouping
- + E Single item

B.1.11. References

B.1.11.1. REFERENCE TO CONTRACT

Definition: reference to acquisition contract
Best practice: record the code of the contract that belongs to this acquisition. If the contract is also available in digital format it may be linked to this element.

B.1.11.2. REFERENCE TO OTHER SOURCES

Definition: references to resources that provide information about the acquisition
Best practice: describe in a standardized way references to relevant persons, literature, websites, etc.
Comment: this element may be used to provide an annotated bibliography or references to interviews with persons.

B.2.1

+ A. Institute

− B. Acquisition

    − B.1 Administration

        + B.1.1 Registration of data record

        + B.1.2 Acquisition code

        B.1.3 Date of acquisition

        B.1.4 Reason for acquisition

        + B.1.5 Temporary location

        B.1.6 Commitments

        + B.1.7 Access restrictions

        B.1.8 Return of the material

        + B.1.9 Acquisition source

        + B.1.10 Acquisition method

        + B.1.11 References

    − B.2 Provenance

        B.2.1 History of the acquisition

    + B.3 Material

+ C Collection

+ D Grouping

+ E Single item

B.2. Provenance

B.2.1. History of the acquisition

Definition: historical stages of the acquisition
Best practice: provide information on the historical background of the acquisition

B.3.1

- + A. Institute
- − B. Acquisition
  - − B.1 Administration
    - + B.1.1 Registration of data record
    - + B.1.2 Acquisition code
    - B.1.3 Date of acquisition
    - B.1.4 Reason for acquisition
    - + B.1.5 Temporary location
    - B.1.6 Commitments
    - + B.1.7 Access restrictions
    - B.1.8 Return of the material
    - + B.1.9 Acquisition source
    - + B.1.10 Acquisition method
    - + B.1.11 References
  - + B.2 Provenance
  - − B.3 Material
    - B.3.1 Content of the acquisition
- + C Collection
- + D Grouping
- + E Single item

B.3. Material

B.3.1. CONTENTS OF THE ACQUISITION

Definition: contents of the acquisition
Best practice: describe or list in general the contents of the acquisition
Example:
This acquisition consists of work by photographer Valonen in 1920-1960 when he had his photographic studio in Helsinki. It also includes his professional archive with journals of studio and newspaper clippings from his career

III. ELEMENTS

C. Collection

A collection is a 'group of objects that have been brought together by an individual or organization' (AAT)'[1]. The way a collection has been created can be very different: e.g. by the institute that holds it, by the photographer or by a private collector. Within the SEPIADES model an institute can have one or more different photographic collection(s).

The elements for Collection include the following categories:
    C.1. Administration
    C.2. Provenance
    C.3. Material

[1] Getty *Art and Architecture Thesaurus*, see URL < http://www.getty.edu/research/tools/vocabulary/aat/>

C.1.1

```
+ A. Institute
+ B. Acquisition
– C. Collection
    – C.1 Administration
        – C.1.1 Registration data of the record
            C.1.1.1 Date of the registration
            C.1.1.2 Time of the registration
            C.1.1.3 Cataloguer
            C.1.1.4 Status of the record
        + C.1.2 Reference code
        + C.1.3 Access restrictions
        + C.1.4 Location
        + C.1.5 Copyright
          C.1.6 Summary of decisions made
        + C.1.7 Relationships
          C.1.8 References
          C.1.9 Comments
    + C.2 Provenance
    + C.3 Material
+ D Grouping
+ E Single item
```

C.1.1. Registration data of the record

C.1.1.1. DATE OF THE REGISTRATION [R]

Definition: local date when catalogue entry or update is made in catalogue
Best practice: record local date according to ISO 8601 standard, according to YYYY-MM-DD structure
Example: 2002-12-29
Comment: see for more information: W3C note on use of ISO 8601 at http://www.w3.org/TR/1998/NOTE-datetime-19980827

C.1.1.2. TIME OF THE REGISTRATION [R]

Definition: time when catalogue entry or update is made in catalogue
Best practice: record local time according to ISO 8601 standard, according to hh:mm:ss structure
Example: 22:20:13
Comment: see for more information: W3C note on use of ISO 8601 at http://www.w3.org/TR/1998/NOTE-datetime-19980827. This element could be relevant for database maintenance, e.g. in order to make corrections.

C.1.1.3. CATALOGUER [R]

Definition: name or code of cataloguer
Best practice: record name or code of cataloguer
Example: Smith, John
Comment: a code can be used in order to protect the privacy of a cataloguer.

C.1.1.4. STATUS OF THE RECORD [R]

Definition: status of registered data in relation to distribution
Best practice: choose between 'approved' or 'not approved'
Example: use this element when you want to check a cataloguing entry or update before it is made available to the public.

Comment: repeatable as a group

C.1.2
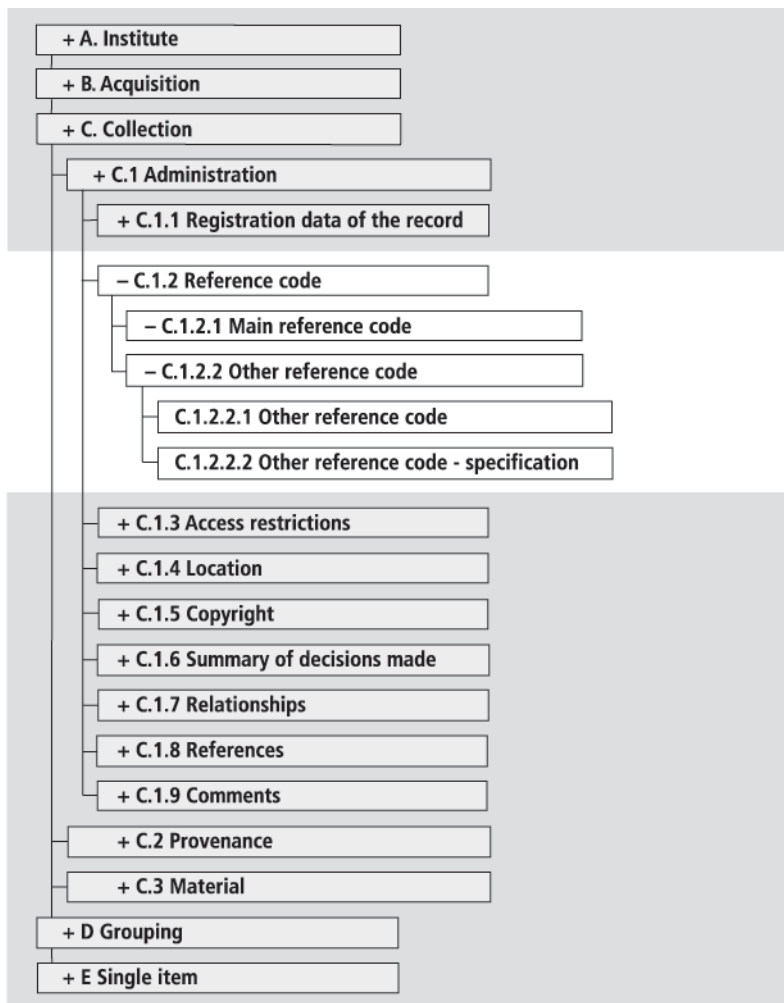
```
+ A. Institute
+ B. Acquisition
+ C. Collection
    + C.1 Administration
        + C.1.1 Registration data of the record
        − C.1.2 Reference code
            − C.1.2.1 Main reference code
            − C.1.2.2 Other reference code
                C.1.2.2.1 Other reference code
                C.1.2.2.2 Other reference code - specification
        + C.1.3 Access restrictions
        + C.1.4 Location
        + C.1.5 Copyright
        + C.1.6 Summary of decisions made
        + C.1.7 Relationships
        + C.1.8 References
        + C.1.9 Comments
    + C.2 Provenance
    + C.3 Material
+ D Grouping
+ E Single item
```

C.1.2. Reference code

C.1.2.1. MAIN REFERENCE CODE

Definition: main unique code of the collection
Best practice: record the main unique code of the collection
Example: 45453ab

C.1.2.2. OTHER REFERENCE CODES

C.1.2.2.1. Other reference code [R]
Definition: other code of the collection
Best practice: record the other code of the collection
Example: 454eee3ab

C.1.2.2.2. Other reference code - specification [R]
Definition: description of other code of the collection
Best practice: specify code mentioned under C.1.2.2.1.
Example: Code given by photographer

Comment: C.1.2.2.1. and C.1.2.2.2. repeatable as a group

C.1.3
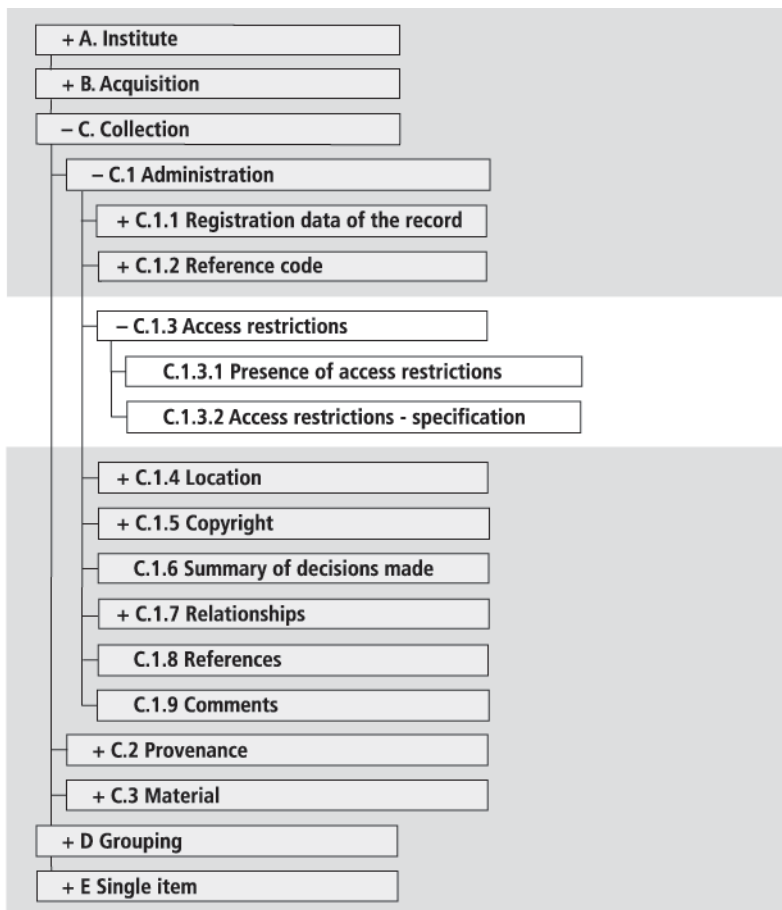
```
+ A. Institute
+ B. Acquisition
– C. Collection
    – C.1 Administration
        + C.1.1 Registration data of the record
        + C.1.2 Reference code

        – C.1.3 Access restrictions
            C.1.3.1 Presence of access restrictions
            C.1.3.2 Access restrictions - specification

        + C.1.4 Location
        + C.1.5 Copyright
        C.1.6 Summary of decisions made
        + C.1.7 Relationships
        C.1.8 References
        C.1.9 Comments
    + C.2 Provenance
    + C.3 Material
+ D Grouping
+ E Single item
```

C.1.3. Access restrictions

C.1.3.1. PRESENCE OF ACCESS RESTRICTIONS

Definition: access restrictions in relation to the institute's rights concerning a collection
Best practice: choose between 'yes' or 'no', default should be 'no'

C.1.3.2. ACCESS RESTRICTIONS – SPECIFICATION

Definition: specification of access restrictions in relation to the institute's rights concerning a collection
Best practice: describe access restrictions
Examples:
– not to show until...
– not to copy (until...)
– copies only for research and preservation purposes (until ...)
– not to publish (until...)
– not to show on the internet (until...)
Comment: this element may include information about restrictions as a result of privacy regulations, etc.

C.1.4
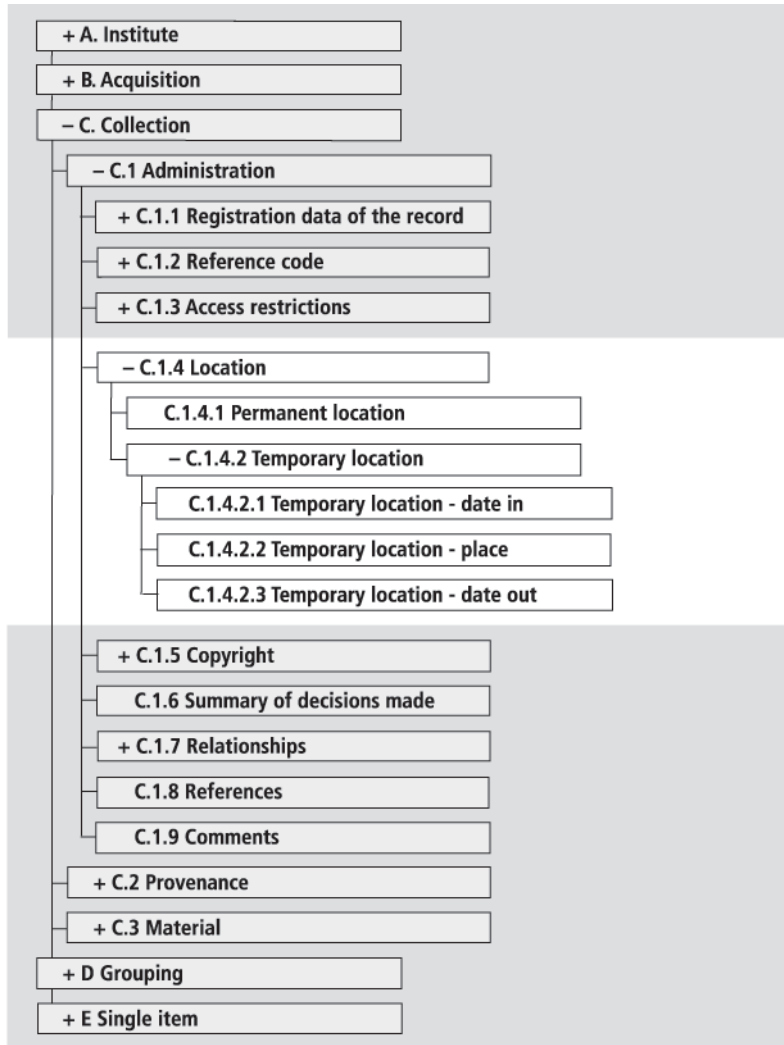
+ A. Institute
+ B. Acquisition
− C. Collection
   − C.1 Administration
      + C.1.1 Registration data of the record
      + C.1.2 Reference code
      + C.1.3 Access restrictions
      − C.1.4 Location
         C.1.4.1 Permanent location
         − C.1.4.2 Temporary location
            C.1.4.2.1 Temporary location - date in
            C.1.4.2.2 Temporary location - place
            C.1.4.2.3 Temporary location - date out
      + C.1.5 Copyright
      C.1.6 Summary of decisions made
      + C.1.7 Relationships
      C.1.8 References
      C.1.9 Comments
   + C.2 Provenance
   + C.3 Material
+ D Grouping
+ E Single item

C.1.4. Location

C.1.4.1. PERMANENT LOCATION

Definition: reference to the permanent physical location of the collection
Best practice: record an unambiguous reference to the permanent physical location of the collection
Example: building 2/ storage room 12/ shelves F6-F10

C.1.4.2. TEMPORARY LOCATION

C.1.4.2.1. Temporary location – date in [R]
Definition: local date when collection has been stored in temporary location
Best practice: record local date according to ISO 8601 standard, according to YYYY-MM-DD structure
Example: 2002-12-29

C.1.4.2.2. Temporary location – place [R]
Definition: temporary location where collection has been stored
Best practice: indicate in short the temporary location
Example: building 2/ storage room 12/ shelves F6-F10

C.1.4.2.3. Temporary location – date out [R]
Definition: local date when collection has been taken out of temporary location and placed (back) to the permanent location
Best practice: record local date according to ISO 8601 standard, according to YYYY-MM-DD structure
Example: 2002-12-29

Comment: C.1.4.2.1., C.1.4.2.2. and C.1.4.2.3. are repeatable as a group

C.1.5

```
+ A. Institute
+ B. Acquisition
– C. Collection
    – C.1 Administration
        + C.1.1 Registration data of the record
        + C.1.2 Reference code
        + C.1.3 Access restrictions
        + C.1.4 Location
        – C.1.5 Copyright
            C.1.5.1 Presence of copyright
            C.1.5.2 Copyright specification
            – C.1.5.3 Copyright holder
                C.1.5.3.1 Copyright holder name
                C.1.5.3.2 Copyright holder name - type
                C.1.5.3.3 Copyright holder name - function
                C.1.5.3.4 Copyright holder name - contact information
        C.1.6 Summary of decisions made
        + C.1.7 Relationships
        C.1.8 References
        C.1.9 Comments
    + C.2 Provenance
    + C.3 Material
+ D Grouping
+ E Single item
```

C.1.5. Copyright

C.1.5.1. PRESENCE OF COPYRIGHT

Definition: presence of copyrights in relation to collection
Best practice: choose between 'yes' and 'no'

C.1.5.2. COPYRIGHT SPECIFICATION

Definition: description of the copyrights in relation to the collection
Best practice: describe in short general information about the copyrights
Example: The copyright of this collection, photographed by J. Jones, was assigned to the National Museum by W. Smith, who was his employer at that time

C.1.5.3. COPYRIGHT HOLDER

C.1.5.3.1. Copyright holder name [R]
Definition: the owner(s) of the rights of the collection who has the exclusive, legally secured right to reproduce, publish, and sell the collection.
Best practice: provide the name of the person or entity that holds the copyright
Example: John Rylands University Library of Manchester

C.1.5.3.2. Copyright holder name – type [R]
Definition: type of name
Best practice: provide information about the kind of name
Example: person, organization, photo agency, etc.

C.1.5.3.3. Copyright holder name – function [R]
Definition: the function of this person or entity
Best practice: always choose 'copyright holder'

C.1.5.3.4. Copyright holder name – contact information [R]
Definition: contact information of this person or entity
Best practice: include all relevant contact information like for instance telephone number, e-mail, visiting and/or postal address etc.

Comment: C.1.5.3.1., C.1.5.3.2., C.1.5.3.3. and C.1.5.3.4. are repeatable as a group

C.1.6

+ A. Institute

+ B. Acquisition

− C. Collection

  − C.1 Administration

    + C.1.1 Registration data of the record

    + C.1.2 Reference code

    + C.1.3 Access restrictions

    + C.1.4 Location

    + C.1.5 Copyright

    C.1.6 Summary of decisions made

    + C.1.7 Relationships

    C.1.8 References

    C.1.9 Comments

  + C.2 Provenance

  + C.3 Material

+ D Grouping

+ E Single item
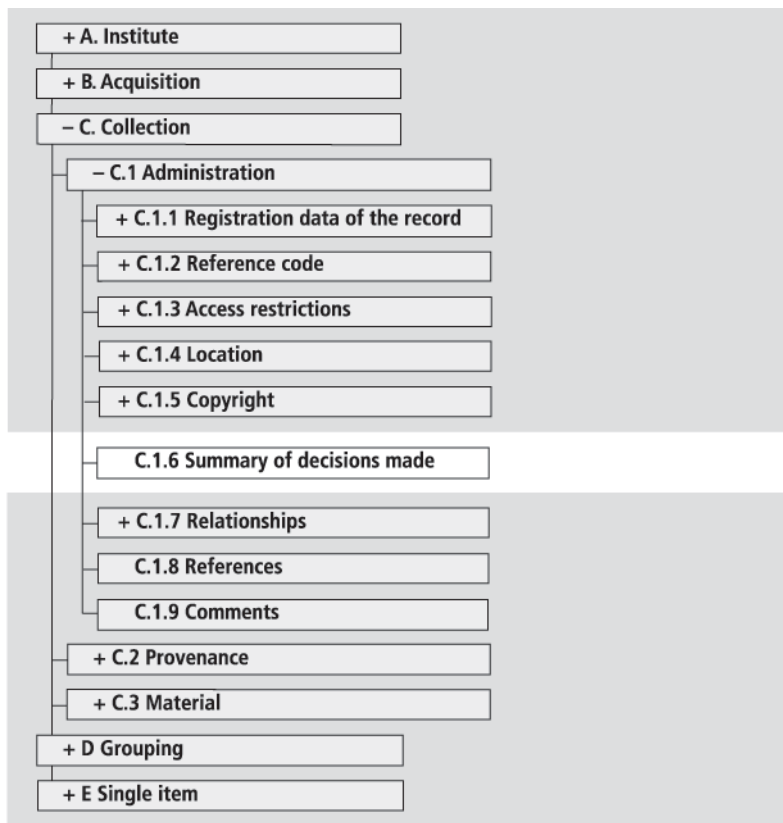
C.1.6. Summary of decisions made

Definition: important decisions that the institute has made concerning the handling of the material and the way that it is being registered or catalogued
Best practice: refer to the choices of ordering and numbering that have been made by the institute in comparison to how the material arrived and to the choices of registration and cataloguing as to existing references, registration program, level of registration, rules and primary sources etc.
Examples:
– Package materials: provide information about previous package materials. If it has been changed, provide information about the new materials and motivation for choosing them.
– Numbering: provide information about previous numbering. If it has been changed, provide information about the new numbering system and motivation for choosing it.
– Sorting: provide information about previous sorting. If it has been changed, provide information about the new sorting system and motivation for choosing it.
Comment: the element might be relevant to the public because it explains why a specific collection is presented the way it is. It also gives a clue on how the material was valued by the institute at the time of cataloguing.

C.1.7
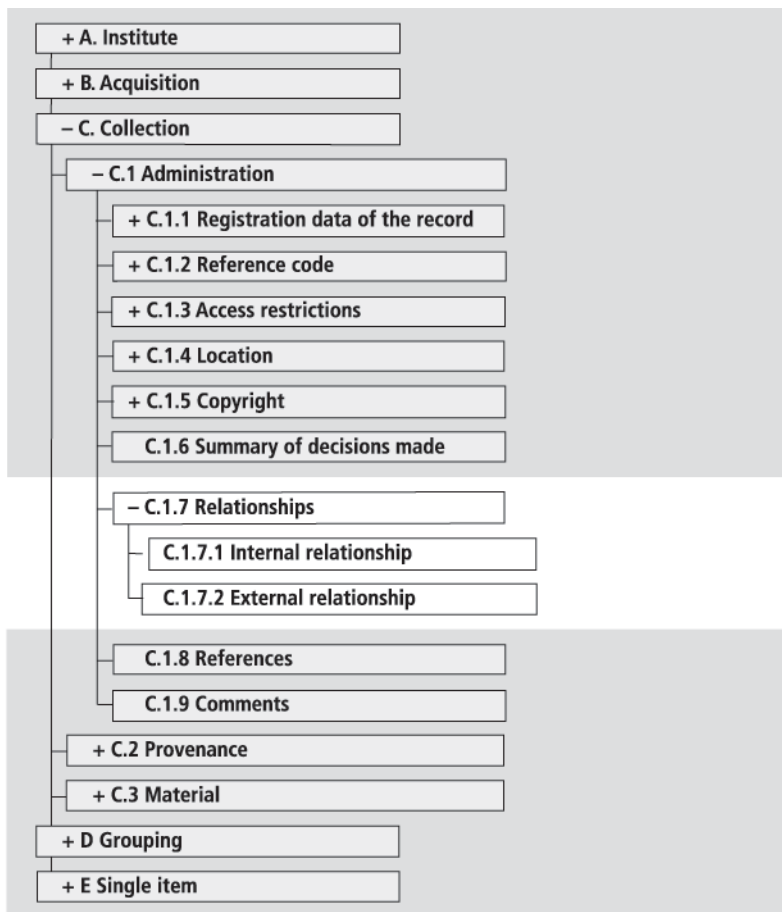
- + A. Institute
- + B. Acquisition
- – C. Collection
  - – C.1 Administration
    - + C.1.1 Registration data of the record
    - + C.1.2 Reference code
    - + C.1.3 Access restrictions
    - + C.1.4 Location
    - + C.1.5 Copyright
    - C.1.6 Summary of decisions made
    - – C.1.7 Relationships
      - C.1.7.1 Internal relationship
      - C.1.7.2 External relationship
    - C.1.8 References
    - C.1.9 Comments
  - + C.2 Provenance
  - + C.3 Material
- + D Grouping
- + E Single item

C.1.7. Relationships

C.1.7.1. INTERNAL RELATIONSHIP [R]

Definition: specification of the relationship between the collection and other collections and/or groupings within the institute
Best practice: choose between 'has parts/related to', combined with name and/or number of related part(s)
Example:
Has parts 'grouping a, grouping b, grouping c'
Related to 'same sort of collection 2'
Comment: when applying SEPIADES in a software tool, the relationships between the collections and groupings can be implemented in a relational database or schema/DTD. The application could derive the hierarchical position of a certain collection by using these cross-references.

C.1.7.2. EXTERNAL RELATIONSHIP [R]

Definition: specification of the relationship between the collection and other collections and/or groupings outside the institute
Best practice: provide name of collection/grouping and name of institute
Example:
Related to collection x from other institute

C.1.8

```
+ A. Institute
+ B. Acquisition
– C. Collection
    – C.1 Administration
        + C.1.1 Registration data of the record
        + C.1.2 Reference code
        + C.1.3 Access restrictions
        + C.1.4 Location
        + C.1.5 Copyright
          C.1.6 Summary of decisions made
        + C.1.7 Relationships
          C.1.8 References
          C.1.9 Comments
    + C.2 Provenance
    + C.3 Material
+ D Grouping
+ E Single item
```
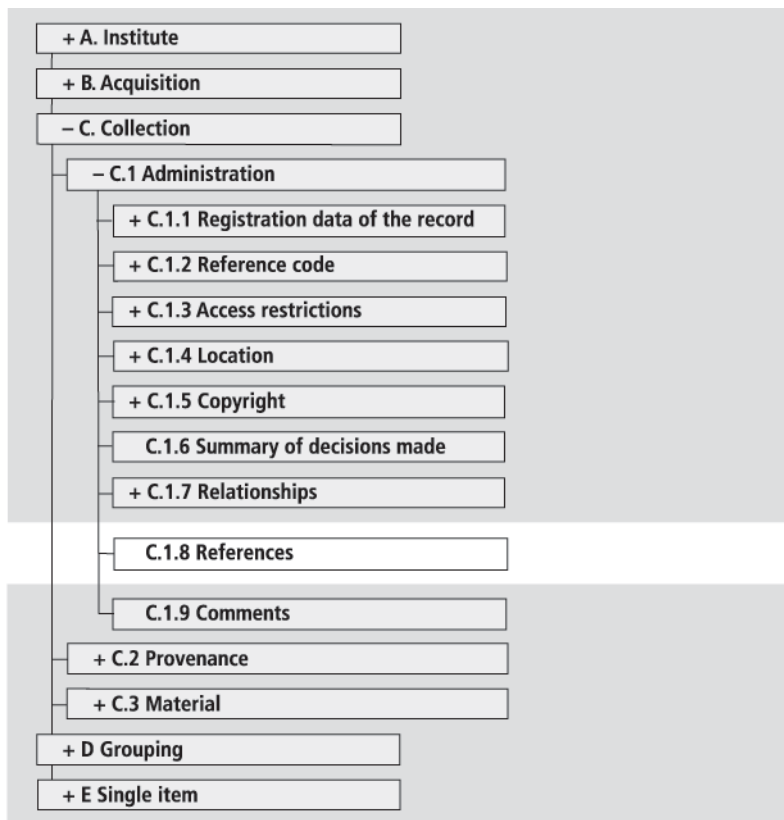
C.1.8. References

Definition: references to resources that provide information about the collection
Best practice: describe in a standardized way references to relevant literature, websites, etc.
Example:
– Marga Altena, 'Charles Breijer' in: *Geschiedenis van de Nederlandse fotografie in monografiën en thema-artikelen*, Alphen aan den Rijn/Amsterdam 1984, no. 16
– Veronica Hekking and Flip Bool, *De illegale camera 1940-1945*, Naarden 1995
– Rik Suermondt, 'Indonesia in wording' in: *P/F, Vakblad voor fotografie en imaging*, 1995 2, pp. 51-58
Comment: this element can be used to provide an annotated bibliography.

C.1.9

- + A. Institute
- + B. Acquisition
- − C. Collection
  - − C.1 Administration
    - + C.1.1 Registration data of the record
    - + C.1.2 Reference code
    - + C.1.3 Access restrictions
    - + C.1.4 Location
    - + C.1.5 Copyright
    - C.1.6 Summary of decisions made
    - + C.1.7 Relationships
    - C.1.8 References
    - C.1.9 Comments
  - + C.2 Provenance
  - + C.3 Material
- + D Grouping
- + E Single item
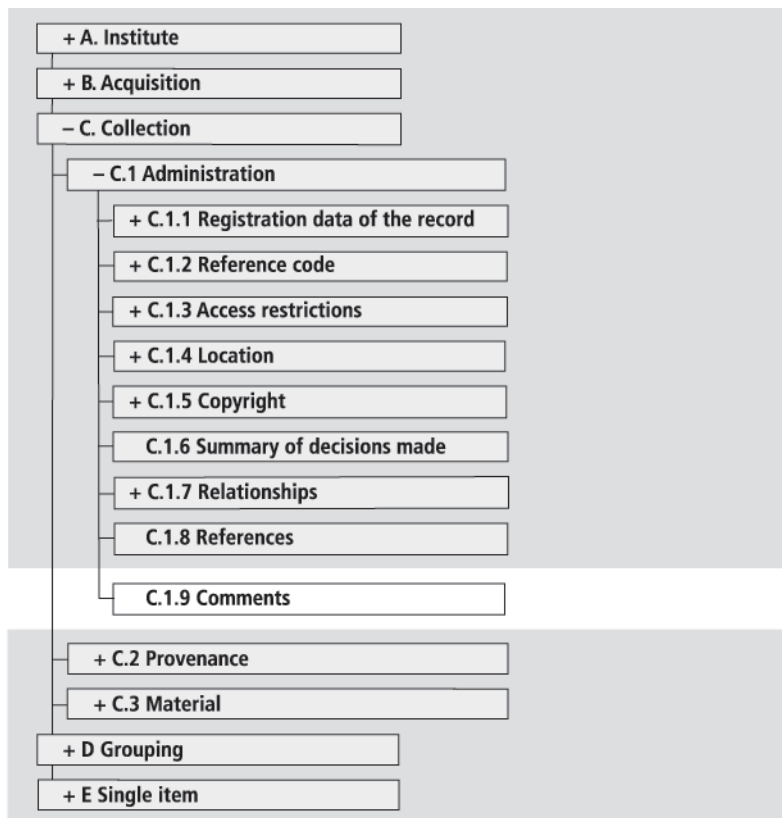
C.1.9. Comments

Definition: administrative remarks about the collection
Best practice: record additional administrative remarks
Comment: this element could be used by the cataloguer to make additional notes

C.2.1

```
+ A. Institute
+ B. Acquisition
+ C. Collection
        + C.1 Administration
        + C.2 Provenance
                – C.2.1 Person or entity responsible for creation
                        C.2.1.1 Name
                        C.2.1.2 Name - type
                        C.2.1.3 Name - function
                C.2.2 History of the collection
                + C.2.3 Origins of the collection
                C.2.4 Structure of the collection
        + C.3 Material
+ D Grouping
+ E Single item
```
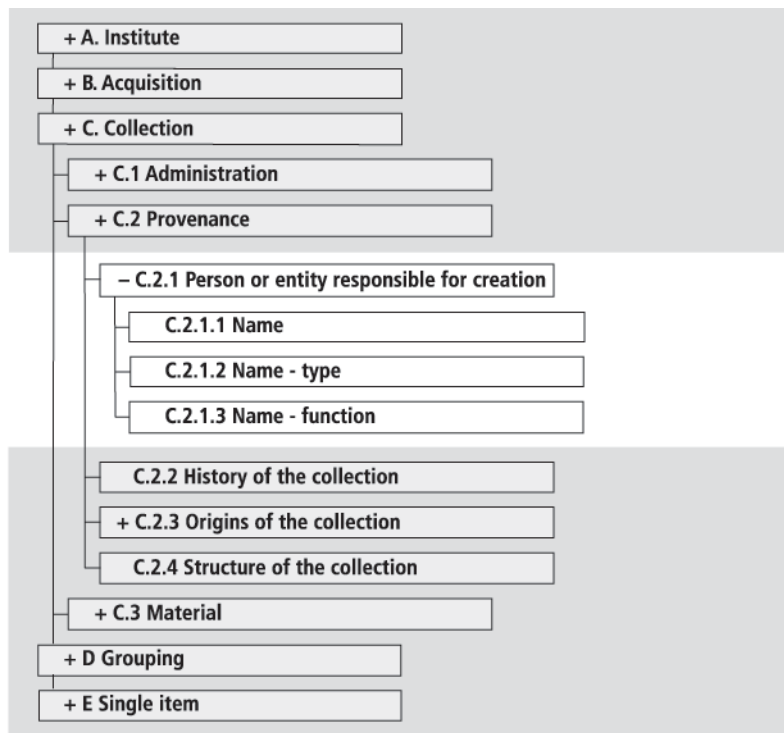
C.2.1. Person or entity responsible for creation

C.2.1.1. NAME [R]

Definition: individual or entity primarily responsible for the creation of the collection
Best practice: record the name of the individual or entity (agency, organization, etc.) that created the collection, according to a fixed structure like e.g. surname, initials and, in case of organization, the name of the organization
Example:
Jones, J.
Brussels Photo Agency
National Library of Spain

C.2.1.2. NAME – TYPE [R]

Definition: type of name
Best practice: provide information about the kind of name
Example: person, organization, photo agency, etc.

C.2.1.3. NAME – FUNCTION [R]

Definition: the function of this person or entity
Best practice: default value should be 'creator'

Comment: C.2.1.1., C.2.1.2. and C.2.1.3. are repeatable as a group. A collection can be created by individual persons like collectors, photographers, etc. or organizations like foundations, archives, libraries and museums. These persons or organizations may be connected to biographies, made by the cataloguer or derived from a standard source, like e.g. the *Union List of Artist Names* (ULAN), URL: <http://www.getty.edu/research/tools/vocabulary/ulan/>), the *International Standard Archival Authority Record* (Corporate Bodies, Persons and Families), URL: <http://www.hmc.gov.uk/icacds/eng/standardsISAAR2.htm> or from a database of the institute.

C.2.2

```
                +  A. Institute
                +  B. Acquisition
                −  C. Collection
                      +  C.1 Administration
                      −  C.2 Provenance
                            +  C.2.1 Person or entity responsible for creation

                                  C.2.2 History of the collection

                            +  C.2.3 Origins of the collection
                                  C.2.4 Structure of the collection
                      +  C.3 Material
                +  D Grouping
                +  E Single item
```
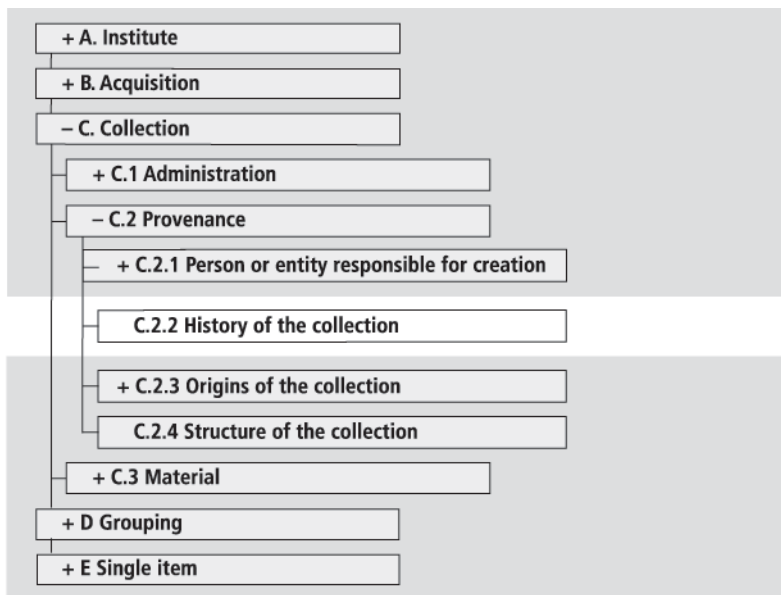
C.2.2. History of the collection

Definition: a history of, or biographical details on, the collection and/or creator to place the material in context.
Best practice: provide detailed information about the life cycle of the collection, its creator, background information, etc.

C.2.3
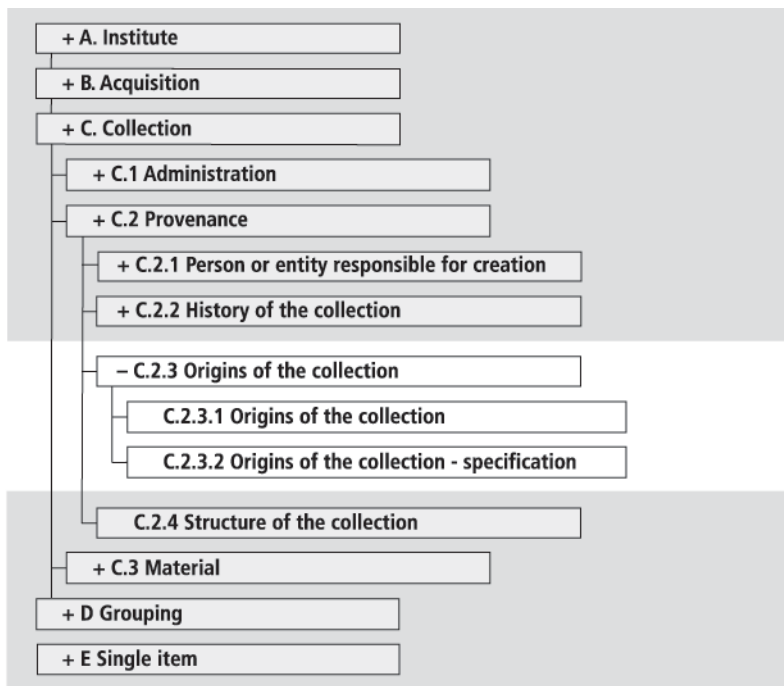
+ A. Institute
+ B. Acquisition
+ C. Collection
  + C.1 Administration
  + C.2 Provenance
    + C.2.1 Person or entity responsible for creation
    + C.2.2 History of the collection
    − C.2.3 Origins of the collection
      C.2.3.1 Origins of the collection
      C.2.3.2 Origins of the collection - specification
    C.2.4 Structure of the collection
  + C.3 Material
+ D Grouping
+ E Single item

C.2.3. Origins of the collection

C.2.3.1. ORIGINS OF THE COLLECTION

Definition: information on the thematic or physical characteristics of the collection
Best practice: choose between 'administrative' or 'original'. If the collection was already ordered as it is when it was assessed, choose 'original'. Otherwise, when the collection was created later on by the institute in order to handle the material effectively or presenting it in a comprehensive way, it is an 'administrative' grouping.
Comment: for provenance purposes it is essential to know on what basis the collection has been formed. If there is an 'original' grouping it is highly recommended to stick to it and not change it into an 'administrative' grouping.

C.2.3.2. ORIGINS OF THE COLLECTION – SPECIFICATION

Definition: specification of origins mentioned under C.2.3.1.
Best practice: further explanation of the basis of the collection

C.2.4

```
+ A. Institute
+ B. Acquisition
+ C. Collection
    + C.1 Administration
    + C.2 Provenance
        + C.2.1 Person or entity responsible for creation
        C.2.2 History of the collection
        + C.2.3 Origins of the collection
        C.2.4 Structure of the collection
    + C.3 Material
+ D Grouping
+ E Single item
```
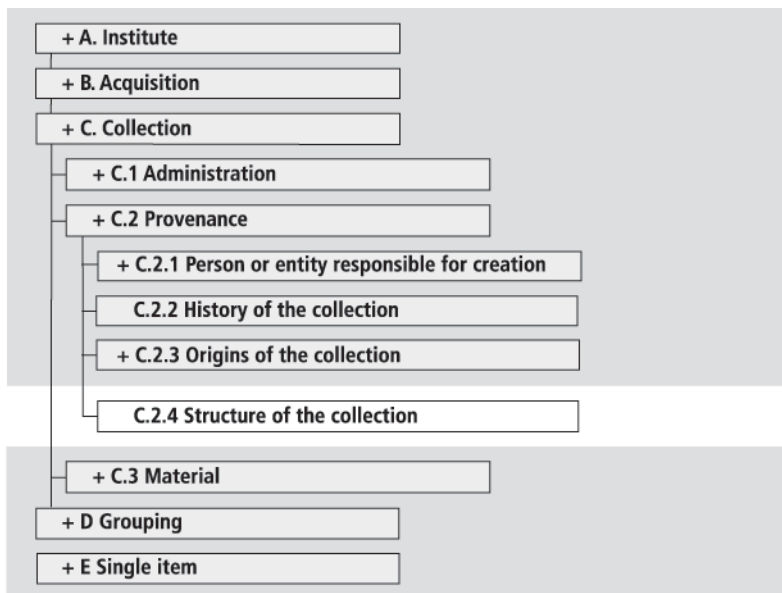
C.2.4. Structure of the collection

Definition: information on the structure of the collection
Best practice: list different parts of the collection e.g. informative titles of the main groups, the sub groups on the next level and so on.
Comment: this element may be used to describe the contents of the collection in a very general way. This can be useful when a collection is described on collection level only. The listing of the groupings could be done automatically when SEPIADES is implemented in a software tool, e.g. by retrieving all the groupings that belong to the collection automatically.

C.3.1

- + A. Institute
- + B. Acquisition
- − C. Collection
  - + C.1 Administration
  - + C.2 Provenance
  - − C.3 Material
    - − C.3.1 Title
      - C.3.1.1 Formal title
      - − C.3.1.2 Other title
        - C.3.1.2.1 Other title
        - C.3.1.2.2 Specification of the type and source
    - C.3.2 Description
    - + C.3.3 Names
    - + C.3.4 Geographical location
    - + C.3.5 Date
    - + C.3.6 Descriptors/subject headings/classification
    - + C.3.7 Contents of the collection
    - C.3.8 Binding
    - C.3.9 References
- + D Grouping
- + E Single item

C.3.1. Title

C.3.1.1. FORMAL TITLE

Definition: name that has been given by the creator of the collection
Best practice: record the original title of the collection
Example: Amsterdam in autumn
Comment: do not insert quotation marks

C.3.1.2. OTHER TITLES

C.3.1.2.1. Other title [R]
Definition: other title that has been given to the collection by the publisher, cataloguer, reseacher or others
Best practice: record the other title of the collection
Example: Jameson collection

C.3.1.2.2. Specification of the type and source of other title [R]
Definition: description of other title given to the collection by publisher, cataloguer, reseacher or others
Best practice: provide a short description of the other title and by whom it has been given
Example: invented title, previous title, working title etc., given by previous owner
Comment: when a 'invented title' is created, it is recommended to provide a short and descriptive text according to homogeneous rules, containing:
– who: persons, animals, things
– what: actions, conditions
– where: geographical or architectural space
– when: seasons and time of day, stages of life (childhood, youth, adulthood, old age, etc.)

Comment: 3.1.2.1. and C.3.1.2.2. are repeatable as a group

C.3.2

- + A. Institute
- + B. Acquisition
- − C. Collection
  - + C.1 Administration
  - + C.2 Provenance
  - − C.3 Material
    - + C.3.1 Title
    - C.3.2 Description
    - + C.3.3 Names
    - + C.3.4 Geographical location
    - + C.3.5 Date
    - + C.3.6 Descriptors/subject headings/classification
    - + C.3.7 Contents of the collection
    - C.3.8 Binding
    - C.3.9 References
- + D Grouping
- + E Single item
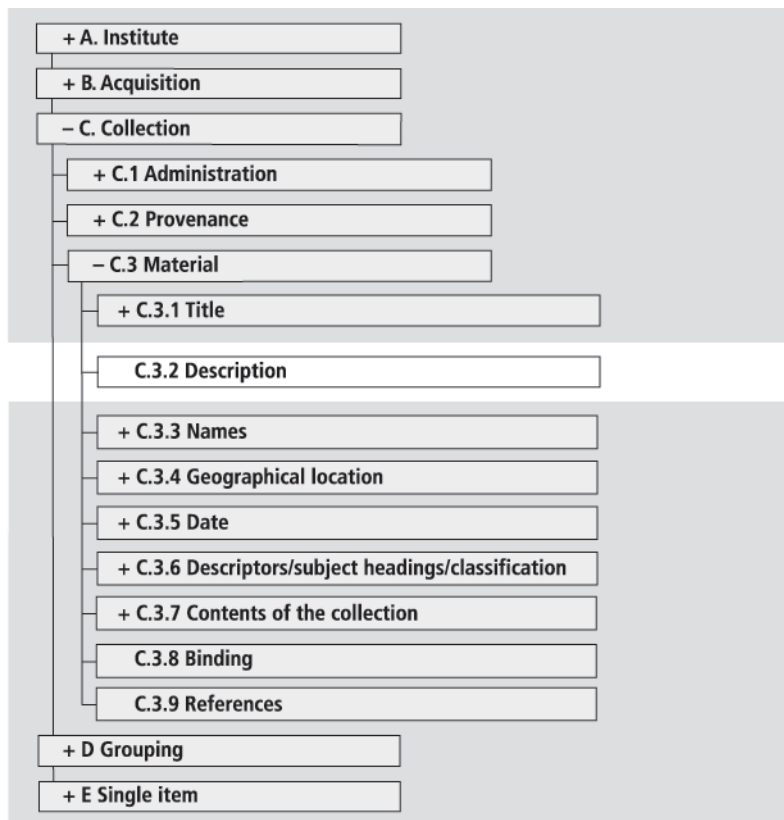
C.3.2. Description

Definition: description of the collection in a narrative form focusing on what the collection is about

Best practice: describe in general terms what the collection is about. Provide information about 'who, what, where and when', especially whenever a classification scheme is not used.

Example:

The photos in the De Brug-Djambatan collection cover much of in Asian history and even prehistory, although most are from the twentieth century, especially the 1940s and 1950s.

C.3.3

```
+ A. Institute
+ B. Acquisition
– C. Collection
    + C.1 Administration
    + C.2 Provenance
    – C.3 Material
        + C.3.1 Title
        C.3.2 Description

        – C.3.3 Names
            C.3.3.1 Proper name
            C.3.3.2 Name - type
            C.3.3.3 Name - function

        + C.3.4 Geographical location
        + C.3.5 Date
        + C.3.6 Descriptors/subject headings/classification
        + C.3.7 Contents of the collection
        C.3.8 Binding
        C.3.9 References
+ D Grouping
+ E Single item
```
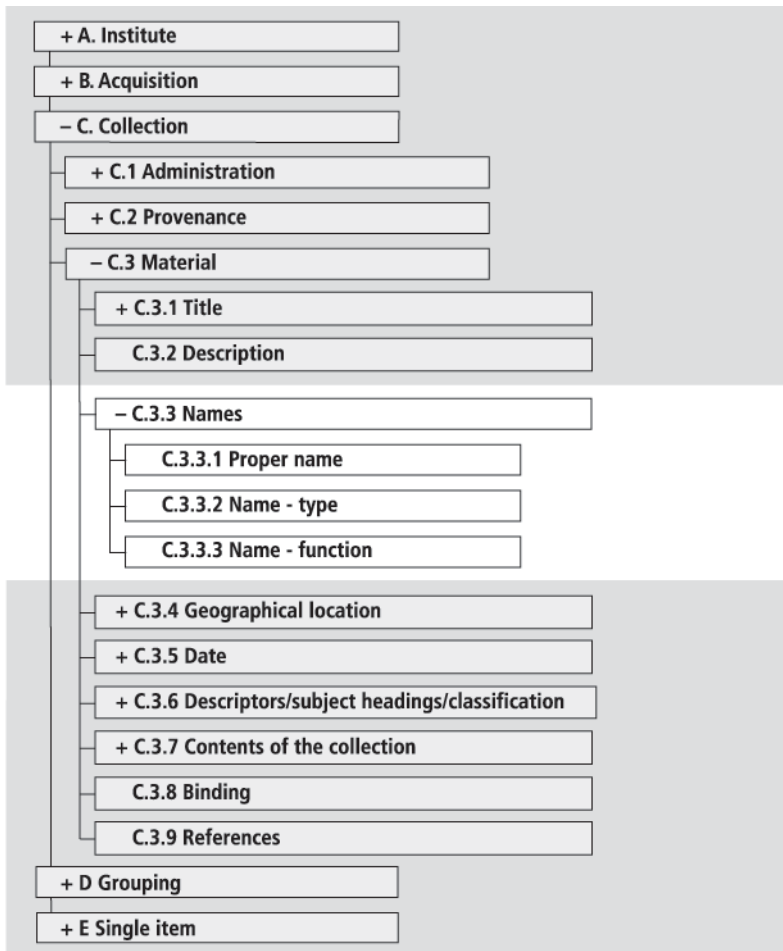
C.3.3. Names

C.3.3.1. PROPER NAME [R]

Definition: proper name of individual or entity related to the collection
Best practice: record the name of the individual or entity related to the collection
Example:
a. Jones, J.
b. Mona Lisa
c. Titanic
d. Pluto

C.3.3.2. NAME – TYPE [R]

Definition: type of name
Best practice: choose from an authority list containing these terms:
– Animal
– Corporation
– Person (default value)
– Object with proper name
– Work of art
– Other, namely...
Example:
a. Person
b. Person
c. Object with proper name
d. Animal

C.3.3.3. NAME – FUNCTION [R]

Definition: the function of this name
Best practice: choose the function of the name from an authority list containing these terms:
– Assistant photographer
– Copyist
– Curator
– Creator of archive
– Creator of collection
– Depicted
– Owner
– Holder of rights
– Informer
– Previous owner
– Related
– Retoucher
– Scanner operator
– Other, namely...
Example:
a. Assistant-photographer
b. Depicted
c. Depicted
d. Depicted
Comment: biographies of these names can also be included. They may either be made by the cataloguer or derived from a standard source, like e.g. the *Union List of Artist Names* (ULAN), URL: <http://www.getty.edu/research/tools/vocabulary/ulan/>, the *International Standard Archival Authority Record* (Corporate Bodies, Persons and Families), URL: <http://www.hmc.gov.uk/icacds/eng/standardsISAAR2.htm> or from an internal database within the institute.

C.3.4
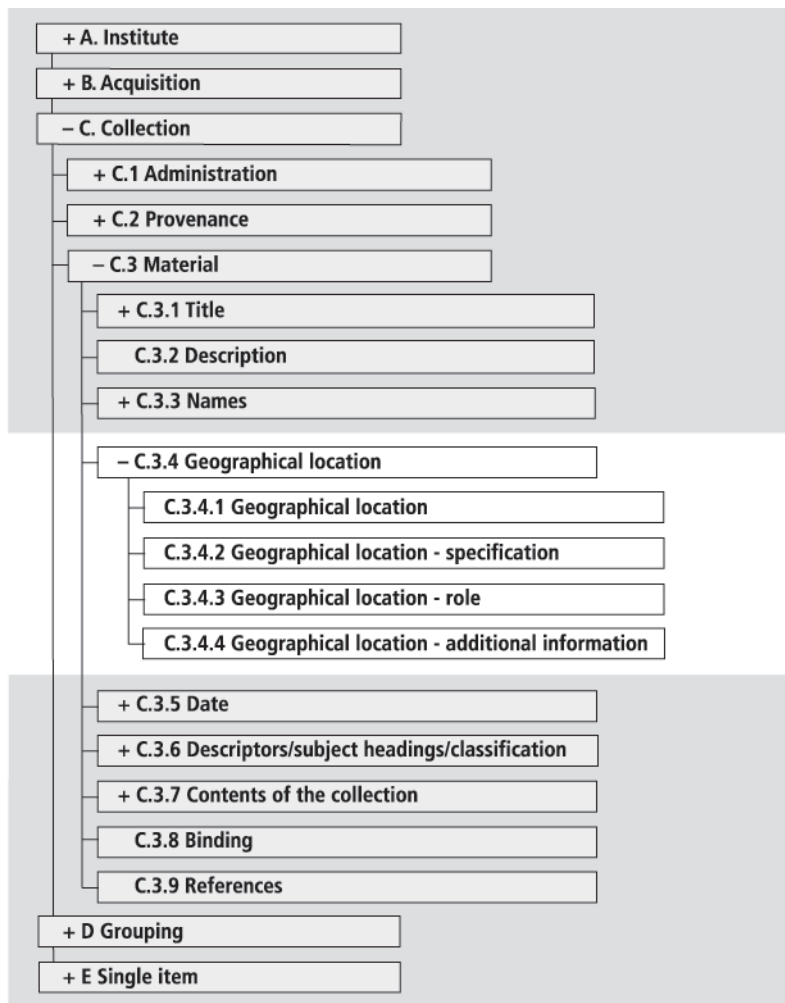
- + A. Institute
- + B. Acquisition
- − C. Collection
  - + C.1 Administration
  - + C.2 Provenance
  - − C.3 Material
    - + C.3.1 Title
    - C.3.2 Description
    - + C.3.3 Names
    - − C.3.4 Geographical location
      - C.3.4.1 Geographical location
      - C.3.4.2 Geographical location - specification
      - C.3.4.3 Geographical location - role
      - C.3.4.4 Geographical location - additional information
    - + C.3.5 Date
    - + C.3.6 Descriptors/subject headings/classification
    - + C.3.7 Contents of the collection
    - C.3.8 Binding
    - C.3.9 References
- + D Grouping
- + E Single item

C.3.4. Geographical location

C.3.4.1. GEOGRAPHICAL LOCATION [R]

Definition: geographical location related to/depicted in the collection
Best practice: record the name of the geographical location.
Example:
a. Europe
b. Belgium
c. Haute Savoye
d. Noord-Holland
e. Helsinki
f. Stockmanstraat
g. Mount Everest

C.3.4.2. GEOGRAPHICAL LOCATION - SPECIFICATION [R]

Definition: specification of geographical location
Best practice: specify the geographical location mentioned under C.3.4.1.
Example:
a. continent
b. nation
c. region
d. province
e. inhabited place
f. street
g. natural site

C.3.4.3. GEOGRAPHICAL LOCATION - ROLE [R]

Definition: specification of role of geographical location mentioned under C.3.4.1.
Best practice: choose between 'related' or 'depicted'
Example: a photograph of an interior in Oslo would make Oslo a 'related' geographical location. A photo of the skyline of Oslo would make Oslo a 'depicted' geographical location

C.3.4.4. GEOGRAPHICAL LOCATION - ADDITIONAL INFORMATION [R]

Definition: additional information about the geographical location mentioned under C.3.4.1.
Best practice: use this element e.g. to link to a thesaurus of synonyms

Comment: for the names of geographical locations it is highly recommended to use controlled lists. When dealing with a geographical location that has had more than one name in time (like e.g. St Petersburg), it is recommended to use a thesaurus that could help to include synonyms of geographical locations (e.g. Petrograd, Leningrad, Stalingrad). Getty's *Thesaurus of Geographical Names* (TGN, URL: <http://www.getty.edu/research/tools/vocabulary/tgn/>) may be useful. Use C.3.4.4. to link to a thesaurus

Comment C.3.4.1., C.3.4.2., C.3.4.3. and C.3.4.4. are repeatable as a group.

C.3.5

```
+ A. Institute
+ B. Acquisition
– C. Collection
    + C.1 Administration
    + C.2 Provenance
    – C.3 Material
        + C.3.1 Title
        C.3.2 Description
        + C.3.3 Names
        + C.3.4 Geographical location
        – C.3.5 Date
            C.3.5.1 Date
            – C.3.5.2 Time span from
                C.3.5.2.1 Time span from
                C.3.5.2.2 Time span from - status
            – C.3.5.3 Time span to
                C.3.5.3.1 Time span to
                C.3.5.3.2 Time span to - status
            C.3.5.4 Specification
            C.3.5.5 Role
        + C.3.6 Descriptors/subject headings/classification
        + C.3.7 Contents of the collection
        C.3.8 Binding
        C.3.9 References
+ D Grouping
+ E Single item
```

C.3.5. Date

C.3.5.1. DATE [R]

Definition: local date when the collection was published and/or exposed
Best practice: record local date according to ISO 8601 standard, according to YYYY-MM-DD structure
Example: 2002-12-29
Comment: see for more information: W3C note on use of ISO 8601 at: http://www.w3.org/TR/1998/NOTE-datetime-19980827

C.3.5.2 TIME SPAN FROM [R]

C.3.5.2.1. Time span from [R]
Definition: date of the oldest material in the collection
Best practice: record the local date, according to ISO 8601 standard, according to YYYY-MM-DD structure
Example: 1880-12-14
Comment: see for more information: W3C note on use of ISO 8601 at: http://www.w3.org/TR/1998/NOTE-datetime-19980827

C.3.5.2.2. Time span from - status [R]
Definition: status of date in relation to oldest material
Best practice: choose between 'exact' or 'approximately'

C.3.5.3. TIME SPAN TO – R

C.3.5.3.1. Time span to [R]
Definition: date of the youngest material in the collection
Best practice: record the local date, according to ISO 8601 standard, according to YYYY-MM-DD structure
Example: 2002-12-29
Comment: see for more information: W3C note on use of ISO 8601 at: http://www.w3.org/TR/1998/NOTE-datetime-19980827

C.3.5.3.2. Time span to - status [R]
Definition: status of date in relation to youngest material
Best practice: choose between 'exact' or 'approximately'

C.3.5.4. SPECIFICATION [R]

Definition: specification of the date or time span
Best practice: choose between 'date of exposure', 'date of publication' and 'date of processing'
Example: the date of exposure is the date that the picture was taken, the date of processing is the date that the youngest physical material in the collection was created. The exposure date will usually be the most important one.

C.3.5.5. ROLE [R]

Definition: role of the date or timespan
Best practice: choose between 'depicted' and 'related'
Example: a collection of photos about Rembrandt's Night Watch would have 1642 as 'depicted' date and e.g. 1980 (date that the photo was made) as a 'related' date.

Comment: C.3.5.1., C.3.5.2., C.3.5.3., C.3.5.4. and C.3.5.5. are repeatable as a group
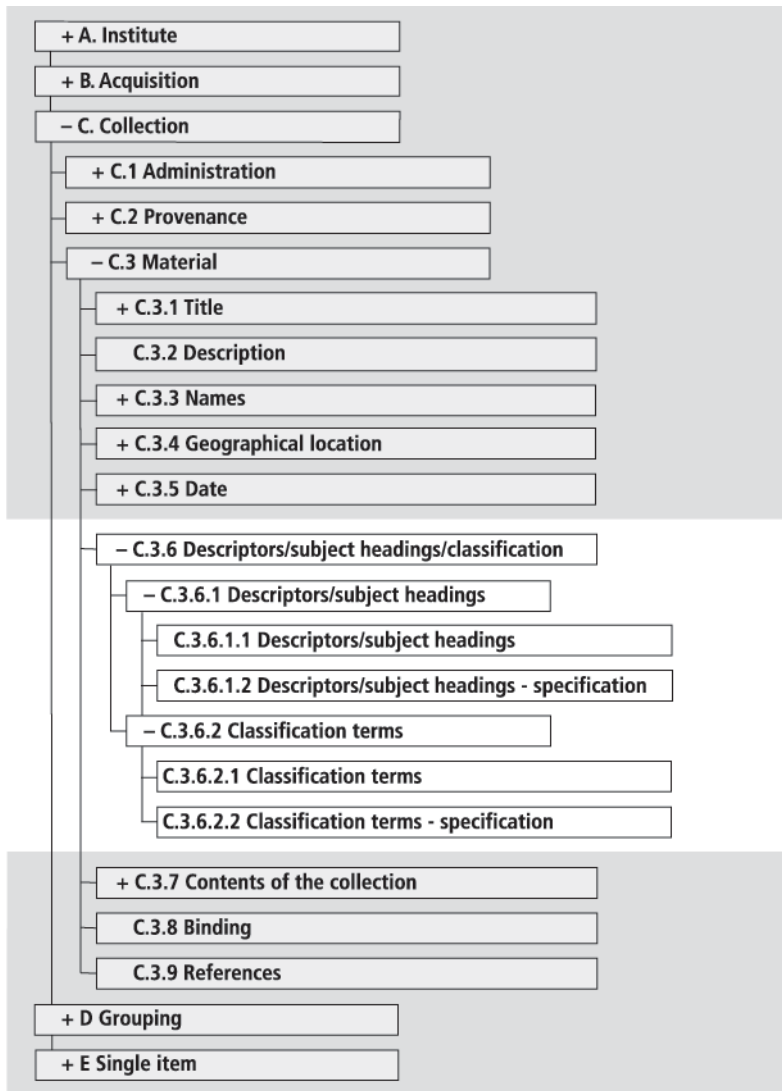
C.3.6

```
+ A. Institute
+ B. Acquisition
– C. Collection
    + C.1 Administration
    + C.2 Provenance
    – C.3 Material
        + C.3.1 Title
          C.3.2 Description
        + C.3.3 Names
        + C.3.4 Geographical location
        + C.3.5 Date

        – C.3.6 Descriptors/subject headings/classification
            – C.3.6.1 Descriptors/subject headings
                C.3.6.1.1 Descriptors/subject headings
                C.3.6.1.2 Descriptors/subject headings - specification
            – C.3.6.2 Classification terms
                C.3.6.2.1 Classification terms
                C.3.6.2.2 Classification terms - specification

        + C.3.7 Contents of the collection
          C.3.8 Binding
          C.3.9 References
+ D Grouping
+ E Single item
```

C.3.6. Descriptors/subject headings/classification

C.3.6.1. DESCRIPTORS/SUBJECT HEADINGS

C.3.6.1.1. Descriptors/subject headings [R]
Definition: term to indicate in general what is in the collection
Best practice: choose terms from a controlled list

C.3.6.1.2. Descriptors/subject headings – specification [R]
Definition: specification of term to indicate in general what is in the collection
Best practice: provide name of descriptor/subject headings scheme used
Comment: local, controlled lists are highly recommended. It is advised to control the descriptors/subject headings by sticking to firm rules. Apart from local lists you could also use existing thesauri like the *Thesaurus for Graphic Materials*, available at URL: <http://lcweb.loc.gov/rr/print/tgm2/downloadtgm2.html>, Getty's *Art and Architecture Thesaurus* (see URL: <http://www.getty.edu/research/tools/vocabulary/aat/>) or local/national thesauri/systems (see e.g. URL: <http://www.darmstadt.gmd.de/~lutes/thesauri.html> for an overview of thesauri available). Read 'Thesaurus principles and practice' by L.Will (Willpower Information, 1992) at URL: <http://www.willpower.demon.co.uk/thesprin.htm> for the basic requirements when designing a thesaurus of your own.
Comment: C.3.6.1.1. and C.3.6.1.2. are repeatable as a group

C.3.6.2. CLASSIFICATION TERMS

C.3.6.2.1. Classification terms [R]
Definition: specific term or code from a formal classification scheme that can be assigned to a work.[11]
Best practice: choose terms from a controlled list

C.3.6.2.2. Classification terms – specification [R]
Definition: specification of classification scheme where term or code under C.3.6.2.1. has been derived from.
Best practice: provide name or abbreviation of classification scheme used
Comment: it is recommended to use existing classification schemes.

Comment: C.3.6.2.1. and C.3.6.2.2. are repeatable as a group.

Note that there is a difference in using classification terms and descriptors/subject headings. Classification puts the content to a wider context, while descriptors point out certain details in the image. Subject headings put those descriptors in a hierarchical order. A thesaurus is not a classification system, in thesauri you will find descriptors. Outline[12] and Iconclass[13] are classification tools which can be used to thematize images. For instance, in case of a picture of Bill Clinton's dog, a descriptor may be the breed of dog in plural 'poodles'. In a cultural-historical context the classification term can be 'pets', in a zoological collection it may be 'domestic animals' and in a photo classification 'animal photos'.

---

[11] Definition derived from the *Categories for the Description of Works of Art* at URL: <http://www.getty.edu/research/institute/standards/cdwa/>
[12] *Outline of Cultural Materials* is a classification system in the field of cultural anthropology based on the HRAF Human Relation Area Files, URL: <http://www.yale.edu/hraf/>
[13] URL: <http://www.iconclass.nl>

C.3.7

```
+ A. Institute
+ B. Acquisition
– C. Collection
    + C.1 Administration
    + C.2 Provenance
    – C.3 Material
        + C.3.1 Title
          C.3.2 Description
        + C.3.3 Names
        + C.3.4 Geographical location
        + C.3.5 Date
        + C.3.6 Descriptors/subject headings/classification
        – C.3.7 Contents of the collection
            C.3.7.1 Type of material
            C.3.7.2 Number
            C.3.7.3 Number - status
            C.3.7.4 Location
          C.3.8 Binding
          C.3.9 References
+ D Grouping
+ E Single item
```
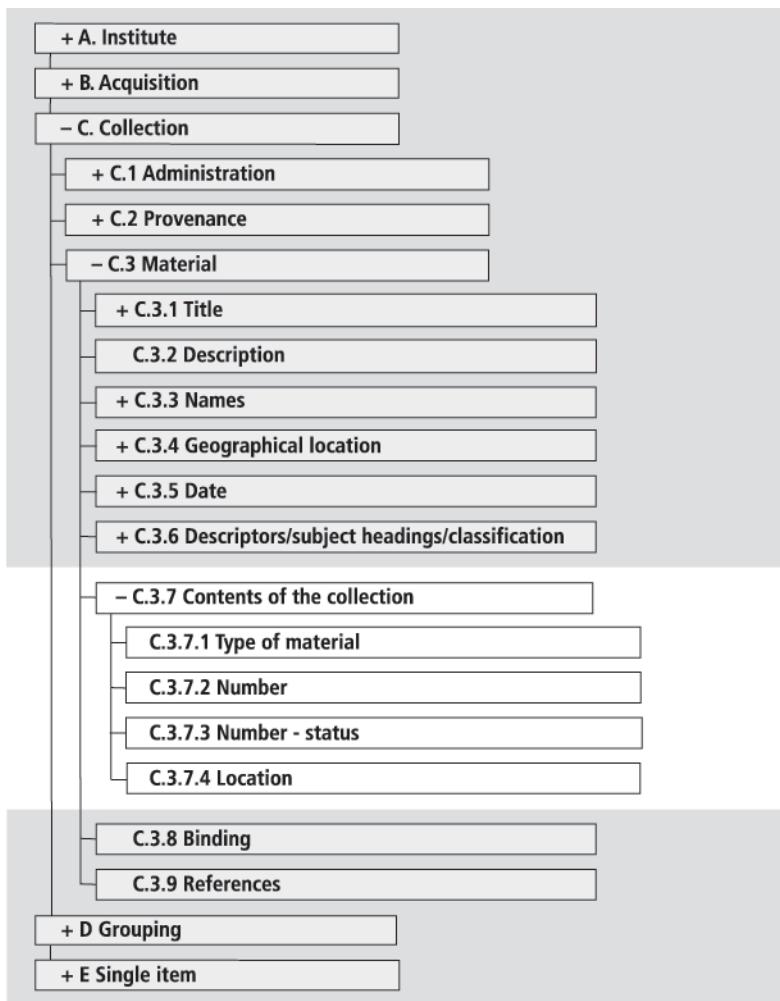
C.3.7. Contents of the collection

C.3.7.1. TYPE OF MATERIAL [R]

Definition: type of material in collection
Best practice: choose between 'photographic materials, documents, manuscripts, publications, other, namely...'
Comment: it is recommended to use this element to indicate the contents of a whole collection, also non-photographic materials within a collection, e.g. a collection consisting of photographs and documents.

C.3.7.2. NUMBER [R]

Definition: number of certain type in collection.
Best practice: record number of items

C.3.7.3. NUMBER – STATUS [R]

Definition: specification of status of number
Best practice: choose between 'exact' or 'approximately'

C.3.7.4. LOCATION [R]

Definition: reference to where the materials can be found
Best practice: indicate the location of the materials by a location number or a description

Comment: C.3.7.1., C.3.7.2., C.3.7.3. and C.3.7.4 are repeatable as a group

C.3.8

+ A. Institute
+ B. Acquisition
– C. Collection
    + C.1 Administration
    + C.2 Provenance
    – C.3 Material
        + C.3.1 Title
        C.3.2 Description
        + C.3.3 Names
        + C.3.4 Geographical location
        + C.3.5 Date
        + C.3.6 Descriptors/subject headings/classification
        + C.3.7 Contents of the collection
        C.3.8 Binding
        C.3.9 References
+ D Grouping
+ E Single item
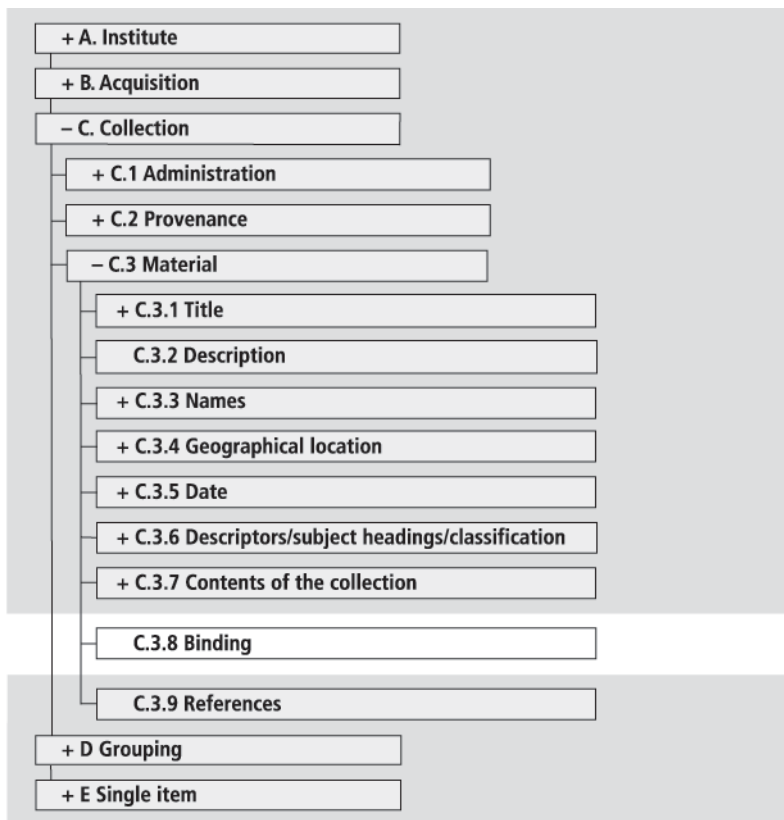
C.3.8. Binding

Definition: cover made of different materials to protect objects with book shape
Best practice: provide information about the quality and details of the binding
Comment: this element should only be used when the collection is an album

C.3.9

+ A. Institute

+ B. Acquisition

− C. Collection

    + C.1 Administration

    + C.2 Provenance

    − C.3 Material

        + C.3.1 Title

        C.3.2 Description

        + C.3.3 Names

        + C.3.4 Geographical location

        + C.3.5 Date

        + C.3.6 Descriptors/subject headings/classification

        + C.3.7 Contents of the collection

        C.3.8 Binding

        C.3.9 References

+ D Grouping

+ E Single item
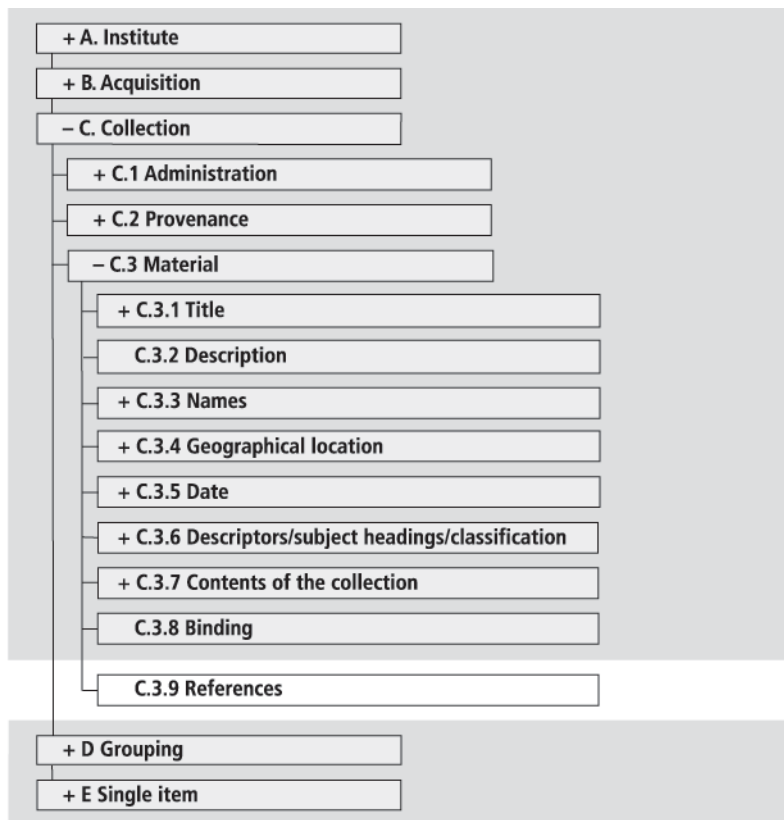
C.3.9. References

Definition: references to resources that provide information about the collection
Best practice: describe in a standardized way references to relevant literature, websites, etc.
Example: Hirn, Sven 1977: *Ateljeesta luontoon*. SVM:n säätiö, Helsinki. In his book about photography and photographers in Finland during years 1871-1900 Hirn presents I.K. Inhas' work and history in an article on pages 70-85. There are 22 of his photos included and all of them belong to our collection.
Comment: this element can be used to provide an annotated bibliography.

III. Elements

D. Grouping

A grouping is an aggregate of physical images that can either be a subdivision of a collection or other grouping. Since there may be different hierarchical structures within a photographic collection, the SEPIADES model allows an unlimited number of groupings and related sub-groupings.

The elements for Grouping include the following categories:
    D.1. Administration
    D.2. Provenance
    D.3. Material

D.1.1

```
+ A. Institute
+ B. Acquisition
+ C. Collection
– D Grouping
    – D.1 Administration
        – D.1.1 Registration data of the record
            D.1.1.1 Date of the registration
            D.1.1.2 Time of the registration
            D.1.1.3 Cataloguer
            D.1.1.4 Status of the record
        + D.1.2 Reference code
        + D.1.3 Access restrictions
        + D.1.4 Location
        + D.1.5 Copyright
        + D.1.6 Relationships
          D.1.7 References
          D.1.8 Comments
    + D.2 Provenance
    + D.3 Material
+ E Single item
```

D.1. Administration

D.1.1. Registration data of the record

D.1.1.1. DATE OF THE REGISTRATION [R]

Definition: local date when catalogue entry or update is made in catalogue
Best practice: record local date according to ISO 8601 standard, according to YYYY-MM-DD structure
Example: 2002-12-29
Comment: see for more information: W3C note on use of ISO 8601 at http://www.w3.org/TR/1998/NOTE-datetime-19980827

D.1.1.2. TIME OF THE REGISTRATION [R]

Definition: time when catalogue entry or update is made in catalogue
Best practice: record local time according to ISO 8601 standard, according to hh:mm:ss structure
Example: 22:20:13
Comment: see for more information: W3C note on use of ISO 8601 at http://www.w3.org/TR/1998/NOTE-datetime-19980827. This element could be relevant for database maintenance, e.g. in order to make corrections.

D.1.1.3. CATALOGUER [R]

Definition: name or code of cataloguer
Best practice: record name or code of cataloguer
Example: Smith, John
Comment: a code could be used in order to protect the privacy of a cataloguer.

D.1.1.4. STATUS OF THE RECORD [R]

Definition: status of registered data in relation to distribution
Best practice: choose between 'approved' or 'not approved'
Example: use this element when you want to check a cataloguing entry or update before it is made available to the public.
Comment: repeatable as a group

D.1.2
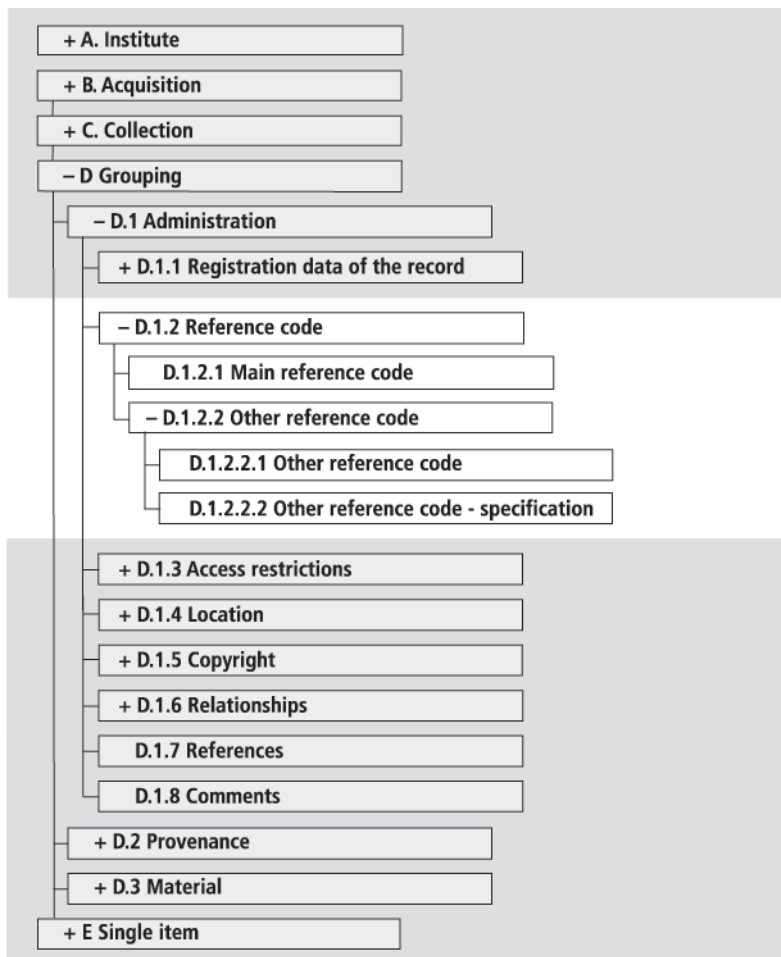
- + A. Institute
- + B. Acquisition
- + C. Collection
- − D Grouping
  - − D.1 Administration
    - + D.1.1 Registration data of the record
    - − D.1.2 Reference code
      - D.1.2.1 Main reference code
      - − D.1.2.2 Other reference code
        - D.1.2.2.1 Other reference code
        - D.1.2.2.2 Other reference code - specification
    - + D.1.3 Access restrictions
    - + D.1.4 Location
    - + D.1.5 Copyright
    - + D.1.6 Relationships
    - D.1.7 References
    - D.1.8 Comments
  - + D.2 Provenance
  - + D.3 Material
- + E Single item

D.1.2. Reference code

D.1.2.1. MAIN REFERENCE CODE

Definition: main unique code of the grouping
Best practice: record the main unique code of the grouping
Example: 45453ab

D.1.2.2. OTHER REFERENCE CODES

D.1.2.2.1. Other reference code [R]
Definition: other code of the grouping
Best practice: record the other code of the grouping
Example: 454eee3ab

D.1.2.2.2. Other reference code – specification [R]
Definition: description of other code of the grouping
Best practice: specify code mentioned under D.1.2.2.1.
Example: code given by photographer, previous code

Comment: D.1.2.2.1. and D.1.2.2.2. are repeatable as a group

D.1.3
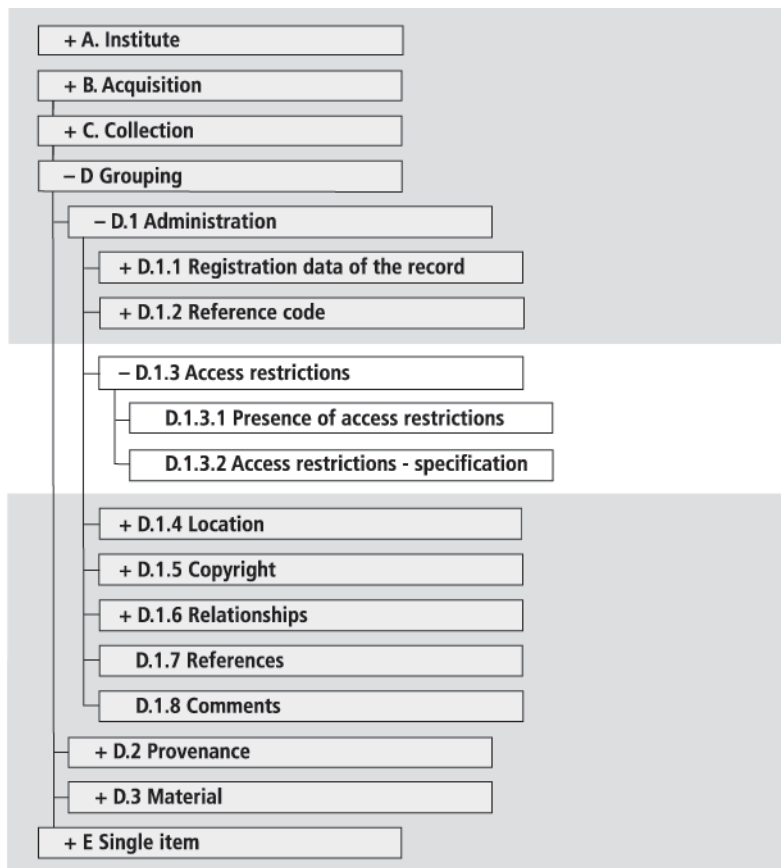
+ A. Institute
+ B. Acquisition
+ C. Collection
– D Grouping
  – D.1 Administration
    + D.1.1 Registration data of the record
    + D.1.2 Reference code
    – D.1.3 Access restrictions
      D.1.3.1 Presence of access restrictions
      D.1.3.2 Access restrictions - specification
    + D.1.4 Location
    + D.1.5 Copyright
    + D.1.6 Relationships
    D.1.7 References
    D.1.8 Comments
  + D.2 Provenance
  + D.3 Material
+ E Single item

D.1.3. Access restrictions

D.1.3.1. PRESENCE OF ACCESS RESTRICTIONS

Definition: access restrictions in relation to the institute's rights concerning a grouping
Best practice: choose between 'yes' or 'no', default should be 'no'

D.1.3.2. ACCESS RESTRICTIONS SPECIFICATION

Definition: specification of access restrictions in relation to the institute's rights concerning a grouping
Best practice: describe access restrictions
Examples:
– not to show until...
– not to copy (until...)
– copies only for research and preservation purposes (until ...)
– not to publish (until...)
– not to show on the internet (until...)
Comment: this element may include information about restrictions as a result of privacy regulations, etc.

D.1.4
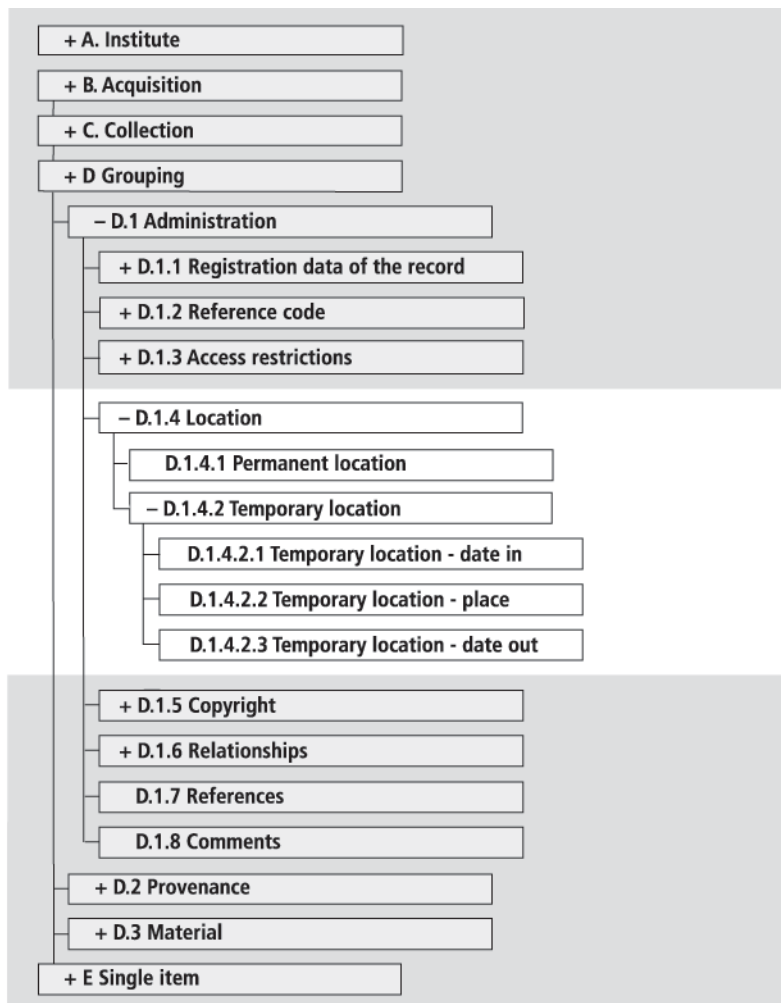
+ A. Institute
+ B. Acquisition
+ C. Collection
+ D Grouping
    − D.1 Administration
        + D.1.1 Registration data of the record
        + D.1.2 Reference code
        + D.1.3 Access restrictions
        − D.1.4 Location
           D.1.4.1 Permanent location
           − D.1.4.2 Temporary location
               D.1.4.2.1 Temporary location - date in
               D.1.4.2.2 Temporary location - place
               D.1.4.2.3 Temporary location - date out
        + D.1.5 Copyright
        + D.1.6 Relationships
        D.1.7 References
        D.1.8 Comments
    + D.2 Provenance
    + D.3 Material
+ E Single item

D.1.4. Location

D.1.4.1. PERMANENT LOCATION

Definition: reference to the permanent physical location of the grouping
Best practice: record an unambiguous reference to the permanent physical location of the grouping
Example: building 2/ storage room 12/ shelves F6-F10

D.1.4.2. TEMPORARY LOCATION

D.1.4.2.1. Temporary location – date in [R]
Definition: local date when grouping has been stored in temporary location
Best practice: record local date according to ISO 8601 standard, according to YYYY-MM-DD structure
Example: 2002-12-29

D.1.4.2.2. Temporary location – place [R]
Definition: temporary location where grouping has been stored
Best practice: indicate in short the temporary location
Example: building 2/ storage room 12/ shelves F6-F10

D.1.4.2.3. Temporary location – date out [R]
Definition: local date when grouping has been taken out of temporary location and placed (back) to the permanent location
Best practice: record local date according to ISO 8601 standard, according to YYYY-MM-DD structure
Example: 2002-12-29

Comment: D.1.4.2.1., D.1.4.2.2. and D.1.4.2.3. are repeatable as a group

D.1.5

- + A. Institute
- + B. Acquisition
- + C. Collection
- − D Grouping
    - − D.1 Administration
        - + D.1.1 Registration data of the record
        - + D.1.2 Reference code
        - + D.1.3 Access restrictions
        - + D.1.4 Location
        - − D.1.5 Copyright
            - D.1.5.1 Presence of copyright
            - D.1.5.2 Copyright specification
            - − D.1.5.3 Copyright holder
                - D.1.5.3.1 Copyright holder name
                - D.1.5.3.2 Copyright holder name - type
                - D.1.5.3.3 Copyright holder name - function
                - D.1.5.3.4 Copyright holder name - contact information
        - + D.1.6 Relationships
        - D.1.7 References
        - D.1.8 Comments
    - + D.2 Provenance
    - + D.3 Material
- + E Single item

D.1.5. Copyright

D.1.5.1. PRESENCE OF COPYRIGHT

Definition: presence of copyrights in relation to grouping
Best practice: choose between 'yes' and 'no'

D.1.5.2. COPYRIGHT SPECIFICATION

Definition: description of the copyrights in relation to the grouping
Best practice: describe in short general information about the copyrights
Example: The copyright of this grouping photographed by J. Jones, was assigned to the National Museum by W. Smith, who was his employer at that time

D.1.5.3. COPYRIGHT HOLDER

D.1.5.3.1. Copyright holder – name [R]
Definition: the owner(s) of the rights of the grouping who has the exclusive, legally secured right to reproduce, publish, and sell the grouping
Best practice: provide the name of the person or entity that holds the copyright
Example: John Rylands University Library of Manchester

D.1.5.3.2. Copyright holder name – type [R]
Definition: type of name
Best practice: provide information about the kind of name
Example: person, organization, photo agency, etc.

D.1.5.3.3. Copyright holder name – function [R]
Definition: the function of this person or entity
Best practice: always choose 'copyright holder'

D.1.5.3.4. Copyright holder name – contact information [R]
Definition: contact information of this person or entity
Best practice: include all relevant contact information like for instance telephone number, email, visiting and/or postal address etc.

Comment: D.1.5.3.1., D.1.5.3.2., D.1.5.3.3. and D.1.5.3.4. are repeatable as a group

D.1.6
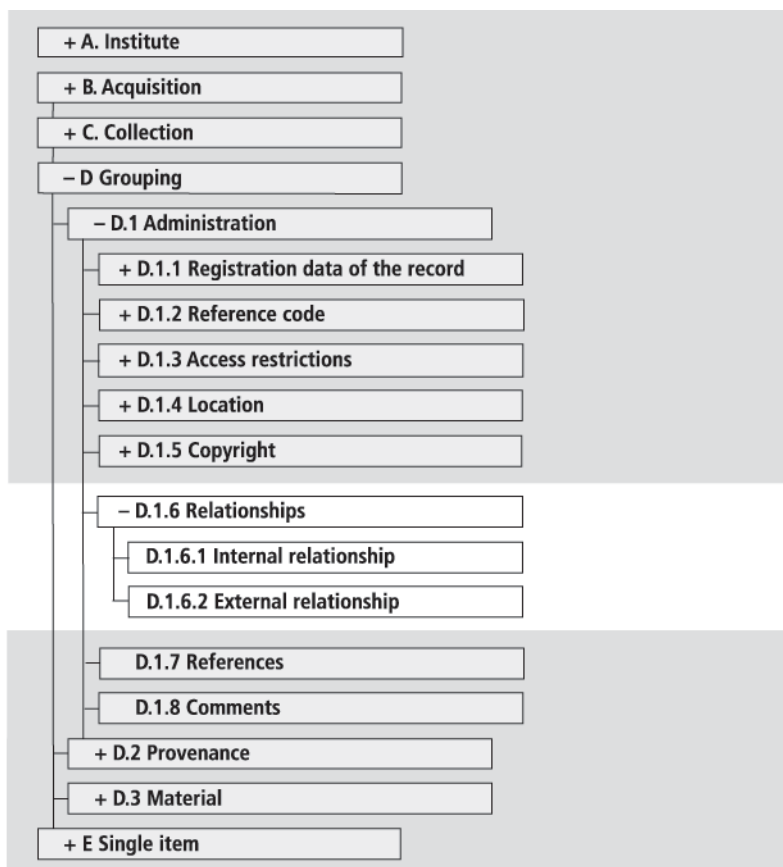
+ A. Institute

+ B. Acquisition

+ C. Collection

− D Grouping

  − D.1 Administration

    + D.1.1 Registration data of the record

    + D.1.2 Reference code

    + D.1.3 Access restrictions

    + D.1.4 Location

    + D.1.5 Copyright

    − D.1.6 Relationships

      D.1.6.1 Internal relationship

      D.1.6.2 External relationship

    D.1.7 References

    D.1.8 Comments

  + D.2 Provenance

  + D.3 Material

+ E Single item

D.1.6. Relationships

D.1.6.1. INTERNAL RELATIONSHIP [R]

Definition: specification of the relationship between the grouping, collections and other collections and/or groupings within the institute
Best practice: choose between 'has parts/related to/is part of', combined with name and/or number of related part(s)
Example:
– Is part of 'collection 1'
– Has parts 'a,b,c'
– Related to 'same sort of grouping 2'
Comment: when applying SEPIADES in a software tool, the relationships between the collections and/or groupings and/or individual items could be implemented in a relational database or schema/DTD. The application could derive the hierarchical position of a certain grouping by using these cross-references.

D.1.6.2. EXTERNAL RELATIONSHIP [R]

Definition: specification of the relationship between the grouping and other collections and/or groupings outside the institute
Best practice: provide name of collection/grouping and name of institute
Example:
Related to collection x from other institute

D.1.7

- + A. Institute
- + B. Acquisition
- + C. Collection
- − D Grouping
  - − D.1 Administration
    - + D.1.1 Registration data of the record
    - + D.1.2 Reference code
    - + D.1.3 Access restrictions
    - + D.1.4 Location
    - + D.1.5 Copyright
    - + D.1.6 Relationships
    - D.1.7 References
    - D.1.8 Comments
  - + D.2 Provenance
  - + D.3 Material
- + E Single item
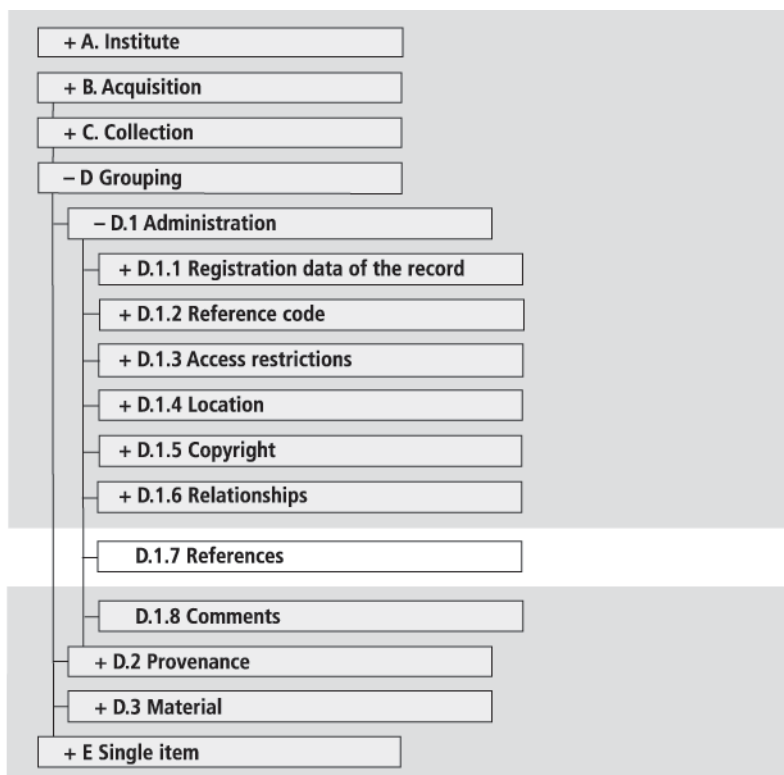
D.1.7. References

Definition: references to resources that provide information about the grouping
Best practice: describe in a standardized way references to relevant literature, websites, etc.
Example: Hirn, Sven 1977: Ateljeesta luontoon. SVM:n säätiö, Helsinki. In his book about photography and photographers in Finland during years 1871-1900 Hirn presents I.K. Inhas work and history in an article on pages 70-85. There are 22 of his photos included and all of them belong to this grouping.
Comment: this element may be used to provide an annotated bibliography

D.1.8

+ A. Institute
+ B. Acquisition
+ C. Collection
− D Grouping
  − D.1 Administration
    + D.1.1 Registration data of the record
    + D.1.2 Reference code
    + D.1.3 Access restrictions
    + D.1.4 Location
    + D.1.5 Copyright
    + D.1.6 Relationships
    D.1.7 References
    D.1.8 Comments
  + D.2 Provenance
  + D.3 Material
+ E Single item
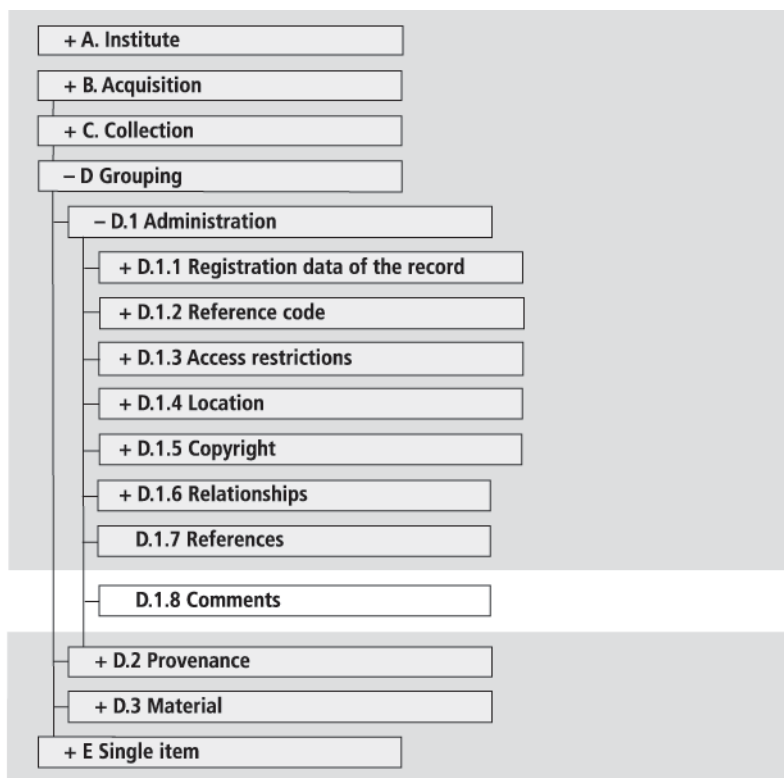
D.1.8. Comments

Definition: administrative remarks about the grouping
Best practice: record additional administrative remarks
Comment: this element could be used to include notes made by the cataloguer(s)

D.1.1

- + A. Institute
- + B. Acquisition
- + C. Collection
- + D. Grouping
  - + D.1 Administration
  - + D.2 Provenance
    - D.2.1 Person or group responsible for the creation
      - D.2.1.1 Name
      - D.2.1.2 Name - type
      - D.2.1.3 Name - function
    - D.2.2 History of the grouping
    - D.2.3 Origins of the grouping
    - D.2.4 Structure of the grouping
  - + D.3 Material
- + E Single item
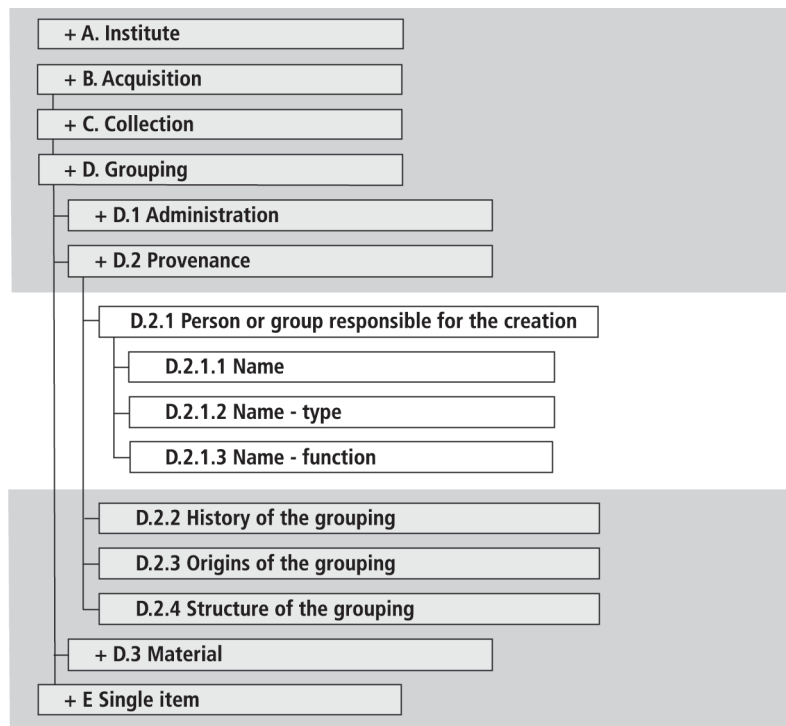
D.2. Provenance

D.2.1. Person or entity responsible for creation

D.2.1.1. NAME [R]

Definition: individual or entity primarily responsible for the creation of the grouping
Best practice: record the name of the individual or entity (agency, organization, etc.) that created the grouping, according to a fixed structure like e.g. surname, initials and, in case of organization, the name of the organization
Example: Jones, J.
Brussels Photo Agency
National Library of Spain

D.2.1.2. NAME – TYPE [R]

Definition: type of name
Best practice: provide information about the kind of name
Example: person, organization, photo agency, etc.

D.2.1.3. NAME – FUNCTION [R]

Definition: the function of this person or entity
Best practice: always choose 'creator'

Comment: D.2.1.1., D.2.1.2. and D.2.1.3. are repeatable as a group. Biographies of the name(s) of the creator(s) could also be included. They could either be made by the cataloguer or derived from a standard source, like e.g. the Union List of Artist Names (ULAN), URL: <http://www.getty.edu/research/tools/vocabulary/ulan/>, the International Standard Archival Authority Record (Corporate Bodies, Persons and Families), URL: <http://www.hmc.gov.uk/icacds/eng/standardsISAAR2.htm> or from a database of the institute.

D.2.2

+ A. Institute

+ B. Acquisition

+ C. Collection

− D Grouping

+ D.1 Administration

− D.2 Provenance

+ D.2.1 Person or group responsible for the creation

D.2.2 History of the grouping

+ D.2.3 Origins of the grouping

D.2.4 Structure of the grouping

+ D.3 Material

+ E Single item
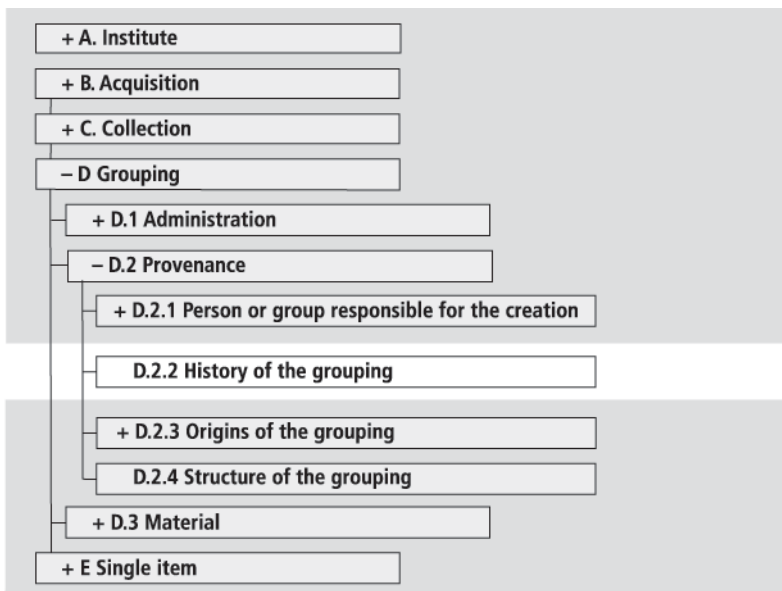
D.2.2. History of the grouping

Definition: a history of, or biographical details on, the grouping and/or creator to place the material in context.

Best practice: provide detailed information about the life cycle of the grouping, its creator, background information, etc.

D.2.3

+ A. Institute

+ B. Acquisition

+ C. Collection

− D Grouping

  + D.1 Administration

  − D.2 Provenance

    + D.2.1 Person or group responsible for the creation

    D.2.2 History of the grouping

    − D.2.3 Origins of the grouping

      D.2.3.1 Origins of the grouping

      D.2.3.2 Origins of the grouping - specification

    D.2.4 Structure of the grouping

  + D.3 Material

+ E Single item
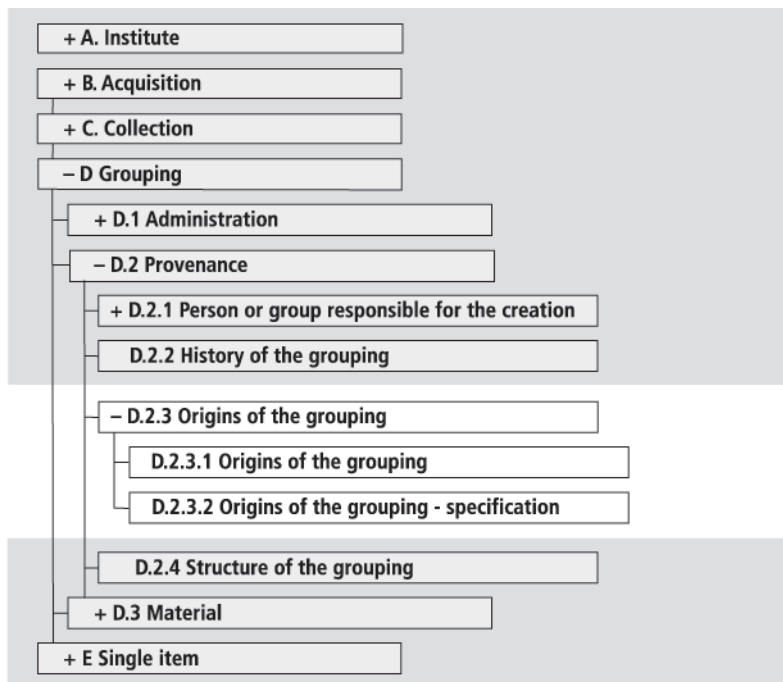
D.2.3. Origins of the grouping

D.2.3.1. ORIGINS OF THE GROUPING

Definition: information on the thematic or physical characteristics of the grouping
Best practice: choose between 'administrative' or 'original'. If the grouping was already ordered as it is when it was assessed, choose 'original'. Otherwise, when the grouping was made later on by the institute in order to handle the material effectively or presenting it in a comprehensive way, it is an 'administrative' grouping.
Comment: for provenance purposes it is essential to know on what basis the grouping has been formed. If there is an 'original' grouping it is highly recommended to stick to it and not change it into an 'administrative' grouping.

D.2.3.2. ORIGINS OF THE GROUPING – SPECIFICATION

Definition: specification of origins mentioned under D.2.3.1.
Best practice: further explanation of the basis of the grouping

D.2.4

```
+ A. Institute
+ B. Acquisition
+ C. Collection
– D Grouping
    + D.1 Administration
    – D.2 Provenance
        + D.2.1 Person or group responsible for the creation
          D.2.2 History of the grouping
        + D.2.3 Origins of the grouping
          D.2.4 Structure of the grouping
    + D.3 Material
+ E Single item
```
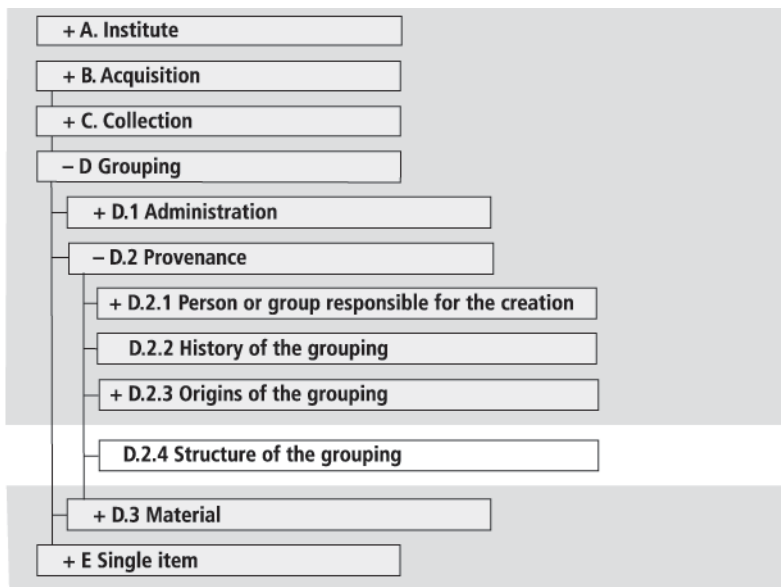
D.2.4. Structure of the grouping

Definition: information on the structure of the grouping
Best practice: list different parts of the grouping e.g. informative titles of the main groups, the sub-groups on the next level and so on
Comment: this element may be used to describe the contents of the grouping in a very general way. This can be very useful when a collection is described on grouping level only. The listing of the groupings can be done automatically when SEPIADES is implemented in a software tool by retrieving all the groupings and the collections that are related to the grouping automatically.

D.3.1
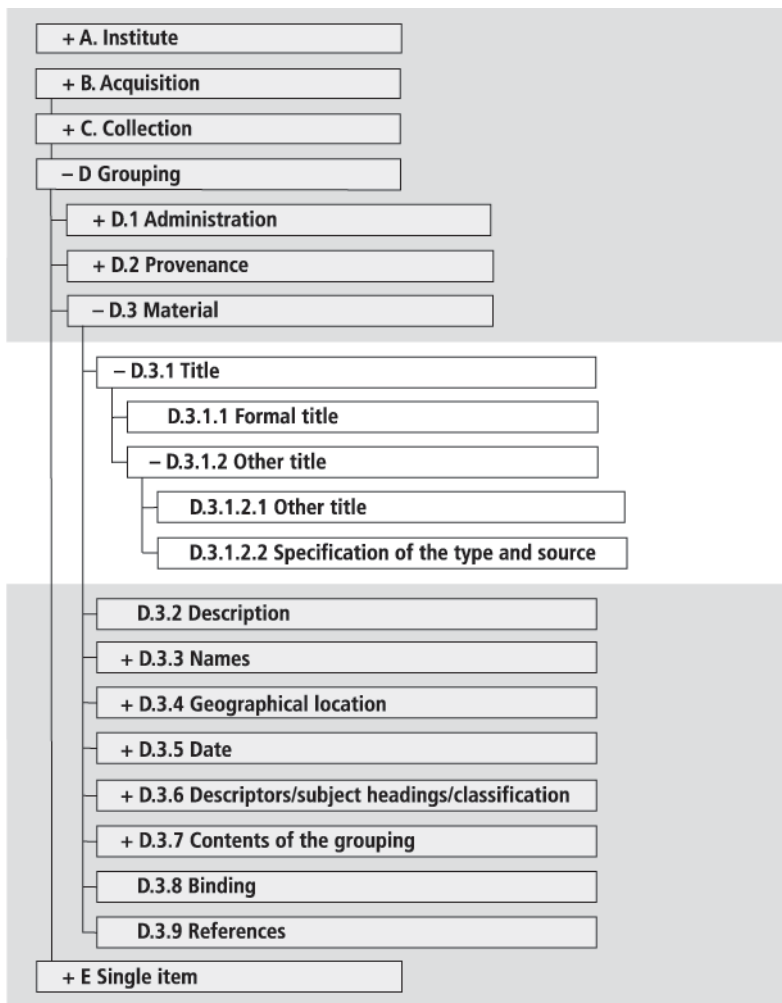
```
+ A. Institute
+ B. Acquisition
+ C. Collection
– D Grouping
    + D.1 Administration
    + D.2 Provenance
    – D.3 Material
        – D.3.1 Title
            D.3.1.1 Formal title
            – D.3.1.2 Other title
                D.3.1.2.1 Other title
                D.3.1.2.2 Specification of the type and source
        D.3.2 Description
        + D.3.3 Names
        + D.3.4 Geographical location
        + D.3.5 Date
        + D.3.6 Descriptors/subject headings/classification
        + D.3.7 Contents of the grouping
        D.3.8 Binding
        D.3.9 References
+ E Single item
```

D.3. Material

D.3.1. Title

D.3.1.1. FORMAL TITLE

Definition: name that has been given by the creator of the grouping
Best practice: record the original title of the grouping
Example: Amsterdam in autumn
Comment: do not insert quotation marks.

D.3.1.2. OTHER TITLE

D.3.1.2.1. Other title [R]
Definition: other title that has been given to the grouping by the publisher, cataloguer, reseacher or others
Best practice: record the other title of the grouping
Example: Jameson series

D.3.1.2.2. Specification of the type and source of other title [R]
Definition: description of other title given to the grouping by publisher, cataloguer, reseacher or others
Best practice: provide a short description of the other title and by whom it has been given
Example: invented title, previous title, working title etc. given by previous owner
Comment: when creating an 'invented title' it is recommended to provide a short and descriptive text according to homogeneous rules, containing:
– who: persons, animals, things
– what: actions, conditions
– where: geographical or architectural space
– when: seasons and time of day, stages of life (childhood, youth, adulthood, old age, etc., etc.)

Comment: D.3.1.2.1. and D.3.1.2.2. are repeatable as a group

D.3.2

- + A. Institute
- + B. Acquisition
- + C. Collection
- − D Grouping
  - + D.1 Administration
  - + D.2 Provenance
  - − D.3 Material
    - + D.3.1 Title
    - D.3.2 Description
    - + D.3.3 Names
    - + D.3.4 Geographical location
    - + D.3.5 Date
    - + D.3.6 Descriptors/subject headings/classification
    - + D.3.7 Contents of the grouping
    - D.3.8 Binding
    - D.3.9 References
- + E Single item
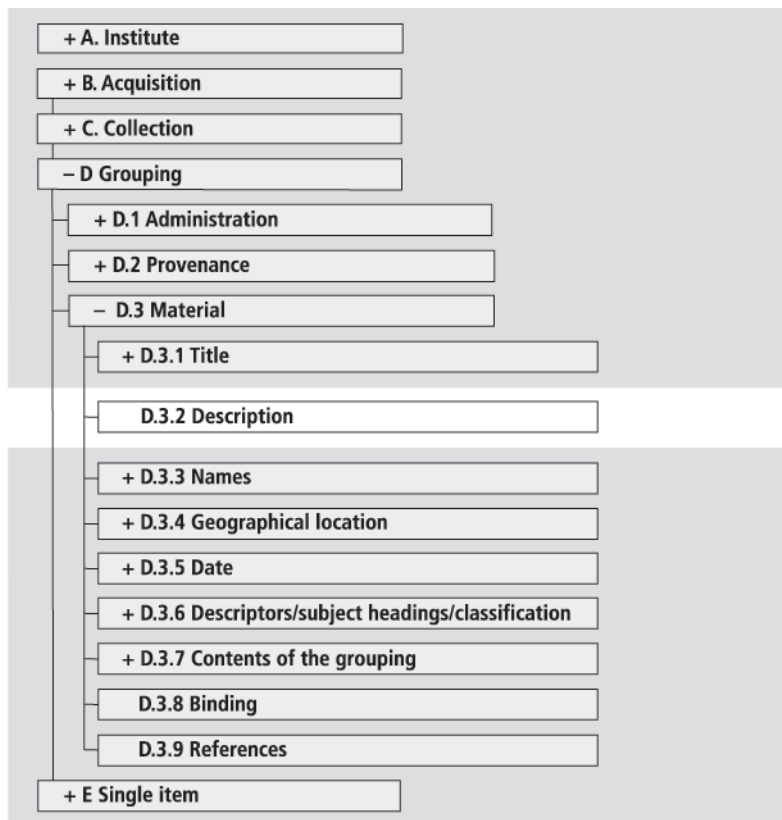
D.3.2. Description

Definition: description of the grouping in a narrative form focusing on what the grouping is about

Best practice: describe in general terms what the grouping is about. Provide information about 'who,what,where and when' especially whenever a classification scheme is not used.

Example: This series covers the construction of the first part of the Johnson building.

D.3.3

+ A. Institute
+ B. Acquisition
+ C. Collection
− D Grouping
    + D.1 Administration
    + D.2 Provenance
    − D.3 Material
        + D.3.1 Title
        D.3.2 Description
        − D.3.3 Names
            D.3.3.1 Proper name
            D.3.3.2 Name - type
            D.3.3.3 Name - functionation
        + D.3.4 Geographical location
        + D.3.5 Date
        + D.3.6 Descriptors/subject headings/classification
        + D.3.7 Contents of the grouping
        D.3.8 Binding
        D.3.9 References
+ E Single item
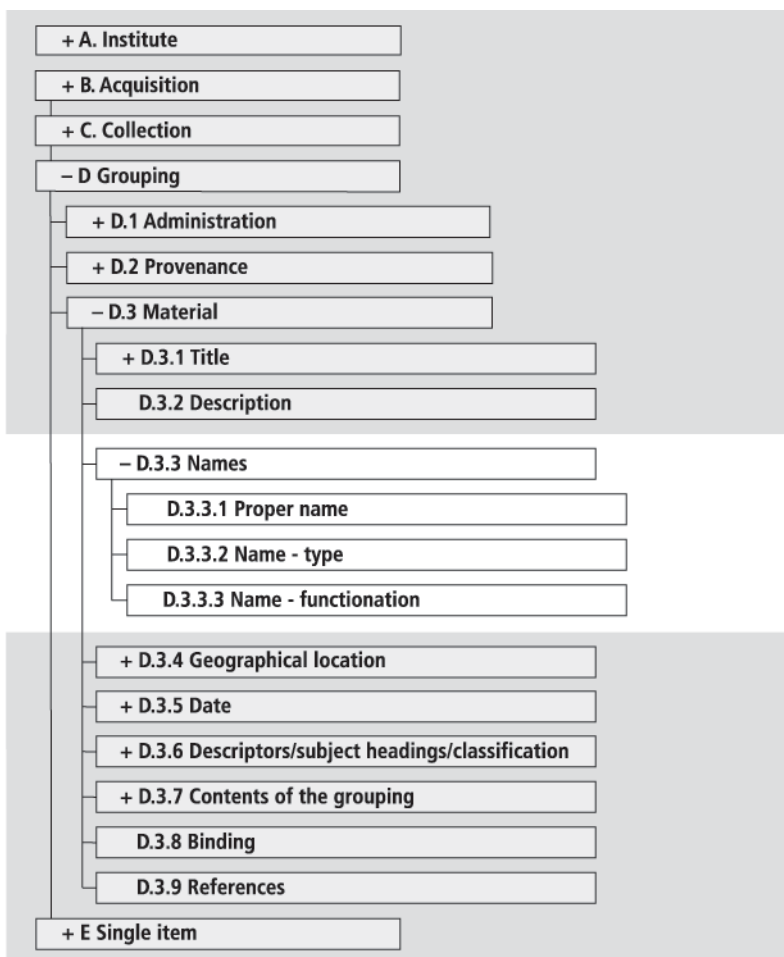
D.3.3. Names

D.3.3.1. PROPER NAME [R]

Definition: proper name of individual or entity related to the grouping.
Best practice: record the name of the individual or entity related to the grouping
Example:
a. Jones, J.
b. Mona Lisa
c. Titanic
d. Pluto

D.3.3.2. NAME – TYPE [R]

Definition: type of name
Best practice: choose from an authority list containing these terms:
– Animal
– Corporation
– Person (default value)
– Object with proper name
– Work of art
– Other, namely...
Example:
a. Person
b. Person
c. Object with proper name
d. Animal

D.3.3.3. NAME – FUNCTION [R]

Definition: the function of this name
Best practice: choose the function of the name from an authority list containing these terms:
– Assistant photographer
– Copyist
– Curator
– Creator of archive
– Creator of grouping
– Depicted
– Owner
– Holder of rights
– Informer
– Previous owner
– Related
– Retoucher
– Scanner operator
– Other, namely...
Example:
a. Assistant photographer
b. Depicted
c. Depicted
d. Depicted

Comment: biographies of these names could also be included. They could either be made by the cataloguer or derived from a standard source, like e.g. the Union List of Artist Names (ULAN), URL: <http://www.getty.edu/research/tools/vocabulary/ulan/>, the International Standard Archival Authority Record (Corporate Bodies, Persons and Families), URL: <http://www.hmc.gov.uk/icacds/eng/standardsISAAR2.htm> or from a database of the institute.

D.3.4
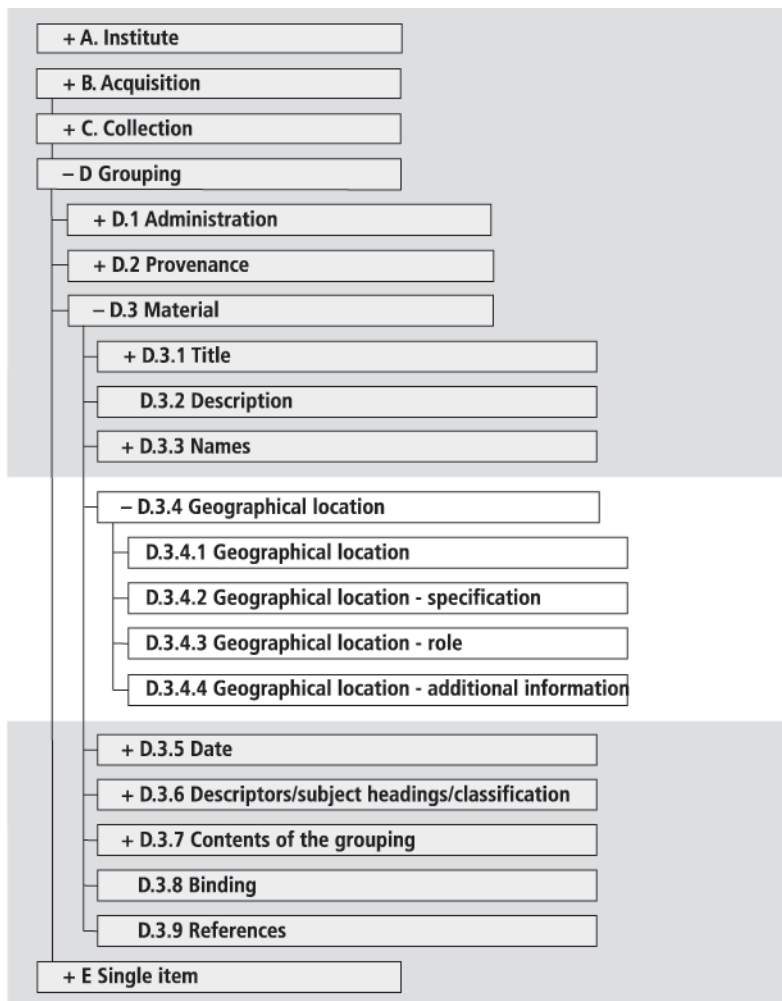
+ A. Institute
+ B. Acquisition
+ C. Collection
− D Grouping
  + D.1 Administration
  + D.2 Provenance
  − D.3 Material
    + D.3.1 Title
    D.3.2 Description
    + D.3.3 Names
    − D.3.4 Geographical location
      D.3.4.1 Geographical location
      D.3.4.2 Geographical location - specification
      D.3.4.3 Geographical location - role
      D.3.4.4 Geographical location - additional information
    + D.3.5 Date
    + D.3.6 Descriptors/subject headings/classification
    + D.3.7 Contents of the grouping
    D.3.8 Binding
    D.3.9 References
+ E Single item

D.3.4. Geographical location

D.3.4.1. GEOGRAPHICAL LOCATION [R]

Definition: geographical location related to/depicted in the grouping
Best practice: record the name of the geographical location.
Example:
a. Europe
b. Belgium
c. Haute Savoye
d. Noord-Holland
e. Helsinki
f. Stockmanstraat
g. Mount Everest

D.3.4.2. GEOGRAPHICAL LOCATION – SPECIFICATION [R]

Definition: specification of geographical location
Best practice: specify the geographical location mentioned under D.3.4.1.
Example:
a. continent
b. nation
c. region
d. province
e. inhabited place
f. street
g. natural site

D.3.4.3. GEOGRAPHICAL LOCATION – ROLE [R]

Definition: specification of role of geographical location mentioned under D.3.4.1.
Best practice: choose between 'related' or 'depicted'
Example: a series of photographs of an interior in Oslo would make Oslo a 'related' geographical location. A series of the skyline of Oslo would make Oslo a 'depicted' geographical location

D.3.4.4. GEOGRAPHICAL LOCATION – ADDITIONAL INFORMATION [R]

Definition: additional information about the geographical location mentioned under D.3.4.1.
Best practice: use this element e.g. to link to a thesaurus of synonyms

Comment: for the names of geographical locations it is highly recommended to use controlled lists. When dealing with a geographical location that has had more than one name in time (like e.g. St Petersburg), it is recommended to use a thesaurus that could help to include synonyms of geographical locations (e.g. Petrograd, Leningrad, etc.). Getty's Thesaurus of Geographical Names (TGN, URL: <http://www.getty.edu/research/tools/vocabulary/tgn/>) may be useful. Use D.3.4.4. to link to a thesaurus

Comment: D.3.4.1., D.3.4.2., D.3.4.3. and D.3.4.4. are repeatable as a group

D.3.5

- + A. Institute
- + B. Acquisition
- + C. Collection
- − D Grouping
  - + D.1 Administration
  - + D.2 Provenance
  - − D.3 Material
    - + D.3.1 Title
    - D.3.2 Description
    - + D.3.3 Names
    - + D.3.4 Geographical location
    - − D.3.5 Date
      - D.3.5.1 Date
      - − D.3.5.2 Time span from
        - D.3.5.2.1 Time span from
        - D.3.5.2.2 Time span from - status
      - − D.3.5.3 Time span to
        - D.3.5.3.1 Time span to
        - D.3.5.3.2 Time span to - status
      - D.3.5.4 Specification
      - D.3.5.5 Role
    - + D.3.6 Descriptors/subject headings/classification
    - + D.3.7 Contents of the grouping
    - D.3.8 Binding
    - D.3.9 References
- + E Single item

D.3.5. Date

D.3.5.1. DATE [R]

Definition: local date when the grouping was published and/or exposed
Best practice: record local date according to ISO 8601 standard, according to YYYY-MM-DD structure
Example: 2002-12-29
Comment: see for more information: W3C note on use of ISO 8601 at: http://www.w3.org/TR/1998/NOTE-datetime-19980827

D.3.5.2. TIME SPAN FROM

D.3.5.2.1. Time span from [R]
Definition: date of the oldest material in the grouping
Best practice: record the local date, according to ISO 8601 standard, according to YYYY-MM-DD structure
Example: 1880-12-14
Comment: see for more information: W3C note on use of ISO 8601 at: http://www.w3.org/TR/1998/NOTE-datetime-19980827

D.3.5.2.2. Time span from – status [R]
Definition: status of date in relation to oldest material
Best practice: choose between 'exact' or 'approximately'

D.3.5.3. TIME SPAN TO

D.3.5.3.1. Time span to [R]
Definition: date of the youngest material in the grouping
Best practice: record the local date, according to ISO 8601 standard, according to YYYY-MM-DD structure
Example: 2002-12-29
Comment: see for more information: W3C note on use of ISO 8601 at: http://www.w3.org/TR/1998/NOTE-datetime-19980827

D.3.5.3.2. Time span to – status [R]
Definition: status of date in relation to youngest material
Best practice: choose between 'exact' or 'approximately'

D.3.5.4. SPECIFICATION [R]

Definition: specification of the date or time span
Best practice: choose between 'date of exposure', 'date of publication' and 'date of processing'
Example: the date of exposure is the date that the picture was taken, the date of processing is the date that the youngest physical material in the grouping was created. The exposure date will usually be the most important one.

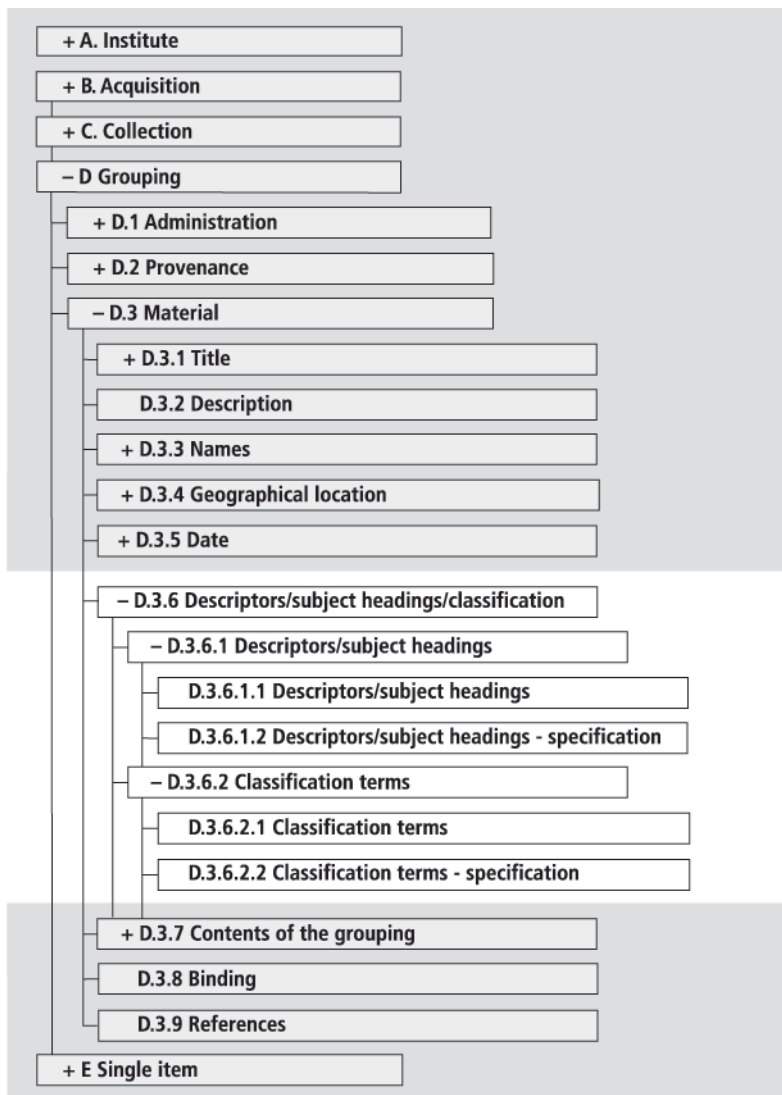### D.3.5.5. ROLE [R]

Definition: specification of the role of the date or time span
Best practice: choose between 'depicted' and 'related'
Example: a grouping of photos about Rembrandt's Night Watch would have 1642 as depicted date and e.g. 1980 (date that the photo was made) as a related date.

Comment: D.3.5.1., D.3.5.2., D.3.5.3., D.3.5.4. and D.3.5.5 are repeatable as a group

D.3.6

D.3.6. Descriptors/subject headings/classification

D.3.6.1. DESCRIPTORS/SUBJECT HEADINGS

D.3.6.1.1. Descriptors/subject headings [R]
Definition: term to indicate in general what is in the grouping
Best practice: choose terms from a controlled list

D.3.6.1.2. Descriptors/subject headings – specification [R]
Definition: specification of term to indicate in general what is in the grouping
Best practice: provide name of descriptor/subject headings scheme used
Comment: local, controlled lists are highly recommended. It is advised to control the descriptors/subject headings by sticking to firm rules. Apart from local lists you could also use existing thesauri like the Thesaurus for Graphic Materials, available at URL: <http://lcweb.loc.gov/rr/print/tgm2/downloadtgm2.html>, Getty's Art and Architecture Thesaurus (see URL: <http://www.getty.edu/research/tools/vocabulary/aat/>) or local/national thesauri/systems (see e.g. URL: <http://www.darmstadt.gmd.de/~lutes/thesauri.html> for an overview of thesauri available). Read 'Thesaurus principles and practice' by L.Will (Willpower Information, 1992) at URL: <http://www.willpower.demon.co.uk/thesprin.htm> for the basic requirements when designing a thesaurus of your own.

Comment: D.3.6.1.1. and D.3.6.1.2. are repeatable as a group

D.3.6.2. CLASSIFICATION TERMS

D.3.6.2.1. Classification terms [R]
Definition: specific term or code from a formal classification scheme that can be assigned to a work.[14]
Best practice: choose terms from a controlled list

D.3.6.2.2. Classification terms – specification [R]
Definition: specification of classification scheme where term or code under D.3.6.2.1. has been derived from.
Best practice: provide name of classification scheme used
Comment: it is recommended to use existing classification systems.

Comment: D.3.6.2.1. and D.3.6.2.2. are repeatable as a group

Note that there is a difference in using classification terms and descriptors/subject headings. Classification puts the content to a wider context, while descriptors point out certain details in the image. Subject headings put those descriptors in a hierarchical order. A thesaurus is not a classification system, in thesauri you will find descriptors. Outline[15] and Iconclass[16] are classification tools which can be used to thematize images. For instance, in case of a picture of Bill Clinton's dog, a descriptor may be the breed of dog in plural 'poodles'. In a cultural-historical context the classification term can be 'pets', in a zoological grouping it may be 'domestic animals' and in a photo classification 'animal photos'.

[14] Definition derived from the *Categories for the Description of Works of Art*, URL: <http://www.getty.edu/research/institute/standards/cdwa/>
[15] *The memory of the photograph. Cataloguing and classification practices in the Nordic countries, the Baltic states and Russia (conference organized by The Finnish Museum of Photography, Helsinki, 7-10 September 2000)* Nord 2001:11 (Copenhagen 2001).
[16] URL: <http://www.iconclass.nl>

D.3.7

```
+ A. Institute
+ B. Acquisition
+ C. Collection
− D Grouping
    + D.1 Administration
    + D.2 Provenance
    − D.3 Material
        + D.3.1 Title
          D.3.2 Description
        + D.3.3 Names
        + D.3.4 Geographical location
        + D.3.5 Date
        + D.3.6 Descriptors/subject headings/classification
        − D.3.7 Contents of the grouping
            − D.3.7.1 Type
            − D.3.7.2 Number
            − D.3.7.3 Number - status
            − D.3.7.4 Location
          D.3.8 Binding
          D.3.9 References
+ E Single item
```
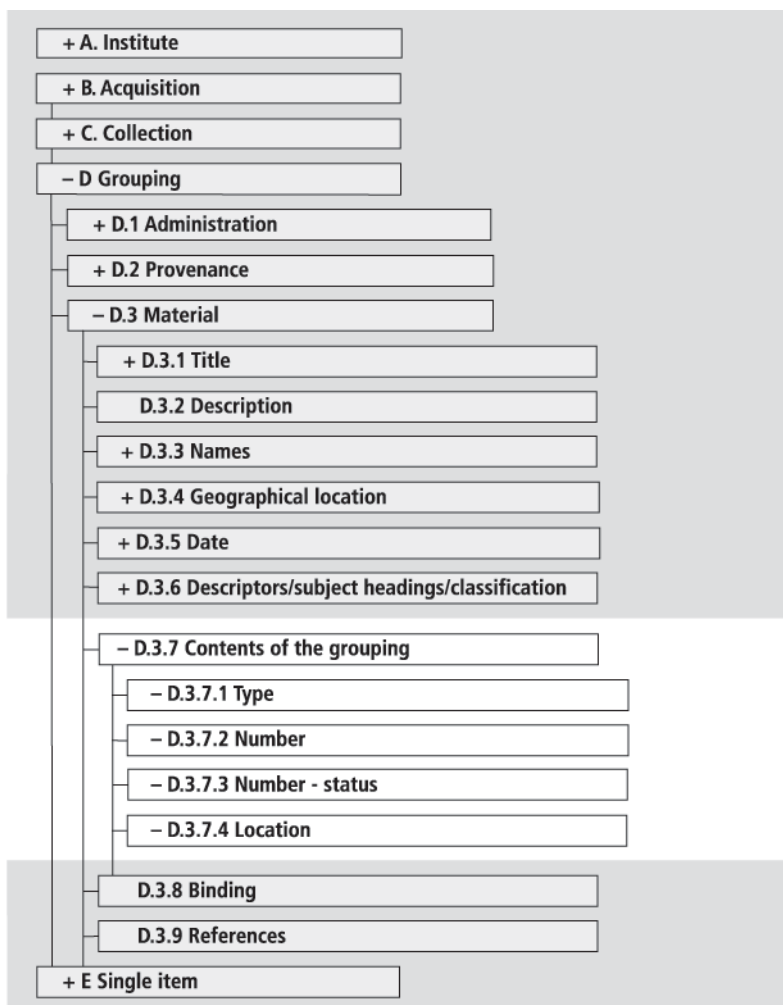
D.3.7. Contents of the grouping

D.3.7.1. TYPE OF MATERIAL [R]

Definition: type of material in grouping
Best practice: choose between 'photographic materials, documents, manuscripts, publications, other, namely...'
Comment: it is recommended to use this element to indicate the contents of a whole grouping, also non-photographic materials within a grouping, e.g. a grouping consisting of photographs and documents.

D.3.7.2. NUMBER [R]

Definition: number of certain type in grouping.
Best practice: record number of items

D.3.7.3. NUMBER – STATUS [R]

Definition: specification of status of number
Best practice: choose between 'exact' or 'approximately'

D.3.7.4. LOCATION [R]

Definition: reference to where the materials can be found
Best practice: indicate the location of the materials by a location number or a description

Comment: D.3.7.1., D.3.7.2., D.3.7.3. and D.3.7.4 are repeatable as a group

D.3.8

- + A. Institute
- + B. Acquisition
- + C. Collection
- − D Grouping
  - + D.1 Administration
  - + D.2 Provenance
  - − D.3 Material
    - + D.3.1 Title
    - D.3.2 Description
    - + D.3.3 Names
    - + D.3.4 Geographical location
    - + D.3.5 Date
    - + D.3.6 Descriptors/subject headings/classification
    - + D.3.7 Contents of the grouping
    - D.3.8 Binding
    - D.3.9 References
- + E Single item
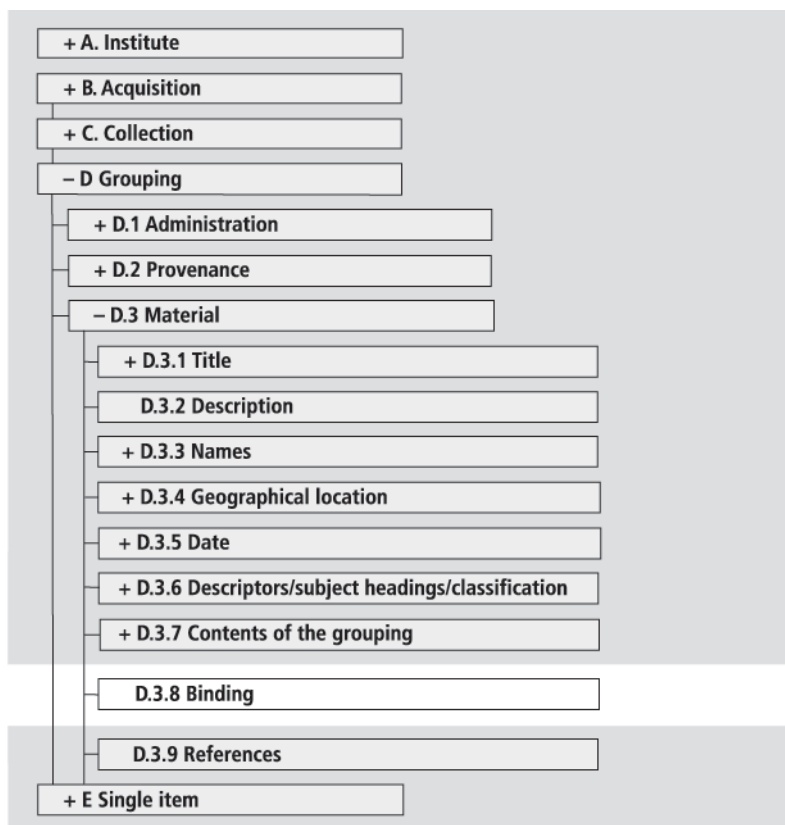
D.3.8. Binding

Definition: cover made of different materials to protect objects with book shape
Best practice: provide information about the quality and details of the binding
Comment: this element should only be used when the grouping is an album

D.3.9

+ A. Institute

+ B. Acquisition

+ C. Collection

– D Grouping

   + D.1 Administration

   + D.2 Provenance

   – D.3 Material

      + D.3.1 Title

      D.3.2 Description

      + D.3.3 Names

      + D.3.4 Geographical location

      + D.3.5 Date

      + D.3.6 Descriptors/subject headings/classification

      + D.3.7 Contents of the grouping

      D.3.8 Binding

      D.3.9 References

+ E Single item
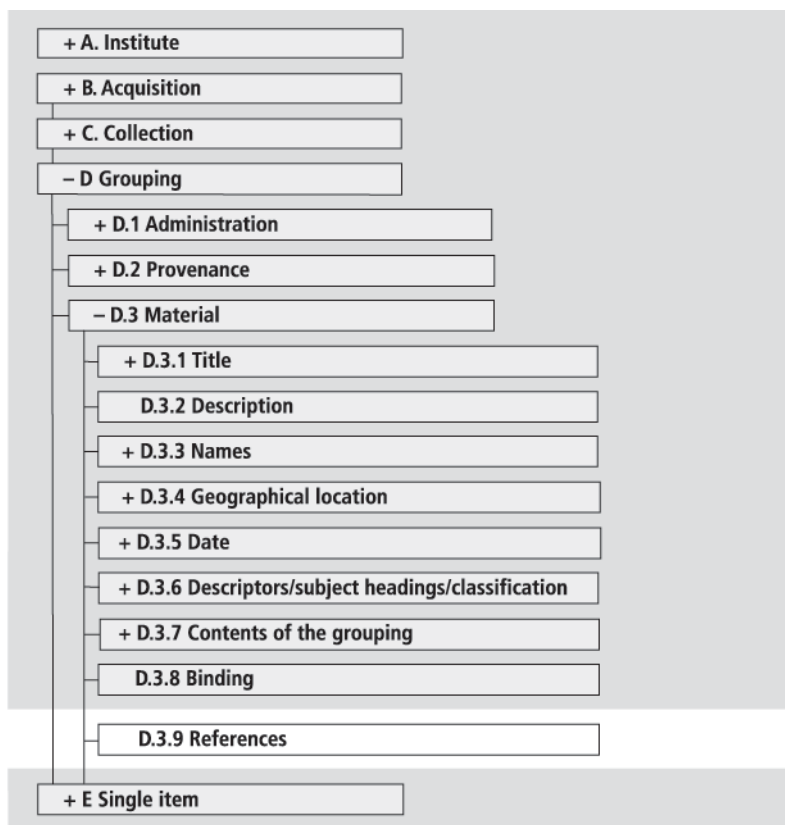
D.3.9. References

Definition: references to resources that provide information about the grouping
Best practice: describe in a standardized way references to relevant literature, websites, etc.
Example:
– Marga Altena, 'Charles Breijer' in: *Geschiedenis van de Nederlandse fotografie in monografiën en thema-artikelen*, Alphen aan den Rijn/Amsterdam 1984, no. 16
– Veronica Hekking and Flip Bool, *De illegale camera 1940-1945*, Naarden 1995
– Rik Suermondt, 'Indonesia in wording' in: *P/F, Vakblad voor fotografie en imaging*, 1995 2, pp. 51-58
Comment: this element may be used to provide an annotated bibliography.

III. Elements

E. Single item

Within the SEPIADES hierarchy the single item level is the lowest, most detailed level. On the single item level a distinction is made between the 'visual' and the 'physical' image. Basically the 'visual image' is the image that you can see, in other words the scene that is depicted. Of course there would not be an image if there was not a physical matter that could display it: a photograph, a negative, a slide, a digital image, etc. These physical manifestations are called 'physical images'. Every description on the single item refers to a 'visual' image and at least one 'physical'image.

In the physical description of the single item a distinction has been made between 'photograph' and 'digital photo file'. A digital file is not visible in the same way that a digitally produced print, negative or transparancy is. It is visible only through different mediums and dependent on the settings and conditions (also computer and screen) of the medium that presents it. Although strictly speaking a digital image is not physical, when it is stored as a file, the software and hardware requirements provide technical information, that is as important to register as for instance photographic technique in case of photographic prints.

The elements for Single item include the following categories
    E.1. Administration
    E.2. Provenance
    E.3. Material

E.1.1.

- + A. Institute
- + B. Acquisition
- + C. Collection
- + D. Grouping
- – E. Single item
  - – E.1 Administration
    - E.1.1 Registration data of the record
      - E.1.1.1 Date of the registration
      - E.1.1.2 Time of the registration
      - E.1.1.3 Cataloguer
      - E.1.1.4 Status of the record
    - + E.1.2 Reference code
    - + E.1.4 Location
    - + E.1.3 Access restrictions
    - + E.1.5 Copyright
    - + E.1.6 Relationships
    - + E.1.7 References
  - + E.2 Provenance
  - + E.3 Material

E.1.1. Registration data of the record

E.1.1.1. DATE OF THE REGISTRATION [R]

Definition: local date when catalogue entry or update is made in catalogue
Best practice: record local date according to ISO 8601 standard, according to YYYY-MM-DD structure
Example: 2002-12-29
Comment: see for more information: W3C note on use of ISO 8601 at http://www.w3.org/TR/1998/NOTE-datetime-19980827

E.1.1.2. TIME OF THE REGISTRATION [R]

Definition: time when catalogue entry or update is made in catalogue
Best practice: record local time according to ISO 8601 standard, according to hh:mm:ss structure
Example: 22:20:13
Comment: see for more information: W3C note on use of ISO 8601 at http://www.w3.org/TR/1998/NOTE-datetime-19980827. This element could be relevant for database maintenance, e.g. in order to make corrections.

E.1.1.3. CATALOGUER [R]

Definition: name or code of cataloguer
Best practice: record name or code of cataloguer
Example: Smith, John
Comment: a code can be used in order to protect the privacy of a cataloguer

E.1.1.4. STATUS OF THE RECORD [R]

Definition: status of registered data in relation to distribution
Best practice: choose between 'approved' or 'not approved'
Example: use this element when you want to check a cataloguing entry or update before it is made available to the public.

Comment: repeatable as a group

E.1.2

+ A. Institute
+ B. Acquisition
+ C. Collection
+ D. Grouping
– E. Single item
   – E.1 Administration
      + E.1.1 Registration data of the record
      – E.1.2 Reference code
         E.1.2.1 Main reference code
         E.1.2.2 Other reference code
            E.1.2.2.1 Other reference code
            E.1.2.2.2 Other reference code - specification
      + E.1.3 Access restrictions
      + E.1.4 Location
      + E.1.5 Copyright
      + E.1.6 Relationships
      + E.1.7 References
   + E.2 Provenance
   + E.3 Material
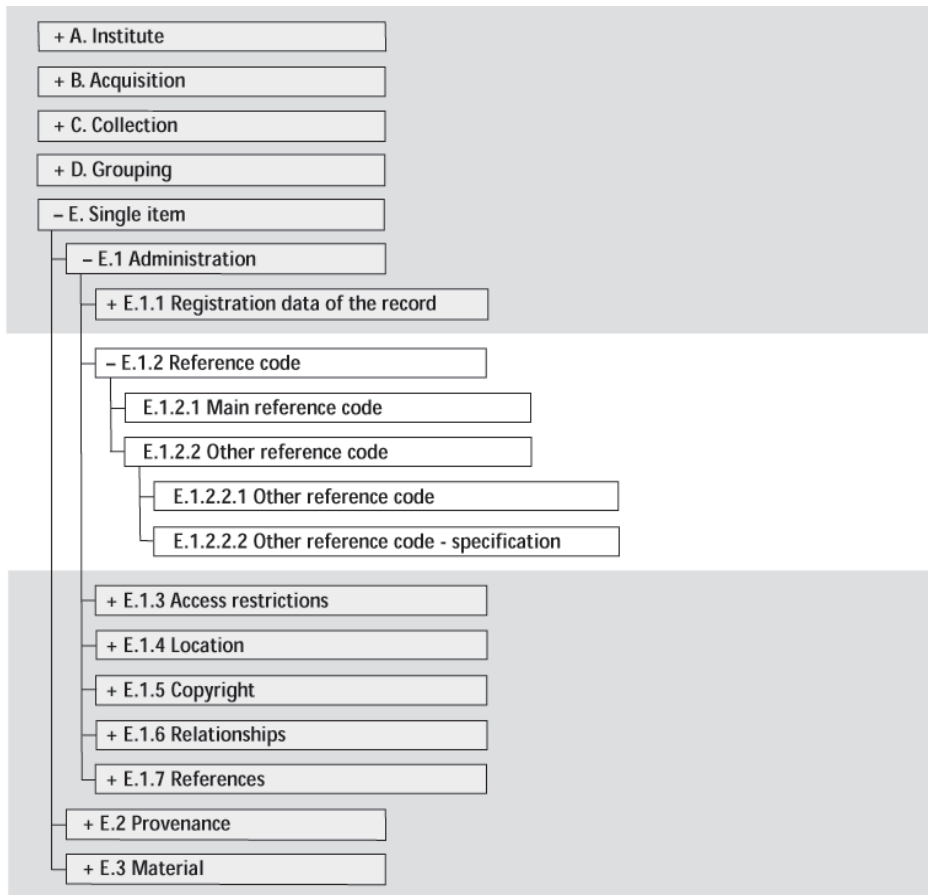
E.1.2. Reference code

E.1.2.1. MAIN REFERENCE CODE

Definition: main unique code of the physical image
Best practice: record the main code of the physical image. This code has to be unique.
Example: 45453ab
Comment: in case of a digital file, a unique identifier within the local system may be considered as the main reference code. This may be for instance the file name, including extension. It is recommended to follow NISO Z39. 87/ AIM 20-2002, see *Data Dictionary - Technical Metadata for Digital Still Images*, Draft Standard for Trial Use, released June 1, 2002, p.12, 6.2.1. Image Identifier URL: <http://www.niso.org/standards/resources/Z39_87_trial_use.pdf>

E.1.2.2. OTHER REFERENCE CODES

E.1.2.2.1. Other reference code [R]
Definition: other code of the physical image
Best practice: record the other code of the physical image.
Example: 454eee3ab

E.1.2.2.2. Other reference code – specification [R]
Definition: description of other code of the physical image
Best practice: specify code mentioned under E.1.2.2.1.
Example: code given by photographer

Comment: E.1.2.2.1. and E.1.2.2.2. are repeatable as a group

E.1.3
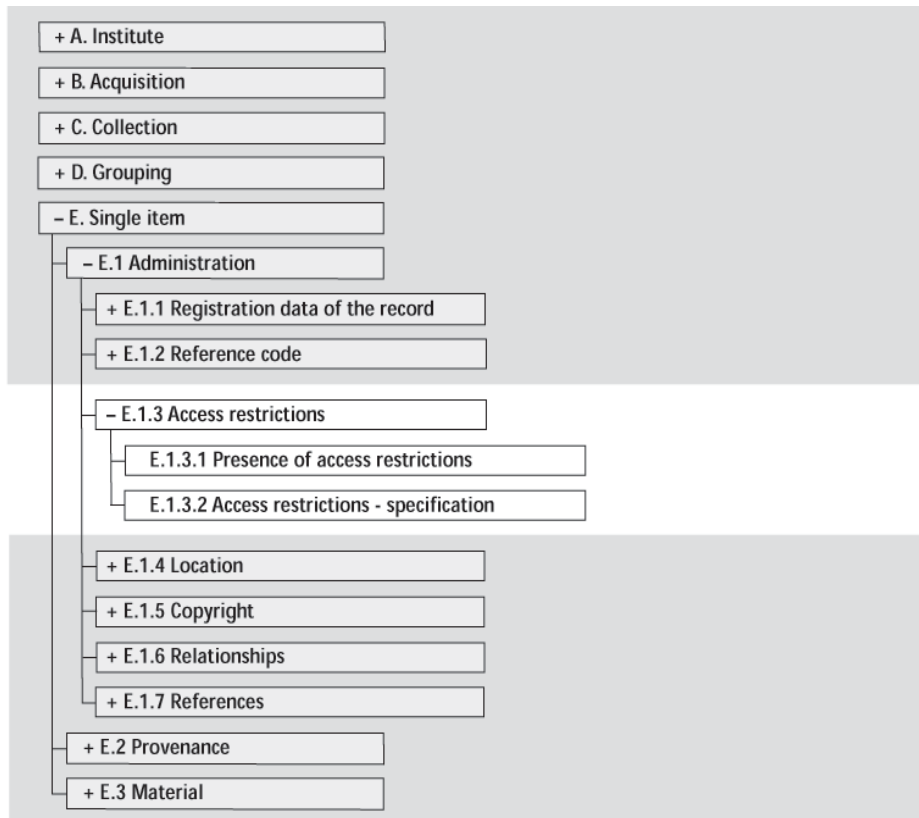
+ A. Institute

+ B. Acquisition

+ C. Collection

+ D. Grouping

– E. Single item

    – E.1 Administration

        + E.1.1 Registration data of the record

        + E.1.2 Reference code

        – E.1.3 Access restrictions

            E.1.3.1 Presence of access restrictions

            E.1.3.2 Access restrictions - specification

        + E.1.4 Location

        + E.1.5 Copyright

        + E.1.6 Relationships

        + E.1.7 References

    + E.2 Provenance

    + E.3 Material

E.1.3. Access restrictions

E.1.3.1. PRESENCE OF ACCESS RESTRICTIONS

Definition: access restrictions in relation to the institute's rights concerning a physical image
Best practice: choose between 'yes' or 'no', default should be 'no'

E.1.3.2. ACCESS RESTRICTIONS - SPECIFICATION

Definition: specification of access restrictions in relation to the institute's rights concerning a physical image
Best practice: describe access restrictions
Examples:
– not to show until...
– not to copy (until...)
– copies only for research and preservation purposes (until ...)
– not to publish (until...)
– not to show on the internet (until...)
Comment: this element may include information about restrictions as a result of privacy regulations, etc.

E.1.4
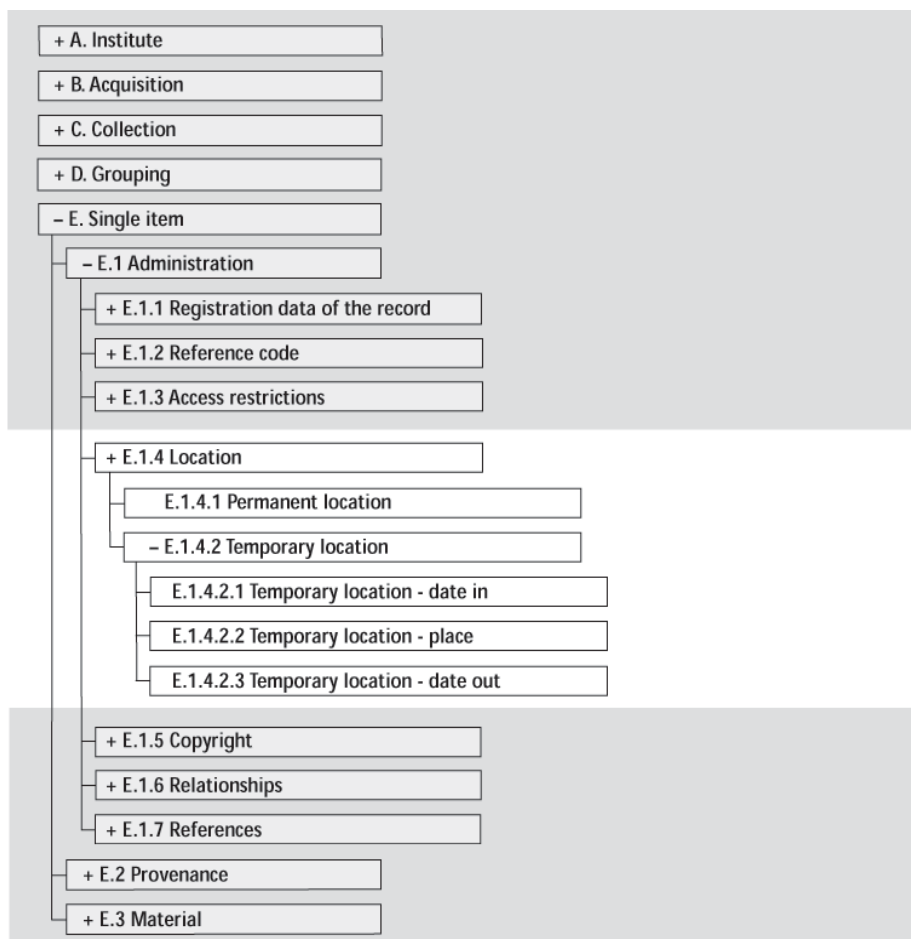
+ A. Institute

+ B. Acquisition

+ C. Collection

+ D. Grouping

– E. Single item

    – E.1 Administration

        + E.1.1 Registration data of the record

        + E.1.2 Reference code

        + E.1.3 Access restrictions

        + E.1.4 Location

            E.1.4.1 Permanent location

            – E.1.4.2 Temporary location

                E.1.4.2.1 Temporary location - date in

                E.1.4.2.2 Temporary location - place

                E.1.4.2.3 Temporary location - date out

        + E.1.5 Copyright

        + E.1.6 Relationships

        + E.1.7 References

    + E.2 Provenance

    + E.3 Material

E.1.4. Location

E.1.4.1. PERMANENT LOCATION

Definition: reference to the permanent physical location of the physical object
Best practice: record an unambiguous reference to the permanent physical location of the physical object
Example: building 2/ storage room 12/ shelves F6-F10

E.1.4.2 TEMPORARY LOCATION

E.1.4.2.1. Temporary location – date in [R]
Definition: local date when physical object has been stored in temporary location
Best practice: record local date according to ISO 8601 standard, according to YYYY-MM-DD structure
Example: 2002-12-29

E.1.4.2.2. Temporary location – place [R]
Definition: temporary location where physical object has been stored
Best practice: indicate in short the temporary location
Example: building 2/ storage room 12/ shelves F6-F10

E.1.4.2.3. Temporary location – date out [R]
Definition: local date when physical object has been taken out of temporary location and placed (back) to the permanent location
Best practice: record local date according to ISO 8601 standard, according to YYYY-MM-DD structure
Example: 2002-12-29

Comment: E.1.4.2.1., E.1.4.2.2. and E.1.4.2.3. are repeatable as a group

E.1.5

+ A. Institute

+ B. Acquisition

+ C. Collection

+ D. Grouping

– E. Single item

　　– E.1 Administration

　　　　+ E.1.1 Registration data of the record

　　　　+ E.1.2 Reference code

　　　　+ E.1.3 Access restrictions

　　　　+ E.1.4 Location

　　　　+ E.1.5 Copyright

　　　　　　E.1.5.1 Presence of copyright

　　　　　　E.1.5.2 Copyright specification

　　　　　　E.1.5.3 Copyright holder

　　　　　　　　E.1.5.3.1 Copyright holder name

　　　　　　　　E.1.5.3.2 Copyright holder name - type

　　　　　　　　E.1.5.3.3 Copyright holder name - function

　　　　　　　　E.1.5.3.4 Copyright holder name - contact information

　　　　+ E.1.6 Relationships

　　　　+ E.1.7 References

　　+ E.2 Provenance

　　+ E.3 Material

E.1.5. Copyright

E.1.5.1. PRESENCE OF COPYRIGHT

Definition: presence of copyrights in relation to visual image
Best practice: choose between 'yes' and 'no'

E.1.5.2. COPYRIGHT SPECIFICATION

Definition: description of the copyrights in relation to the visual image
Best practice: describe in short general information about the copyrights
Example: The copyright of this image, photographed by J. Jones, was assigned to the
National Museum by W. Smith, who was his employer at that time

E.1.5.3 COPYRIGHT HOLDER

E.1.5.3.1. Copyright holder – name [R]
Definition: the owner(s) of the rights of the collection who has the exclusive, legally secured
right to reproduce, publish, and sell the visual image.
Best practice: provide the name of the person or entity that holds the copyright
Example: John Rylands University Library of Manchester

E.1.5.3.2. Copyright holder name – type [R]
Definition: type of name
Best practice: provide information about the kind of name
Example: person, organization, photo agency, etc.

E.1.5.3.3. Copyright holder name – function [R]
Definition: the function of this person or entity
Best practice: always choose 'copyright holder'

E.1.5.3.4. Copyright holder name – contact information [R]
Definition: contact information of this person or entity
Best practice: include all relevant contact information like for instance telephone number,
email, visiting and/or postal address etc.

Comment: E.1.5.3.1., E.1.5.3.2., E.1.5.3.3. and E.1.5.3.4. are repeatable as a group

E.1.6
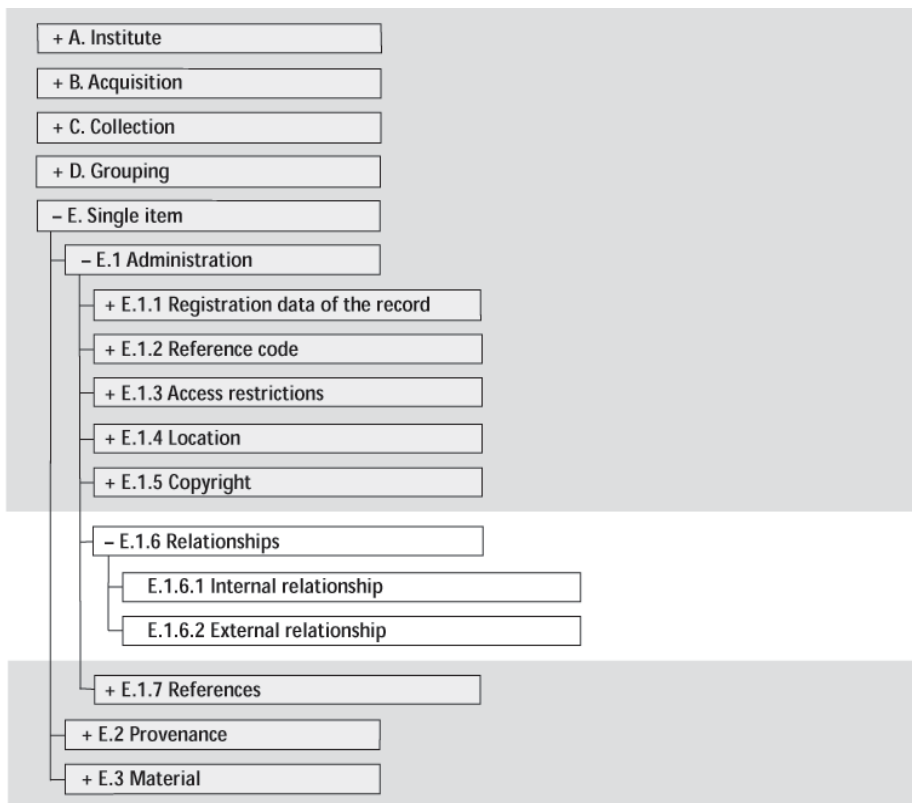
```
+ A. Institute
+ B. Acquisition
+ C. Collection
+ D. Grouping
– E. Single item
    – E.1 Administration
        + E.1.1 Registration data of the record
        + E.1.2 Reference code
        + E.1.3 Access restrictions
        + E.1.4 Location
        + E.1.5 Copyright
        – E.1.6 Relationships
            E.1.6.1 Internal relationship
            E.1.6.2 External relationship
        + E.1.7 References
    + E.2 Provenance
    + E.3 Material
```

E.1.6. Relationships

E.1.6.1. INTERNAL RELATIONSHIP [R]

Definition: specification of the relationship between the physical image and other physical images within the institute
Best practice: choose 'related to', combined with name and/or number of related part(s)
Example:
Related to 'same sort of photograph in grouping 2'

E.1.6.2. EXTERNAL RELATIONSHIP [R]

Definition: specification of the relationship between the physical image and other physical images outside the institute
Best practice: provide title or main reference code of physical image and name of institute
Example:
Related to negative 123c at Royal Library of Denmark

E.1.7

+ A. Institute

+ B. Acquisition

+ C. Collection

+ D. Grouping

– E. Single item

  – E.1 Administration

    + E.1.1 Registration data of the record

    + E.1.2 Reference code

    + E.1.3 Access restrictions

    + E.1.4 Location

    + E.1.5 Copyright

    – E.1.6 Relationships

    + E.1.7 References

  + E.2 Provenance

  + E.3 Material

E.1.7. References

Definition: references to resources that provide information about the physical image
Best practice: describe in a standardized way references to relevant literature, websites, etc.
Example:
– Marga Altena, 'Charles Breijer' in: *Geschiedenis van de Nederlandse fotografie in monografiën en thema-artikelen*, Alphen aan den Rijn/Amsterdam 1984, no. 16
– Veronica Hekking and Flip Bool, *De illegale camera 1940-1945*, Naarden 1995
– Rik Suermondt, 'Indonesia in wording' in: *P/F, Vakblad voor fotografie en imaging*, 1995 2, pp. 51-58
Comment: this element can be used to provide an annotated bibliography.

E.2.1

```
+ A. Institute
+ B. Acquisition
+ C. Collection
+ D. Grouping
− E. Single item
    + E.1 Administration
    − E.2 Provenance
        − E.2.1 Person or entity responsible for creation
            E.2.1.1 Name
            E.2.1.2 Name - type
            E.2.1.3 Name - function
        E.2.2 History of the physical image
+ E.3 Material
```
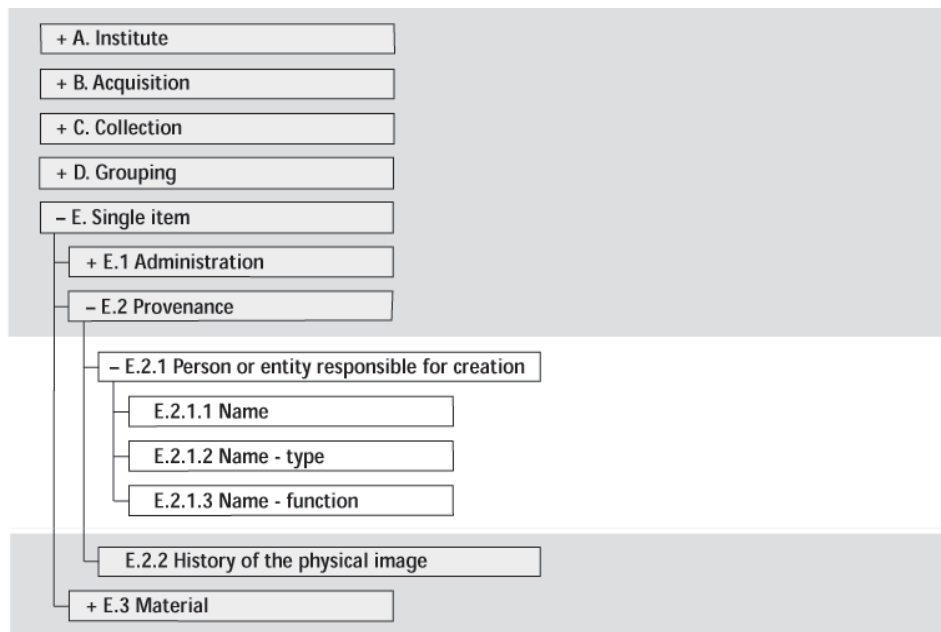
E.2. Provenance

E.2.1. Person or entity responsible for creation of physical image

E.2.1.1. NAME [R]

Definition: individual or entity primarily responsible for the creation of the physical image
Best practice: record the name of the individual (photographer, etc.) or entity (agency, organization, etc.) that created the physical image, according to a fixed structure like e.g. surname, initials and, in case of organization, the name of the organization
Example: Jones, J.
Brussels Photo Agency
National Library of Spain

E.2.1.2. NAME – TYPE [R]

Definition: type of name
Best practice: provide information about the kind of name
Example: person, organization, photo agency, etc.

E.2.1.3. NAME – FUNCTION [R]

Definition: the function of this person or entity
Best practice: default value 'photographer'

Comment: E.2.1.1., E.2.1.2. and E.2.1.3. are repeatable as group. Biographies of the names can also be included. They may either be made by the cataloguer or derived from a standard source, like e.g. the *Union List of Artist Names* (ULAN), URL: <http://www.getty.edu/research/tools/vocabulary/ulan>, the *International Standard Archival Authority Record* (Corporate Bodies, Persons and Families), URL: <http://www.hmc.gov.uk/icacds/eng/standardsISAAR2.htm> or from a database of the institute.

E.2.2

+ A. Institute

+ B. Acquisition

+ C. Collection

+ D. Grouping

– E. Single item

   + E.1 Administration

   – E.2 Provenance

      + E.2.1 Person or entity responsible for creation

      E.2.2 History of the physical image
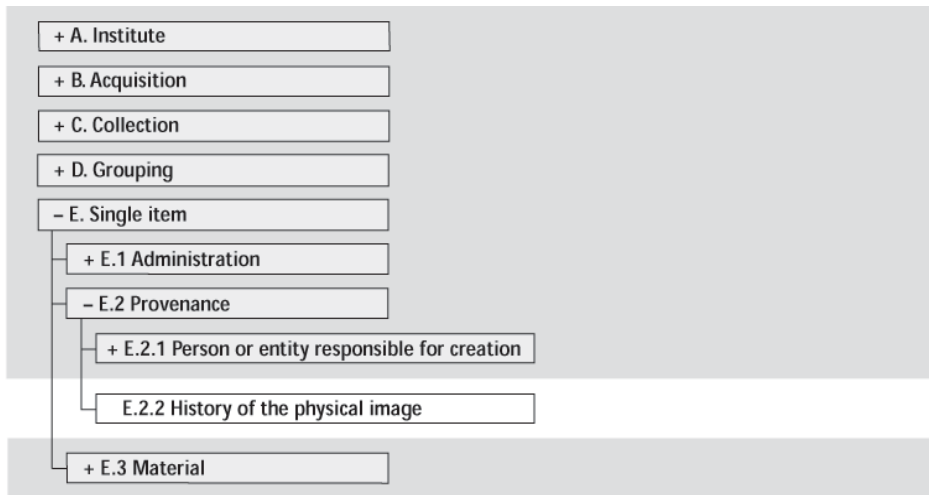
   + E.3 Material

E.2.2. History of the physical image

Definition: a history of, or biographical details on, the physical image and/or creator to place the material into context.
Best practice: provide detailed information about the life cycle of the physical image, its creator, background information, etc.

E.3.1.1

+ A. Institute
+ B. Acquisition
+ C. Collection
+ D. Grouping
− E. Single item
   + E.1 Administration
   + E.2 Provenance
   − E.3 Material
      − E.3.1 Visual content
         − E.3.1.1 Title
            E.3.1.1.1 Formal title
            E.3.1.1.2 Other title
               E.3.1.1.2.1 Other title
               E.3.1.1.2.2 Specification of the type and source
         E.3.1.2 Description/caption
         E.3.1.3 Names
         + E.3.1.4 Geographical location
         + E.3.1.5 Date
         + E.3.1.6 Descriptors/subject headings/classification
      + E.3.2 Physical description
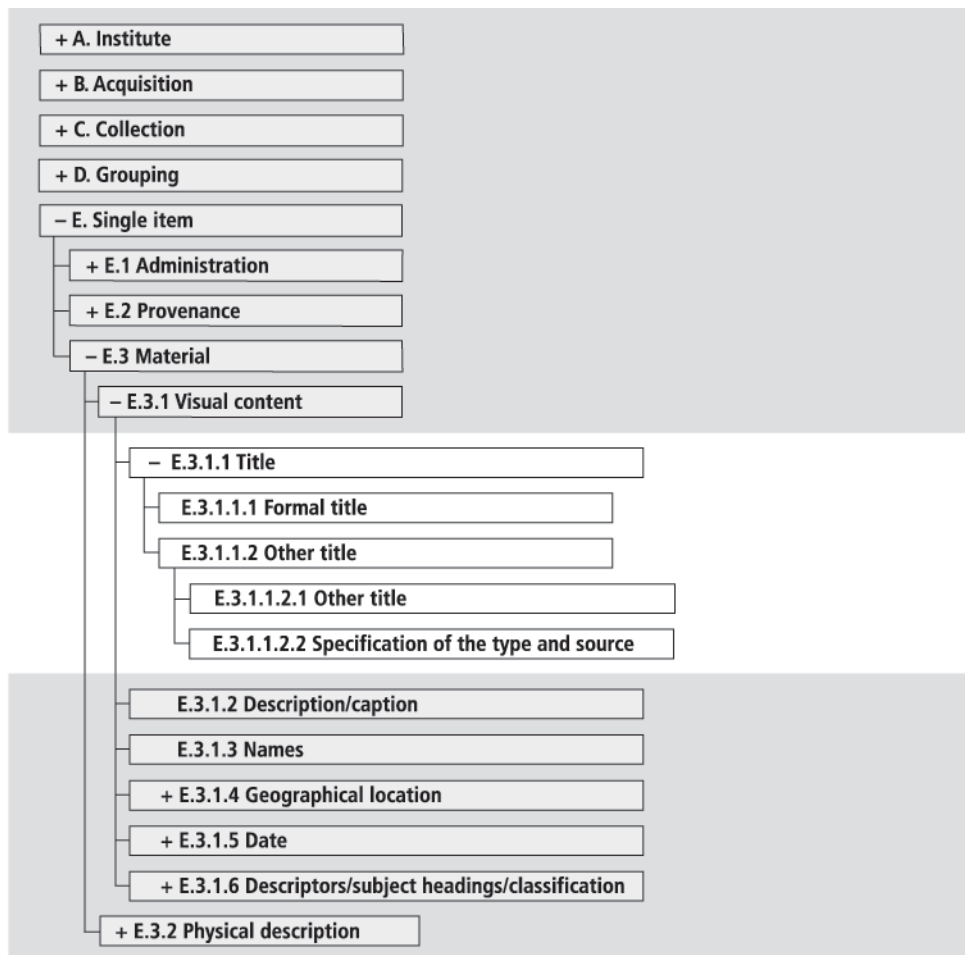
E.3. Material

E.3.1. Visual content

E.3.1.1. TITLE

E.3.1.1.1. Formal title
Definition: name that has been given by the creator of the visual image
Best practice: record the title of the visual image
Example: Amsterdam in autumn
Comment: do not insert quotation marks

E.3.1.1.2. Other titles

E.3.1.1.2.1. Other title [R]

Definition: other title that has been given to the visual image by the publisher, cataloguer, reseacher or others
Best practice: record the other title of the visual image
Example: Baker Street

E.3.1.1.2.2. Specification of the type and source of other title

Definition: description of other title given to the visual image by publisher, cataloguer, reseacher or others
Best practice: provide a short description of the other title
Example: invented title, previous title, working title etc. given by previous owner
Comment: when creating an invented title it is recommended to provide a short and descriptive text according to homogeneous rules, containing:
– who: persons, animals, things
– what: actions, conditions
– where: geographical or architectural space
– when: seasons and time of day, stages of life (childhood, youth, adulthood, old age, etc.)

Comment: E.3.1.1.2.1. and E.3.1.1.2.2. are repeatable as a group

E.3.1.2

```
+ A. Institute
+ B. Acquisition
+ C. Collection
+ D. Grouping
– E. Single item
    + E.1 Administration
    – E.2 Provenance
    + E.3 Material
        + E.3.1 Visual content
            +  E.3.1.1 Title
            E.3.1.2 Description/caption

            + E.3.1.3 Names
            + E.3.1.4 Geographical location
            + E.3.1.5 Date
            + E.3.1.6 Descriptors/subject headings/classification
        + E.3.2 Physical description
```
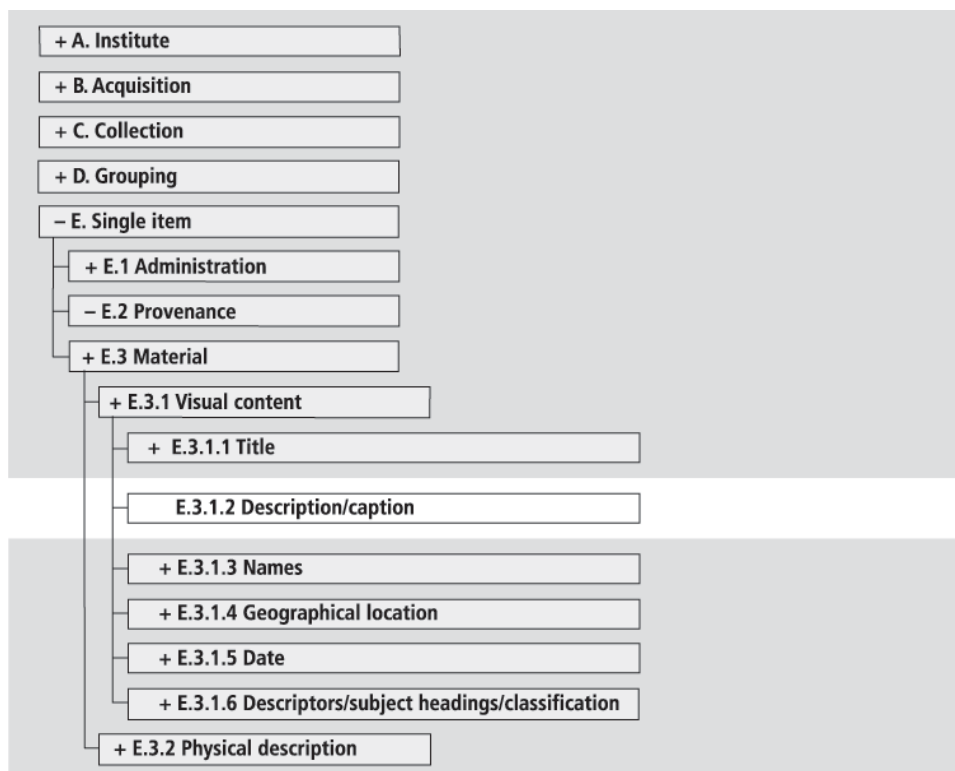
E.3.1.2. DESCRIPTION/CAPTION

Definition: description in a narrative form focusing on what the visual image is about
Best practice: provide a narrative description about the visual image. Include information about 'who, what, where and when', especially whenever a classification scheme is not used.
Example: A pressman supervising a printer apprentice setting the sheets to the new German rapid printing machine in Uusi, kirjapaino pressing company in Kuopio 1900.
Comment: provide information about:
– who: persons, animals, and things
– what: events
– where: geographical or architectural space
– when: linear time, dates or periods
This information can be gained from secondary sources like e.g. recommended literature. Include sources of information, if relevant. Words not used in the 'descriptors/subject headings/classification' element (3.1.6) can be used in this element, with a view to a possible free-text search of the user.

E.3.1.3

+ A. Institute

+ B. Acquisition

+ C. Collection

+ D. Grouping

– E. Single item

   + E.1 Administration

   + E.2 Provenance

   – E.3 Material

      – E.3.1 Visual content

         + E.3.1.1 Title

         E.3.1.2 Description/caption

         – E.3.1.3 Names

            E.3.1.3.1 Proper name

            E.3.1.3.2 Name - type

            E.3.1.3.3 Name - function

         + E.3.1.4 Geographical location

         + E.3.1.5 Date

         + E.3.1.6 Descriptors/subject headings/classification

      + E.3.2 Physical description
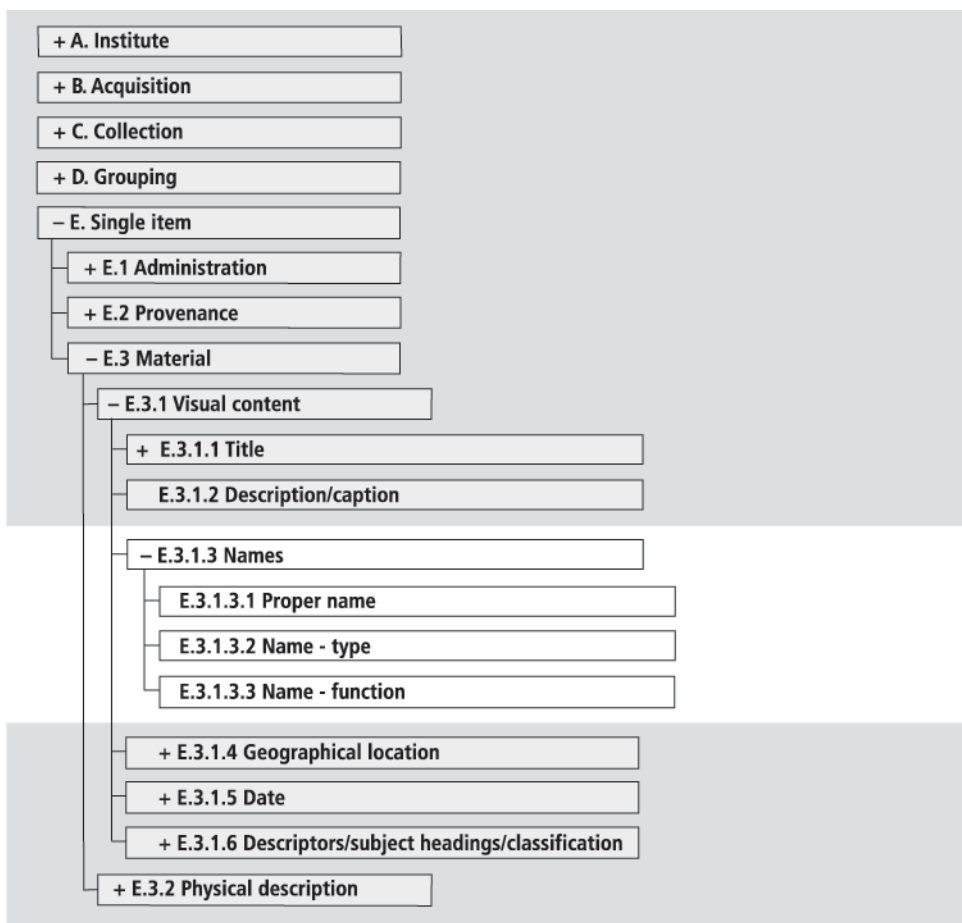
E.3.1.3. NAMES

E.3.1.3.1. Proper name [R]
Definition: proper name of individual or entity related to the visual image
Best practice: record the name of the individual or entity related to the visual image
Example:
a. Jones, J.
b. Mona Lisa
c. Titanic
d. Pluto

E.3.1.3.2. Name – type [R]
Definition: type of name
Best practice: choose from an authority list containing these terms:
– Animal
– Corporation
– Person (default value)
– Object with proper name
– Work of art
– Other, namely...
Example:
a. Person
b. Person
c. Object with proper name
d. Animal

E.3.1.3.3. Name – function [R]
Definition: the function of this name
Best practice: choose the function of the name from an authority list containing these terms:
– Assistant photographer
– Copyist
– Curator
– Creator of archive
– Creator of depicted image
– Depicted
– Owner
– Holder of rights
– Informer
– Previous owner
– Related
– Retoucher
– Scanner operator
– Other, namely...
Example:
a. Assistant photographer
b. Depicted
c. Depicted
d. Depicted
Comment: biographies of these names could also be included. They could either be made by the cataloguer or derived from a standard source, like e.g. the *Union List of Artist Names* (ULAN), URL: <http://www.getty.edu/research/tools/vocabulary/ulan/>, the *International Standard Archival Authority Record* (Corporate Bodies, Persons and Families), URL: <http://www.hmc.gov.uk/icacds/eng/standardsISAAR2.htm> or from an internal database within the institute.

Comment: E.3.1.3.1., E.3.1.3.2. and E.3.1.3.3. are repeatable as a group.

E.3.1.4

+ A. Institute

+ B. Acquisition

+ C. Collection

+ D. Grouping

– E. Single item

    + E.1 Administration

    + E.2 Provenance

    + E.3 Material

        – E.3.1 Visual content

            + E.3.1.1 Title

            E.3.1.2 Description/caption

            + E.3.1.3 Names

            – E.3.1.4 Geographical location

                E.3.1.4.1 Geographical location

                E.3.1.4.2 Geographical location - specification

                E.3.1.4.3 Geographical location - role

                E.3.1.4.4 Geographical location - additional information

            + E.3.1.5 Date

            + E.3.1.6 Descriptors/subject headings/classification

        + E.3.2 Physical description

E.3.1.4. GEOGRAPHICAL LOCATION

E.3.1.4.1. Geographical location [R]
Definition: geographical location related to/depicted on visual image
Best practice: record the name of the geographical location.
Example:
a. South America
b. India
c. Balkans
d. Friesland
e. Montpellier
f. Baker Street
g. Mount Everest

E.3.1.4.2. Geographical location – specification [R]
Definition: specification of geographical location
Best practice: specify the geographical location mentioned under E.3.1.4.1.
Example:
a. continent
b. nation
c. region
d. province
e. inhabited place
f. street
g. natural site

E.3.1.4.3. Geographical location – role [R]
Definition: specification of role of geographical location mentioned under E.3.1.4.1.
Best practice: choose between 'related' or 'depicted'
Example:
A photograph of an ancient Greek bowl can have Greece as a 'related' geographical location
An aerial photograph of Greece would make it a 'depicted' geographical location.
For the names of geographical locations it is highly recommended to use controlled lists.

E.3.1.4.4. Geographical location – additional information [R]
Definition: additional information about the geographical location mentioned under E.3.1.4.1.
Best practice: use this element e.g. to link to a thesaurus of synonyms
Comment: for the names of geographical locations it is highly recommended to use controlled lists. When dealing with a geographical location that has had more than one name in time (like. St Petersburg), it is recommended to use a thesaurus that could help to include synonyms of geographical locations (e.g. Petrograd, Leningrad, etc.). Getty's *Thesaurus of Geographical Names* (TGN, URL: <http://www.getty.edu/research/tools/vocabulary/tgn/>) may be useful. Use E.3.1.4.4. to link to a thesaurus.

Comment: E.3.1.4.1., E.3.1.4.2., E.3.1.4.3. and E.3.1.4.4. are repeatable as a group.

E.3.1.5

```
+ A. Institute
+ B. Acquisition
+ C. Collection
+ D. Grouping
– E. Single item
    + E.1 Administration
    + E.2 Provenance
    – E.3 Material
        – E.3.1 Visual content
            + E.3.1.1 Title
            E.3.1.2 Description/caption
            + E.3.1.3 Names
            + E.3.1.4 Geographical location

            – E.3.1.5 Date
                E.3.1.5.1 Date
                E.3.1.5.2 Time span from
                E.3.1.5.3 Time span to
                E.3.1.5.4 Date - status
                E.3.1.5.5 Date - specification

            + E.3.1.6 Descriptors/subject headings/classification
        + E.3.2 Physical description
```

E.3.1.5. DATE

E.3.1.5.1. Date [R]
Definition: local date when visual image was published and/or exposed
Best practice: record local date according to ISO 8601 standard, according to YYYY-MM-DD structure
Example: 2002-12-29
Comment: see for more information: W3C note on use of ISO 8601 at: http://www.w3.org/TR/1998/NOTE-datetime-19980827

E.3.1.5.2. Time span from [R]
Definition: local date when visual image was published and/or exposed
Best practice: record earliest local date according to ISO 8601 standard, according to YYYY-MM-DD structure
Example: 2002-12-29
Comment: see for more information: W3C note on use of ISO 8601 at: http://www.w3.org/TR/1998/NOTE-datetime-19980827

E.3.1.5.3. Time span to [R]
Definition: local date when visual image was published and/or exposed
Best practice: record most recent local date according to ISO 8601 standard, according to YYYY-MM-DD structure
Example: 2002-12-29
Comment: see for more information: W3C note on use of ISO 8601 at: http://www.w3.org/TR/1998/NOTE-datetime-19980827

E.3.1.5.4. Date – status [R]
Definition: status of date
Best practice: choose between 'exact' or 'approximately'

E.3.1.5.5. Date – specification [R]
Definition: specification of date
Best practice: choose between 'exposure date (default)' or 'publishing date'

Comment: E.3.1.5.1., E.3.1.5.2., E.3.1.5.3, E.3.1.5.4. and E.3.1.5.5. are repeatable as a group

E.3.1.6

- + A. Institute
- + B. Acquisition
- + C. Collection
- + D. Grouping
- − E. Single item
  - + E.1 Administration
  - − E.2 Provenance
  - + E.3 Material
    - + E.3.1 Visual content
      - + E.3.1.1 Title
      - E.3.1.2 Description/caption
      - + E.3.1.3 Names
      - + E.3.1.4 Geographical location
      - + E.3.1.5 Date
      - − E.3.1.6 Descriptors/subject headings/classification
        - − E.3.1.6.1 Descriptors/subject headings
          - E.3.1.6.1.1 Descriptors/subject headings
          - E.3.1.6.1.2 Descriptors/subject headings - specification
        - − E.3.1.6.2 Classification terms
          - E.3.1.6.2.1 Classification terms
          - E.3.1.6.2.2 Classification terms - specification
    - + E.3.2 Physical description

E.3.1.6. DESCRIPTORS/SUBJECT HEADINGS/CLASSIFICATION

E.3.1.6.1. Descriptors/subject headings

E.3.1.6.1.1. Descriptors/subject headings [R]

Definition: term to indicate what is on the visual image
Best practice: choose terms from a controlled list

E.3.1.6.1.2. Descriptors/subject headings – specification [R]

Definition: specification of term to indicate what is on the visual image
Best practice: provide name of descriptor/subject headings scheme used
Comment: local, controlled lists are highly recommended. It is advised to control the descriptors/subject headings by sticking to firm rules.

Apart from local lists you could also use existing thesauri like the *Thesaurus for Graphic Materials*, available at URL: <http://lcweb.loc.gov/rr/print/tgm2/downloadtgm2.html>, Getty's *Art and Architecture Thesaurus* (see URL: <http://www.getty.edu/research/tools/vocabulary/aat/>) or local/national thesauri/systems (see e.g. URL: <http://www.darmstadt.gmd.de/~lutes/thesauri.html> for an overview of thesauri available). Read 'Thesaurus principles and practice' by L.Will (Willpower Information, 1992) at URL: <http://www.willpower.demon.co.uk/thesprin.htm> for the basic requirements when designing a thesaurus of your own.

Comment: E.3.1.6.1.1. and E.3.1.6.1.2. are repeatable as a group

E.3.1.6.2. Classification terms

E.3.1.6.2.1. Classification terms [R]

Definition: specific term or code from a formal classification scheme that can be assigned to a work.[17]
Best practice: choose terms from a controlled list

E.3.1.6.2.2. Classification terms – specification [R]

Definition: specification of classification scheme where term or code under E.3.1.6.2.1. has been derived from.
Best practice: provide name or abbreviation of classification scheme used
Comment: it is recommended to use existing classification schemes.

Comment: E.3.1.6.2.1. and E.3.1.6.2.2. are repeatable as a group.

Note that there is a difference in using classification terms and descriptors/subject headings. Classification puts the content to a wider context, while descriptors point out certain details in the image. Subject headings put those descriptors in a hierarchical order. A thesaurus is not a classification system, in thesauri you will find descriptors. Outline[18] and Iconclass[19] are classification tools which can be used to thematize images. For instance, in case of a picture of Bill Clinton's dog, a descriptor may be the breed of dog in plural 'poodles'. In a cultural-historical context the classification term can be 'pets', in a zoological collection it may be 'domestic animals', and in a photo classification 'animal photos'.

[17] Definition taken from *Categories for the Description of Works of Art* (CDWA) at URL: <http://www.getty.edu/research/institute/standards/cdwa/>
[18] *The memory of the photograph. Cataloguing and classification practices in the Nordic countries, the Baltic states and Russia (conference organized by The Finnish Museum of Photography, Helsinki, 7-10 September 2000)* Nord 2001:11 (Copenhagen 2001).
[19] URL: <http://www.iconclass.nl>

E.3.2.1

- + A. Institute
- + B. Acquisition
- + C. Collection
- + D. Grouping
- − E. Single item
  - + E.1 Administration
  - + E.2 Provenance
  - + E.3 Material
    - + E.3.1 Visual content
    - + E.3.2 Physical description
      - − E.3.2.1 Status
        - E.3.2.1.1 Status
        - E.3.2.1.2 Status specification
        - E.3.2.1.3 Source
      - + E.3.2.2 Date of creation
      - + E.3.2.3 Inscriptions/signatures
      - + E.3.2.4 Photograph/digital photo file
      - E.3.2.5 References
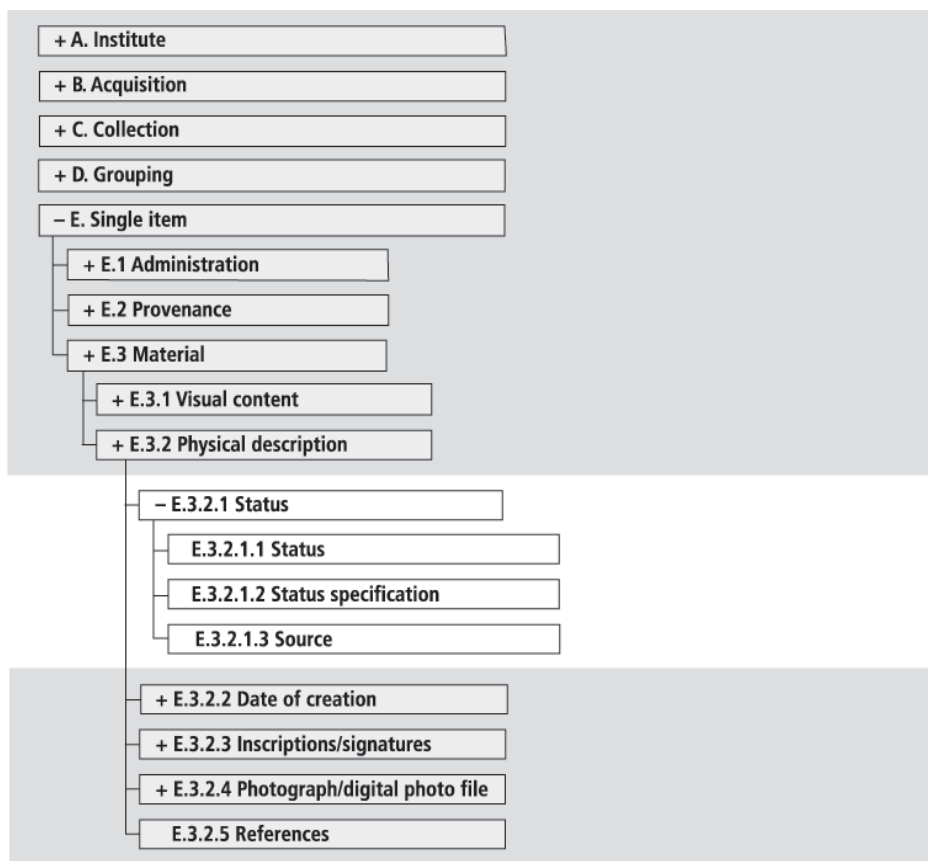
E.3.2. Physical description

Comment: note that all the elements in this part of the model should be repeated as a group for every physical manifestation ('physical image') of the visual image described under E.3.1.

E.3.2.1. STATUS

E.3.2.1.1. Status
Definition: status of physical image
Best practice: choose between 'original' or 'reproduction', the last referring to the copies that have been made from the originals after acquisition.
Comment: it can be relevant to make a terminology of reproductions as a sub-group: interpositive, master copy, etc. Such a list should be developed in each institute according to its specific needs.

E.3.2.1.2. Status specification
Definition: additional information about the status
Example: master negative from positive print made in the sixties
Comment: this element is only relevant when 'original' is selected (under E.3.2.1.1.)

E.3.2.1.3. Source
Definition: source for reproduction
Best practice: provide a (unique) reference number of source object and/or describe source object otherwise.
Example: NBR9802:00034. The source used is an interpositive from original negative.
Comment: this element is only relevant when 'reproduction' is selected (under E.3.2.1.1.)

E.3.2.2

```
+ A. Institute
+ B. Acquisition
+ C. Collection
+ D. Grouping
– E. Single item
    + E.1 Administration
    + E.2 Provenance
    – E.3 Material
        + E.3.1 Visual content
        – E.3.2 Physical description
            + E.3.2.1 Status

            – E.3.2.2 Date of creation
                E.3.2.2.1 Date
                E.3.2.2.2 Time span from
                E.3.2.2.3 Time span to
                E.3.2.2.4 Date - status
                E.3.2.2.5 Date - specification

            + E.3.2.3 Inscriptions/signatures
            + E.3.2.4 Photograph/digital photo file
            E.3.2.5 References
```
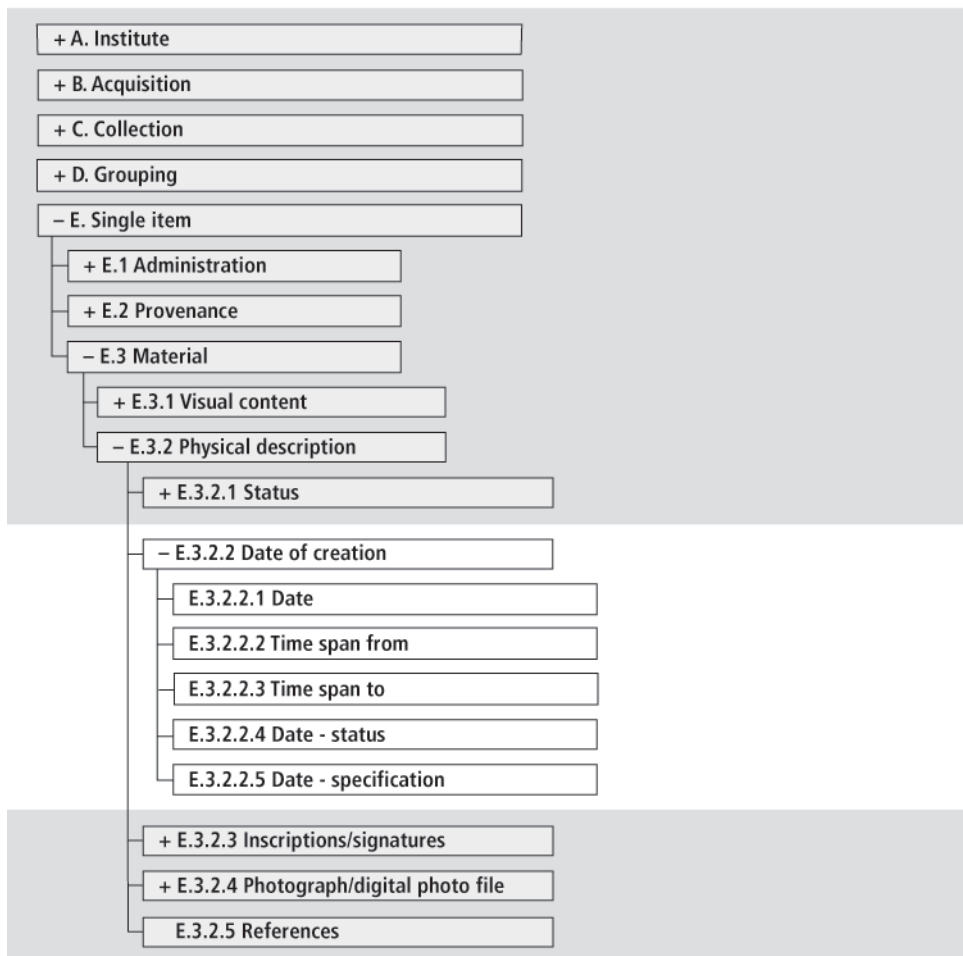
E.3.2.2. DATE OF CREATION

E.3.2.2.1. Date
Definition: local date when physical image was processed
Best practice: record local date according to ISO 8601 standard, according to YYYY-MM-DD structure
Example: 2002-12-29
Comment: see for more information: W3C note on use of ISO 8601 at: http://www.w3.org/TR/1998/NOTE-datetime-19980827. The default value here should be the publishing or exposure date mentioned under E.3.1.5

E.3.2.2.2. Time span from
Definition: local date when physical image was processed
Best practice: record earliest local date according to ISO 8601 standard, according to YYYY-MM-DD structure
Example: 2002-12-29
Comment: see for more information: W3C note on use of ISO 8601 at: http://www.w3.org/TR/1998/NOTE-datetime-19980827

E.3.2.2.3. Time span to
Definition: local date when physical image was processed
Best practice: record most recent local date according to ISO 8601 standard, according to YYYY-MM-DD structure
Example: 2002-12-29
Comment: see for more information: W3C note on use of ISO 8601 at: http://www.w3.org/TR/1998/NOTE-datetime-19980827

E.3.2.2.4. Date – status
Definition: status of date
Best practice: choose between 'exact' or 'approximately'

E.3.2.2.5. Date – specification
Definition: specification of date
Best practice: processing date (default)

E.3.2.3
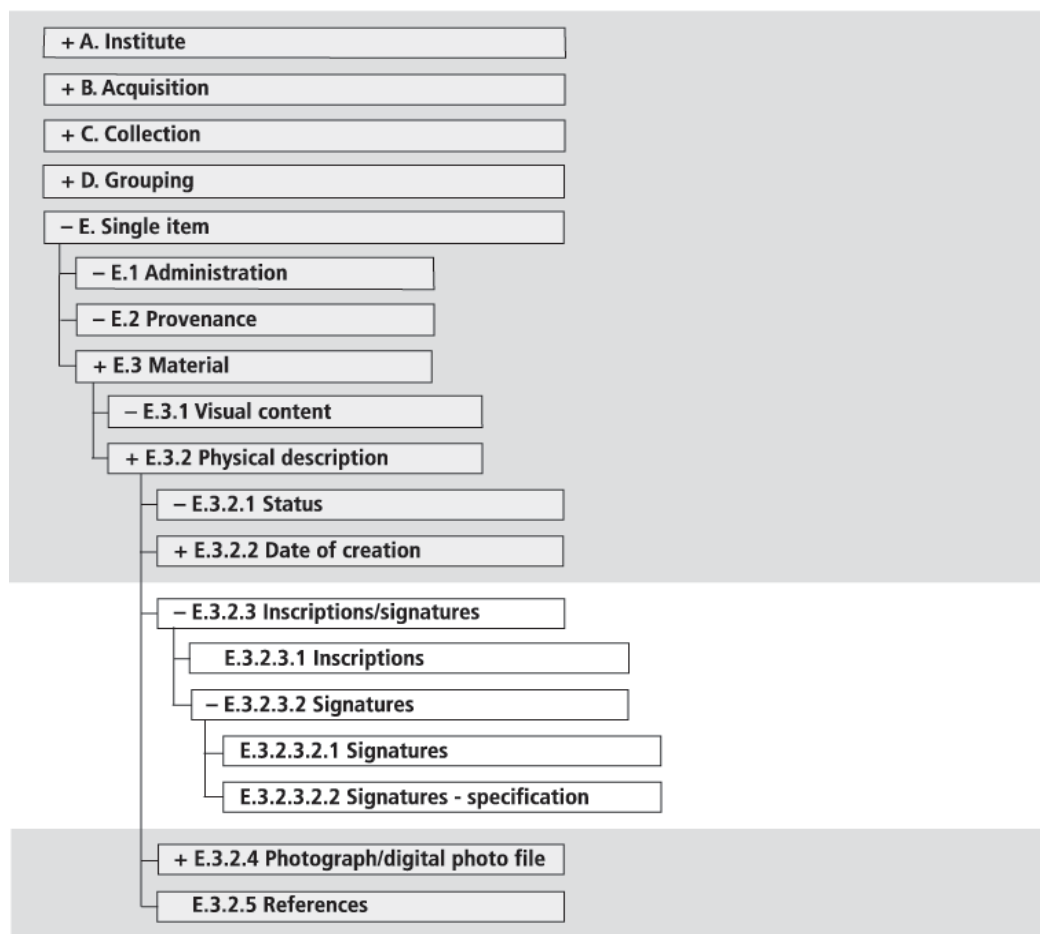
E.3.2.3. INSCRIPTIONS/SIGNATURES

E.3.2.3.1. Inscriptions
Definition: any text added to the physical image
Best practice: copy the exact text if it provides relevant, extra information. Otherwise just make a note. Indicate the place on the object where the inscription is situated.
Example: stamps, notes, marks, codes etc.
Comment: if there is a formal title on the object it should be mentioned both in the 'inscriptions' and 'title' elements.

E.3.2.3.2. Signatures

E.3.2.3.2.1. Signatures

Definition: presence of a signature on the physical image
Best practice: choose between 'yes' or 'no'

E.3.2.3.2.2. Signatures - specification

Definition: more information on signature mentioned under E.3.2.3.2.1.
Best practice: provide information about where the signature is situated, its origins, etc.

E.3.2.4.1.1

```
+ A. Institute
+ B. Acquisition
+ C. Collection
+ D. Grouping
– E. Single item
    + E.1 Administration
    + E.2 Provenance
    – E.3 Material
        + E.3.1 Visual content
        – E.3.2 Physical description
            + E.3.2.1 Status
            + E.3.2.2 Date of creation
            + E.3.2.3 Inscriptions/signatures
            – E.3.2.4 Photograph/digital photo file
                – E.3.2.4.1 Photograph
                    – E.3.2.4.1.1 Technical identification
                        E.3.2.4.1.1.1 Colour
                        E.3.2.4.1.1.2 Polarity
                        E.3.2.4.1.1.3 Type
                        E.3.2.4.1.1.4 Carrier/base
                    + E.3.2.4.1.2 Photographic type
                    + E.3.2.4.1.3 After-treatment
                    + E.3.2.4.1.4 Mounting and framing
                    + E.3.2.4.1.5 Dimensions
                    + E.3.2.4.1.6 Condition
                    E.3.2.4.1.7 Binding
                    E.3.2.4.1.8 Notches
                + E.3.2.4.2 Digital photo file
            E.3.2.5 References
```

E.3.2.4. PHOTOGRAPH/DIGITAL PHOTO FILE

Comment: use the 'digital photo file' section for description of the physical characteristics of digital objects. In all other cases the 'photograph' section should be used. Note that it is not possible to use both section for one single physical image, because a physical image cannot be digital and non-digital at the same time.

E.3.2.4.1. Photograph

E.3.2.4.1.1. Technical identification

E.3.2.4.1.1.1. Colour: monochromatic or polychromatic
Definition: colour of physical image
Best practice: choose between 'monochromatic' and 'polychromatic'
Example: 'black and white' and 'blue print' would be monochromatic, 'colour' is polychromatic
Comment: monochromatic means 'only one colour' while polychromatic means 'more than one colour' .

E.3.2.4.1.1.2. Polarity: negative or positive
Definition: polarity of physical image
Best practice: choose between 'positive' and 'negative'
Comment: a photograph is either negative or positive. Negatives contain tonal values opposite from reality. The daylight sky e.g. on a negative has the darkest tonal values. Photographs with a positive polarity have tonal values that are similar with reality.

E.3.2.4.1.1.3. Type: transparancy or reflective
Definition: type of physical image
Best practice: choose between 'transparant' and 'reflective'
Comment: a photograph is either a medium that reflects light or a medium that allows light to pass through. The first is called 'reflective' and the second type is 'transparant'.

E.3.2.4.1.1.4. Carrier/base
Definition: base or primary support of the physical image
Best practice: choose between 'paper, glass, plastic, metal, other'
Comment: in order to specify even more a more detailed overview of bases can be derived from *Figure 9*

Figure 9: Bases of photographs

Metal	Aluminium
	Copper
	Iron
	Other
Paper	Uncoated paper
	Baryta coated paper
	Plastic coated paper (RC or PE)
	Other
Plastic	Cellulose acetate
	Cellulose diacetate
	Cellulose triacetate
	Polyester (PET)
	Acrylic
	Polyvinyl chloride (PVC)
	Polyethylene (PE)
	Polypropylene (PP)
	Other
Wood	
Other	

Comment: the elements under E.3.2.4.1.1. are meant to be basic identifiers of the material, which in most cases can be easily filled out without any specific expertise. These four primary identification elements may help experts to identify physical images in more detail. In a model these elements can be streamlined as in *Figure 10.*

Level 1	Level 2- E.3.2.4.1.1.1	Level 3- E.3.2.4.1.1.2	Level 4- E.3.2.4.1.1.3	Level 5- E.3.2.4.1.1.4
Photograph	Monochromatic	Negative	Transparant	Paper Glass Plastic Other
			Reflective	Paper Glass Plastic Other
		Positive	Transparant	Glass Plastic Other
			Reflective	Paper Glass Metal Other
	Polychromatic	Negative	Transparant	Plastic Other
			Reflective	Paper Glass Plastic Other
		Positive	Transparant	Glass Plastic Other
			Reflective	Paper Plastic Other
Digital				

Figure 10: flowchart of primary identification elements

Comment: the identification of a photograph may even become more explicit in case two other data elements are provided: 'dimensions' and 'date'. For instance: a transparant polychromatic photograph with a positive polarity on a plastic carrier and a width of 35 mm. is a more accurate formal description of a specific type of photograph commonly known as a 'slide'. Non-experts can describe other, less commonly known photographic types in the same way, providing experts with accurate clues about the physical properties of a specific physical image.

E.3.2.4.1.2

- + A. Institute
- + B. Acquisition
- + C. Collection
- + D. Grouping
- − E. Single item
  - + E.1 Administration
  - + E.2 Provenance
  - − E.3 Material
    - + E.3.1 Visual content
    - − E.3.2 Physical description
      - + E.3.2.1 Status
      - + E.3.2.2 Date of creation
      - + E.3.2.3 Inscriptions/signatures
      - − E.3.2.4 Photograph/digital photo file
        - − E.3.2.4.1 Photograph
          - − E.3.2.4.1.1 Technical identification
          - − E.3.2.4.1.2 Photographic type
            - E.3.2.4.1.2.1 Photographic type
            - E.3.2.4.1.2.2 Processing equipment
          - + E.3.2.4.1.3 After-treatment
          - + E.3.2.4.1.4 Mounting and framing
          - + E.3.2.4.1.5 Dimensions
          - + E.3.2.4.1.6 Condition
          - E.3.2.4.1.7 Binding
          - E.3.2.4.1.8 Notches
        - + E.3.2.4.2 Digital photo file
      - E.3.2.5 References

E.3.2.4.1.2. Photographic type

E.3.2.4.1.2.1. Photographic type
Definition: name of chemical process or the commercial name of the process.
Best practice: record the name of chemical process or the commercial name of the process, preferably from an authority list
Example: Polaroid

Comment: for more information on identification of early photographic processes consult for example: Reilly, J.M., *Care and Identification of 19th-Century Photographic Prints* (Rochester NY, 1986)

E.3.2.4.1.2.2. Processing equipment
Definition: information about equipment used to process the physical image.
Example: in case of an ink jet print information can be provided about the peripheral device used for producing images on paper and other bases (the manufacturer, printer name, model number and serial number of the printer) and printing colorants (dyes,liquid dye based inks, pigment based ink, synthetic waxes, together with the manufacturer, type code, number, marker etc. of the 'ink')

For more information on ink jet prints, consult:
- Jürgens, Martin, *Digital ID website and process database*,
URL: <http://aic.stanford.edu/conspec/emg/juergens/>
- Jürgens, Martin, *Preservation of Ink Jet Hard Copies*,
URL: <http://www.knaw.nl/ecpa/PUBL/jurgens.html>
- Sharma, Abhay & Tunstall, Richard 1995: Printing propositions. In: *British Journal of Photography* 10, May 95 Vol 141 #7024.

Silver photographs	ambrotype daguerreotype ferrotype (tintype) calotype collodium print pannotype print albumen print salted paper print silver gelatin print silver diffusion print (for example B&W Polaroid) other	 P.O.P. print D.O.P. print	
Non-silver prints	bromoil print bromoil transfer print carbon print cyanotype print gum bichromate print kallitype print (or brown print) platinotype/palladium print other		
Photomechanical prints	photogravure print kollotype print polymer gravure print letter press halftone print woodburytype print other		
Colour prints	additive colour photographs	Autochrome Agfacolour photograph silver dye diffusion film (modern Polachrome film) other additive screen photograph	Autochrome plate Autochrome film Agfacolour plate Agfacolour film
	subtractive colour photographs	carbro print chromogenic colour print dye imbibition print (for example Dye Transfer print) silver dye-bleach print (for example Cibachrome) dye diffusion print (for example Polaroid) colour gum bichromate print other	
Digital prints	Electrostatic prints	Photocopy Laser copy Other	
	Ink jet prints	Liquid bubble jet print Solid phase change print Other	
	Thermal prints	Wax transfer print Dye sublimation print Dye diffusion print Facsimile print Other	
	Photographic prints	Silver gelatin print Chromogenic color print Silver dye-bleach print Other	
	Dot matrix prints Other		
Other (mixed media, for example)			

Figure 11: Photographic type

E.3.2.4.1.3

```
+ A. Institute
+ B. Acquisition
+ C. Collection
+ D. Grouping
− E. Single item
    + E.1 Administration
    + E.2 Provenance
    − E.3 Material
        + E.3.1 Visual content
        − E.3.2 Physical description
            + E.3.2.1 Status
            + E.3.2.2 Date of creation
            + E.3.2.3 Inscriptions/signatures
            − E.3.2.4 Photograph/digital photo file
                − E.3.2.4.1 Photograph
                    + E.3.2.4.1.1 Technical identification
                    + E.3.2.4.1.2 Photographic type
                    − E.3.2.4.1.3 After-treatment
                        E.3.2.4.1.3.1 After-treatment
                        E.3.2.4.1.3.2 After-treatment specification
                    + E.3.2.4.1.4 Mounting and framing
                    + E.3.2.4.1.5 Dimensions
                    + E.3.2.4.1.6 Condition
                    E.3.2.4.1.7 Binding
                    E.3.2.4.1.8 Notches
                + E.3.2.4.2 Digital photo file
            E.3.2.5 References
```

E.3.2.4.1.3. After-treatment

E.3.2.4.1.3.1. After-treatment
Definition: information about the kind of after-treatment applied
Best practice: choose from an authority list containing: 'toning, hand-applied colouring, retouch, surface coatings, laminating, waxing, varnishing, ferrotyping, other, namely...'

E.3.2.4.1.3.2. After-treatment - specification
Definition: specification of after-treatment applied
Best practice: a short explanation of the after-treatment
Examples:
a. toning: information about intentional chemical changing of the tones of the physical image. Report when it was done, the chemicals used and processing times, and the name of the person who did it.
b. hand-applied colouring: location of extra hand colouring added on the surface of the physical image.Describe the location of extra hand colouring added on the surface of the physical image. Also record what kind of colours are used.
c. retouch: corrections made on the surface of the physical image.
   Describe the corrections made on the surface of the physical image and how they are located. Also record what kind of colours and media were used.
d. surface coatings: record any protective surface media (laquer, laminate or other), who applied them and when.
e. laminating: provide information about media and methods
f. waxing: provide information about media and methods
g. varnishing: provide information about media and methods
h. ferrotyping: provide information about methods.

E.3.2.4.1.4

- + A. Institute
- + B. Acquisition
- + C. Collection
- + D. Grouping
- − E. Single item
  - + E.1 Administration
  - + E.2 Provenance
  - − E.3 Material
    - − E.3.1 Visual content
    - − E.3.2 Physical description
      - + E.3.2.1 Status
      - + E.3.2.2 Date of creation
      - + E.3.2.3 Inscriptions/signatures
      - − E.3.2.4 Photograph/digital photo file
        - − E.3.2.4.1 Photograph
          - + E.3.2.4.1.1 Technical identification
          - + E.3.2.4.1.2 Photographic type
          - + E.3.2.4.1.3 After-treatment
          - − E.3.2.4.1.4 Mounting and framing
            - − E.3.2.4.1.4.1. Mounting
              - E.3.2.4.1.4.1.1. Mounted/not mounted
              - E.3.2.4.1.4.1.2. Mounting material
              - E.3.2.4.1.4.1.3. Mounting date and maker
            - − E.3.2.4.1.4.2. Framing
              - E.3.2.4.1.4.2.1. Framed/not framed
              - E.3.2.4.1.4.2.2. Framing material
              - E.3.2.4.1.4.2.3. Framing date and maker
          - + E.3.2.4.1.5 Dimensions
          - + E.3.2.4.1.6 Condition
          - E.3.2.4.1.7 Binding
          - E.3.2.4.1.8 Notches
        - + E.3.2.4.2 Digital photo file
      - E.3.2.5 References

E.3.2.4.1.4. Mounting and framing

E.3.2.4.1.4.1. Mounting

E.3.2.4.1.4.1.1. Mounted/not mounted
Definition: whether or not the physical image is mounted
Best practice: choose between 'yes' and 'no'

E.3.2.4.1.4.1.2. Mounting material
Definition: mounting material
Best practice: choose between 'paper/ cardboard/ paperboard/ kapamount/ hardboard/ plywood board/ metal/ acrylic board/ other mounting material, namely...'

E.3.2.4.1.4.1.3. Mounting date and maker
Definition: specification of when and who did the mounting
Best practice: record the day when mounting was made and the name of the person or company that did it

E.3.2.4.1.2 Framing

E.3.2.4.1.4.2.1. Framed/not framed
Definition: whether or not the physical image is framed
Best practice: record 'framed' if the physical image is surrounded, supported or enclosed by a border or a case. In other cases 'not framed'

E.3.2.4.1.4.2.2. Framing material
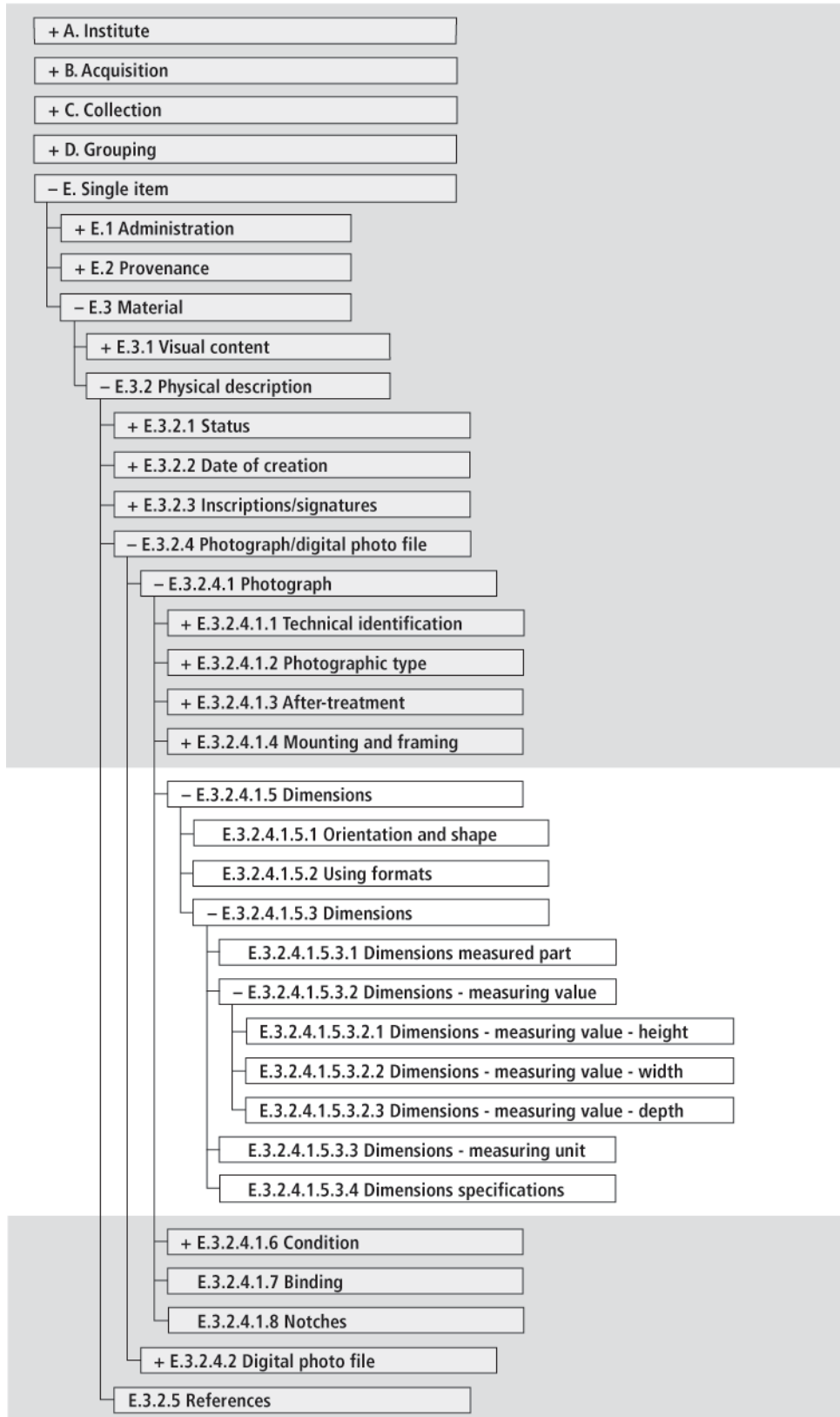Definition: framing material
Best practice: choose between 'wood/ metal/ plastic/ paper/ other'

E.3.2.4.1.4.2.3. Framing date and maker
Definition: specification of when and who did the framing
Best practice: record the day when framing was made and the name of the person or company that did it

E.3.2.4.1.5

```
+ A. Institute
+ B. Acquisition
+ C. Collection
+ D. Grouping
– E. Single item
    + E.1 Administration
    + E.2 Provenance
    – E.3 Material
        + E.3.1 Visual content
        – E.3.2 Physical description
            + E.3.2.1 Status
            + E.3.2.2 Date of creation
            + E.3.2.3 Inscriptions/signatures
            – E.3.2.4 Photograph/digital photo file
                – E.3.2.4.1 Photograph
                    + E.3.2.4.1.1 Technical identification
                    + E.3.2.4.1.2 Photographic type
                    + E.3.2.4.1.3 After-treatment
                    + E.3.2.4.1.4 Mounting and framing
                    – E.3.2.4.1.5 Dimensions
                        E.3.2.4.1.5.1 Orientation and shape
                        E.3.2.4.1.5.2 Using formats
                        – E.3.2.4.1.5.3 Dimensions
                            E.3.2.4.1.5.3.1 Dimensions measured part
                            – E.3.2.4.1.5.3.2 Dimensions - measuring value
                                E.3.2.4.1.5.3.2.1 Dimensions - measuring value - height
                                E.3.2.4.1.5.3.2.2 Dimensions - measuring value - width
                                E.3.2.4.1.5.3.2.3 Dimensions - measuring value - depth
                            E.3.2.4.1.5.3.3 Dimensions - measuring unit
                            E.3.2.4.1.5.3.4 Dimensions specifications
                    + E.3.2.4.1.6 Condition
                    E.3.2.4.1.7 Binding
                    E.3.2.4.1.8 Notches
                + E.3.2.4.2 Digital photo file
            E.3.2.5 References
```

E.3.2.4.1.5. Dimensions

E.3.2.4.1.5.1. Orientation and shape
Definition: description of the way a work is meant to be seen or has been displayed.
Best practice: choose between 'horizontal (=landscape), vertical (=portrait) , square, oval, circular, irregular, or other shape, namely...'
Comment: this element can be useful for searching catalogues, publications and also to check if e.g. a digital copy has the same orientation as the original. The definition has been copied from the *Categories for the Description of Works of Art*, a conceptual framework for describing and accessing information about objects and images, published by the Getty Institute, to be found at URL: <http://www.getty.edu/research/institute/standards/cdwa/index.html>

E.3.2.4.1.5.2. Using formats
Definition: standardized formats for specific use
Best practice: choose format from controlled list
Example:

United Kingdom

Name	Print size	Mount	Measuring unit
Midget	$1^{3/16}$x2	$1^{5/16}$x$2^{5/16}$	inch
Carte de visite	$2^{5/16}$x$3^{1/2}$	$2^{1/2}$x$4^{1/16}$	inch
Cabinet	$4^{1/16}$x $5^{5/8}$	$4^{1/4}$x$6^{1/2}$	inch
Promenade	$3^{5/16}$x$7^{3/8}$	4x$8^{1/4}$	inch
Boudoir	$5^{1/4}$x 8	$5^{1/2}$x$8^{1/2}$	inch
Imperial	$6^{5/8}$x$9^{1/2}$	$6^{7/8}$x10	Inch
Panel	7x$11^{1/2}$	$7^{1/2}$x13	Inch

France

Name	Print size	Mount	Measuring unit
Mignonette	33x58	35x60	mm
Pocket	35x71	37x75	mm
Carte de visite	57x90 to 58x95	63x105	mm
Victoria	70x115	80x126	mm
Album	100x140 to 102x148	110x165	mm
Promenade	95x190	100x210	mm
Paris-Portrait	125x200	133x220	mm
Salon	160x220	175x250	mm

(Adaption of Nadeau, L., *Encyclopedia of Printing, Photographic, and Photomechanical Processes* (1989, 2nd. Volume), p. 431.)

Comment: these sizes are not absolute values, they can differ from country to country throughout the years. There can be large differences between American, English and French standardized formats. Nadeau's listing mainly contains early formats.

E.3.2.4.1.5.3. Dimensions

E.3.2.4.1.5.3.1. Dimensions measured part [R]
Definition: part of physical image that is measured
Best practice: choose between 'image area', 'print size', 'secondary support', 'frame', 'other, namely ...'

E.3.2.4.1.5.3.2. Dimensions-measuring value [R]

E.3.2.4.1.5.3.2.1. Dimensions-measuring value-height [R]

Definition: height of measured part
Best practice: choose standard format from controlled list or define own format.

E.3.2.4.1.5.3.2.2. Dimensions-measuring value-width [R]
Definition: width of measured part
Best practice: choose standard format from controlled list or define own format.

E.3.2.4.1.5.3.2.3. Dimensions-measuring value-depth [R]
Definition: depth of measured part
Best practice: choose standard format from controlled list or define own format.

E.3.2.4.1.5.3.3. Dimensions–measuring unit [R]
Definition: unit of measurements mentioned under E.3.2.4.1.5.3.2.
Best practice: choose between 'cm', 'mm', 'inches' or 'other, namely …'. It is recommended to give the measures in millimetres (or centimetres, depending of the uses of the institute). Exceptions to this metric rule are some standard sizes of negatives and transparancies that are given in inches.

Example for E.3.2.4.1.5.3.1, E.3.2.4.1.5.3.2.1, E.3.2.4.1.5.3.2.2, E.3.2.4.1.5.3.2.3 and E.3.2.4.1.5.3.3.:

E.3.2.4.1.5.3.1	Image area	Print size	Secondary support	Frames
E.3.2.4.1.5.3.2.1.	165	170	180	300
E.3.2.4.1.5.3.2.2.	225	230	240	400
E.3.2.4.1.5.3.2.3.			3	15
E.3.2.4.1.5.3.3.	mm	mm	mm	mm

Comment: if the physical image does not fit to a using format, elements E.3.2.4.1.5.3.1., E.3.2.4.1.5.3.2.1., E.3.2.4.1.5.3.2.2.,E.3.2.4.1.5.3.2.3. and E.3.2.4.1.5.3.3. should be used. These five elements are repeatable as a group.

It is recommended to use controlled lists for dimensions. Some standardized formats:
– Prints: 4,5x6/ 6x9/ 6.5x9/ 9x12/ 9x13/ 9 x14/ 10x15/ 12x16, 5/ 13x18/ 18x24/ 24x30/ 30x40/ 40x50/ 50x60 / other size
– Negatives/transparancies: 35 mm/ 4,5x6/ 4x7/ 6x7 6x9/ 9x12/ 4x5'/10x15/ 13x18/ 8x10'/ 18x24/ 24x30/ other size

If the size of the image area differs much from the base (primary support), it can be useful to fill out the dimensions of the image. If there is a big difference between the dimensions of the base and the secondary support, it can also be useful to record them separately. If the secondary support is thick or the print is framed also the depth may also be recorded.
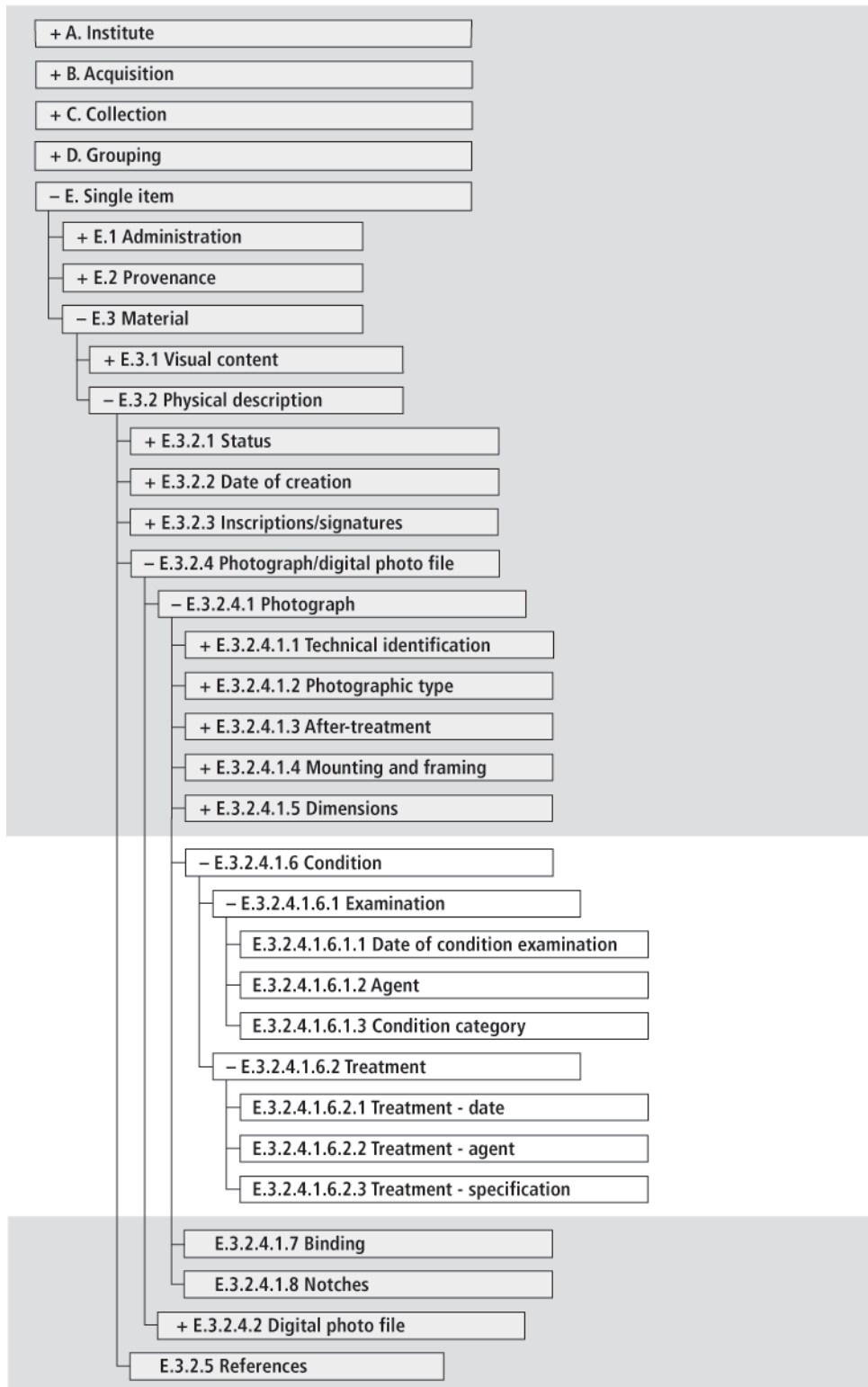
E.3.2.4.1.5.4. Dimensions - specifications [R]
Definition: further information on dimensions
Best practice: record extra information on dimensions of the physical image

Example: if the physical image has a circular shape the diameter provides information about its dimensions. If it has an oval shape the major and minor axes are recorded.

E.3.2.4.1.6

+ A. Institute

+ B. Acquisition

+ C. Collection

+ D. Grouping

– E. Single item

   + E.1 Administration

   + E.2 Provenance

   – E.3 Material

      + E.3.1 Visual content

      – E.3.2 Physical description

         + E.3.2.1 Status

         + E.3.2.2 Date of creation

         + E.3.2.3 Inscriptions/signatures

         – E.3.2.4 Photograph/digital photo file

            – E.3.2.4.1 Photograph

               + E.3.2.4.1.1 Technical identification

               + E.3.2.4.1.2 Photographic type

               + E.3.2.4.1.3 After-treatment

               + E.3.2.4.1.4 Mounting and framing

               + E.3.2.4.1.5 Dimensions

               – E.3.2.4.1.6 Condition

                  – E.3.2.4.1.6.1 Examination

                     E.3.2.4.1.6.1.1 Date of condition examination

                     E.3.2.4.1.6.1.2 Agent

                     E.3.2.4.1.6.1.3 Condition category

                  – E.3.2.4.1.6.2 Treatment

                     E.3.2.4.1.6.2.1 Treatment - date

                     E.3.2.4.1.6.2.2 Treatment - agent

                     E.3.2.4.1.6.2.3 Treatment - specification

                E.3.2.4.1.7 Binding

                E.3.2.4.1.8 Notches

            + E.3.2.4.2 Digital photo file

         E.3.2.5 References

E.3.2.4.1.6. Condition

(Based on Jesper Stub Johnsen, *Conservation Management and Archival Survival of Photographic Collections*, Göteborg Studies in Conservation 5, p.56 e.a.)

E.3.2.4.1.6.1. Examination

E.3.2.4.1.6.1.1. Date of condition examination [R]
Definition: local date when examination is performed
Best practice: record local date according to ISO 8601 standard, according to YYYY-MM-DD structure
Example: 2002-12-29
Comment: see for more information: W3C note on use of ISO 8601 at: http://www.w3.org/TR/1998/NOTE-datetime-19980827

E.3.2.4.1.6.1.2. Agent [R]
Definition: person or entity that does the examination
Best practice: record name of person or entity that does the examination
Example: Isomursu, Anne

E.3.2.4.1.6.1.3. Condition category [R]
Definition: condition of physical object
Best practice: choose one of these four categories:

0 GOOD CONDITION
Category 0 is for images in good condition with no signs of damage or ongoing deterioration.
Examples:
– Positives in perfect condition with no signs of decay
– No minor physical damage (scratches, cracks, dissolved or loose emulsion, loose mounting etc.)
– No discolouration, bleaching and fading. No silver mirroring

1 MINOR SIGNS OF DETERIORATION
Category 1 is for images with some minor signs of deterioration. The images in this group should be observed or re-evaluated before use, e.g. copying (negatives), viewing (film), exhibition (prints), or scanning (all materials).
Examples
– Mounting/remounting before exhibition, copying or scanning is necessary
– Minor physical damage (scratches and cracks etc.)
– Minor silver mirroring along print edges

2 CONSERVATION TREATMENT NEEDED
Category 2 is for images with obvious signs of deterioration (e.g. base degradation, cracking, dissolving or separation of the emulsion layer and/or discoloration, fading or bleaching of the image).
Examples
– Images mounted in albums where the adhesive bleaches the picture
– Physical damage (scratches, cracks, broken or bent corner, brittle paper base, brittle mounting etc.) which will damage the images when handled
– Chemical generated discolouration, bleaching and fading
– Images mounted on acid board already causing discolouration and bleaching
– Biological attack

3 CONSERVATION TREATMENT NEEDED NOW
Category 3 is for images with obvious signs of deterioration as in two, but in such a advanced state that they should be given the highest preservation priority. Moreover, this category also includes images which need acute treatment (e.g. wet images and images with biological activity).
Examples
– Wet and/or burned images
– Sticky tape, paperclips etc.

Example:

E.3.2.4.1.6.1.1	E.3.2.4.1.6.1.2	E.3.2.4.1.6.1.3.
2002-12-29	Isomursu, Anne	2
2003-1-20	Isomursu, Anne	3
2003-2-16	Isomursu, Anne	1

Comment: E.3.2.4.1.6.1.1., E.3.2.4.1.6.1.2. and E.3.2.4.1.6.1.3. are repeatable as a group

E.3.2.4.1.6.2. Treatment

E.3.2.4.1.6.2.1. Treatment – date [R]
Definition: specification of conservation treatment
Best practice: record local date according to ISO 8601 standard, according to YYYY-MM-DD structure

E.3.2.4.1.6.2.2. Treatment – agent [R]
Definition: person or entity that does the treatment
Best practice: record name of person or entity that does the treatment
Example: Isomursu, Anne

E.3.2.4.1.6.2.3. Treatment – specification [R]
Definition: specification of conservation treatment
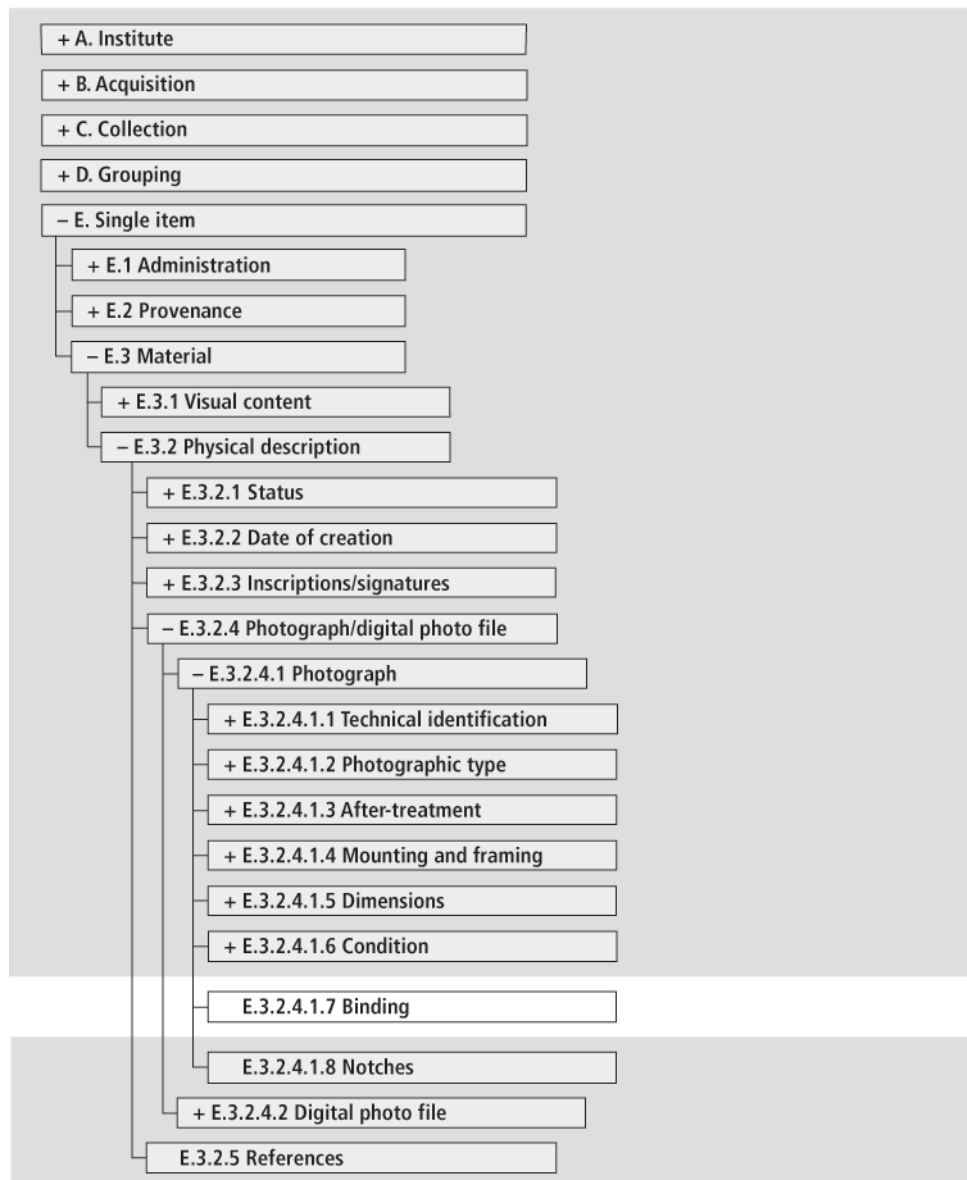Best practice: record in short information about the treatment performed
Example: stains removed, frame adjusted

Comment: E.3.2.4.1.6.2.1., E.3.2.4.1.6.2.2. and E.3.2.4.1.6.2.3. are repeatable as a group

Example:

E.3.2.4.1.6.2.1	E.3.2.4.1.6.2.2	E.3.2.4.1.6.2.3
2002-12-29	Isomursu, Anne	Removed stains
2003-1-20	Isomursu, Anne	Corrected frame

E.3.2.4.1.7

```
+ A. Institute
+ B. Acquisition
+ C. Collection
+ D. Grouping
– E. Single item
    + E.1 Administration
    + E.2 Provenance
    – E.3 Material
        + E.3.1 Visual content
        – E.3.2 Physical description
            + E.3.2.1 Status
            + E.3.2.2 Date of creation
            + E.3.2.3 Inscriptions/signatures
            – E.3.2.4 Photograph/digital photo file
                – E.3.2.4.1 Photograph
                    + E.3.2.4.1.1 Technical identification
                    + E.3.2.4.1.2 Photographic type
                    + E.3.2.4.1.3 After-treatment
                    + E.3.2.4.1.4 Mounting and framing
                    + E.3.2.4.1.5 Dimensions
                    + E.3.2.4.1.6 Condition
                    E.3.2.4.1.7 Binding
                    E.3.2.4.1.8 Notches
                + E.3.2.4.2 Digital photo file
            E.3.2.5 References
```
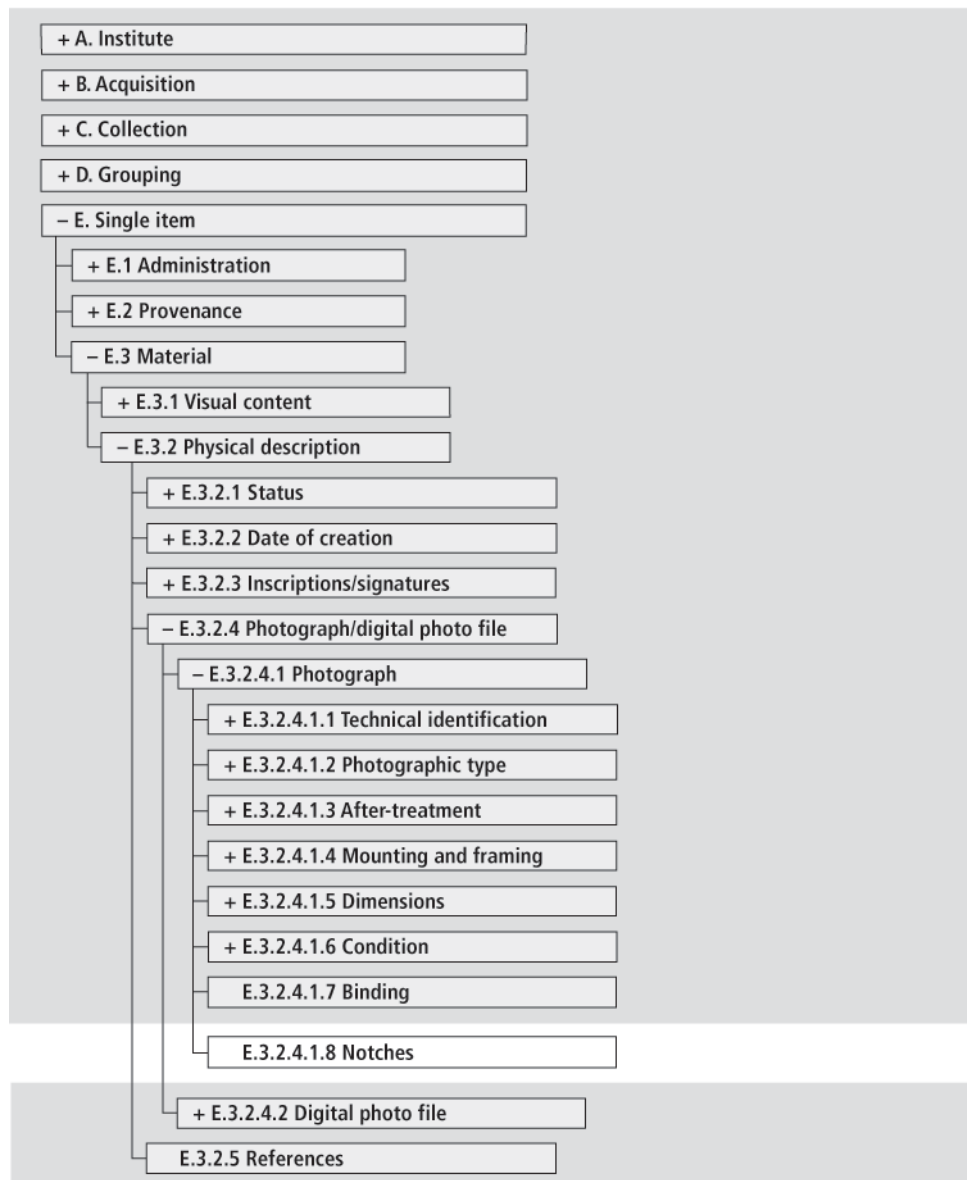
E.3.2.4.1.7. Binding

Definition: cover made of different materials to protect objects with book shape
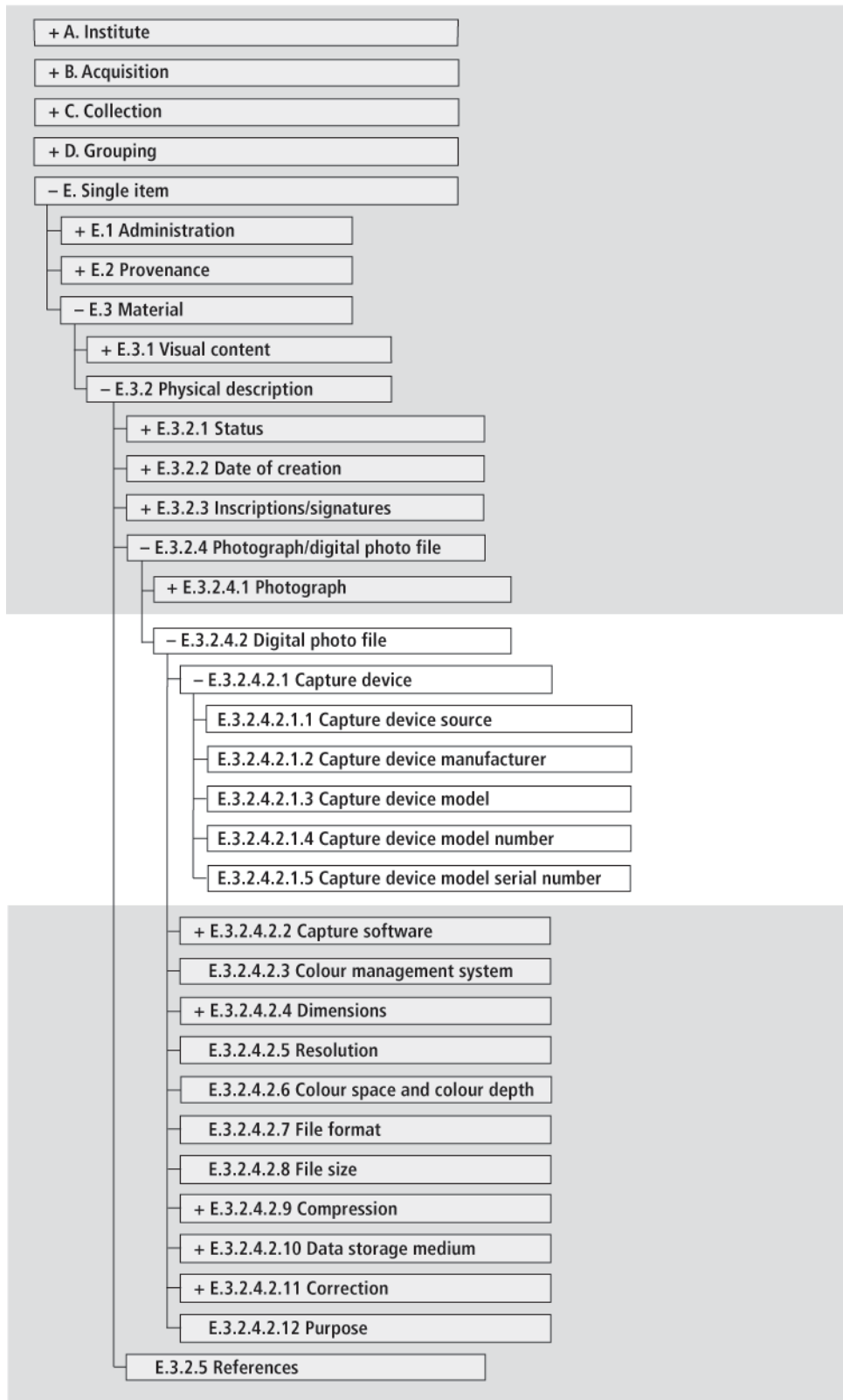Best practice: provide information about the quality and details of the binding

E.3.2.4.1.8

E.3.2.4.1.8. Notches

Definition: cuts or indentations in negatives
Best practice: transliterate the cuts or indentations in negatives in cases where there is no written film code
Comment: notches can help identify transparancies

E.3.2.4.2.1

```
+ A. Institute
+ B. Acquisition
+ C. Collection
+ D. Grouping
– E. Single item
    + E.1 Administration
    + E.2 Provenance
    – E.3 Material
        + E.3.1 Visual content
        – E.3.2 Physical description
            + E.3.2.1 Status
            + E.3.2.2 Date of creation
            + E.3.2.3 Inscriptions/signatures
            – E.3.2.4 Photograph/digital photo file
                + E.3.2.4.1 Photograph
                – E.3.2.4.2 Digital photo file
                    – E.3.2.4.2.1 Capture device
                        E.3.2.4.2.1.1 Capture device source
                        E.3.2.4.2.1.2 Capture device manufacturer
                        E.3.2.4.2.1.3 Capture device model
                        E.3.2.4.2.1.4 Capture device model number
                        E.3.2.4.2.1.5 Capture device model serial number
                    + E.3.2.4.2.2 Capture software
                    E.3.2.4.2.3 Colour management system
                    + E.3.2.4.2.4 Dimensions
                    E.3.2.4.2.5 Resolution
                    E.3.2.4.2.6 Colour space and colour depth
                    E.3.2.4.2.7 File format
                    E.3.2.4.2.8 File size
                    + E.3.2.4.2.9 Compression
                    + E.3.2.4.2.10 Data storage medium
                    + E.3.2.4.2.11 Correction
                    E.3.2.4.2.12 Purpose
            E.3.2.5 References
```

E.3.2.4.2. Digital photo file

E.3.2.4.2.1. Capture device

E.3.2.4.2.1.1. Capture device source
Definition: classification of device used to create the image data
Best practice: provide information about the type of device that was used to create the electronic file
Example: scanner, digital still camera, reflection print scanner
Comment: this element is derived from NISO Z.39.87/ AIIM 20-2002- *Data Dictionary - Technical Metadata for Digital Still Images*, Draft Standard for Trial Use, released June 1, 2002, p.18, 7.5. DeviceSource, URL: http://www.niso.org/standards/resources/ Z39_87_trial_use.pdf

E.3.2.4.2.1.2. Capture device manufacturer
Definition: the manufacturer of the capture device used to create the image
Best practice: record the name of the manufacturer
Example: Nikon
Comment: this element is derived from NISO Z.39.87/ AIIM 20-2002- *Data Dictionary - Technical Metadata for Digital Still Images*, Draft Standard for Trial Use, released June 1, 2002, p.18, 7.6.1.1., URL: http://www.niso.org/standards/resources/Z39_87_trial_use.pdf

E.3.2.4.2.1.3. Capture device model name
Definition: the model name of the capture device used to create the image
Best practice: record the name or code of the model
Example: Coolpix
Comment: this element is derived from NISO Z.39.87/ AIIM 20-2002- *Data Dictionary - Technical Metadata for Digital Still Images*, Draft Standard for Trial Use, released June 1, 2002, p.19, 7.6.1.2.1., URL: http://www.niso.org/standards/resources/Z39_87_trial_use.pdf

E.3.2.4.2.1.4. Capture device model number
Definition: the model number of the capture device used to create the image
Best practice: record the number of the model
Example: 5000
Comment: this element is derived from NISO Z.39.87/ AIIM 20-2002- *Data Dictionary - Technical Metadata for Digital Still Images*, Draft Standard for Trial Use, released June 1, 2002, p.19, 7.6.1.2.2., URL: http://www.niso.org/standards/resources/Z39_87_trial_use.pdf

E.3.2.4.2.1.5. Capture device model serial number
Definition: the serial number of the capture device used to create the image
Best practice: record the serial number of the model
Example: 89955994
Comment: this element is derived from NISO Z.39.87/ AIIM 20-2002- *Data Dictionary - Technical Metadata for Digital Still Images*, Draft Standard for Trial Use, released June 1, 2002, p.19, 7.6.1.2.3., URL: http://www.niso.org/standards/resources/Z39_87_trial_use.pdf
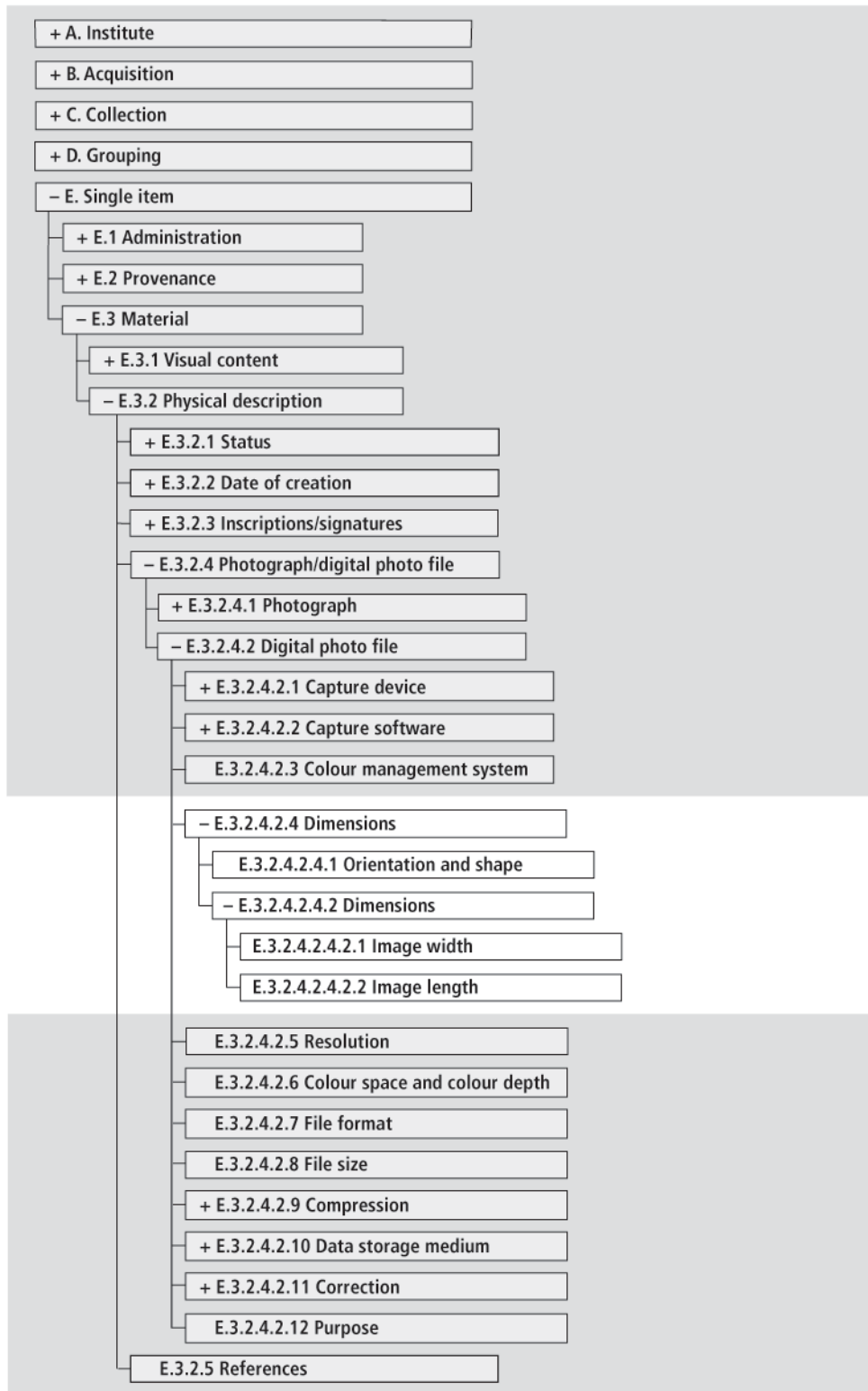
E.3.2.4.2.2

+ A. Institute
+ B. Acquisition
+ C. Collection
+ D. Grouping
– E. Single item
  + E.1 Administration
  + E.2 Provenance
  – E.3 Material
    + E.3.1 Visual content
    – E.3.2 Physical description
      + E.3.2.1 Status
      + E.3.2.2 Date of creation
      + E.3.2.3 Inscriptions/signatures
      – E.3.2.4 Photograph/digital photo file
        + E.3.2.4.1 Photograph
        – E.3.2.4.2 Digital photo file
          + E.3.2.4.2.1 Capture device
          – E.3.2.4.2.2 Capture software
            E.3.2.4.2.2.1 Capture software
            E.3.2.4.2.2.2 Capture software version no
          E.3.2.4.2.3 Colour management system
          + E.3.2.4.2.4 Dimensions
          E.3.2.4.2.5 Resolution
          E.3.2.4.2.6 Colour space and colour depth
          E.3.2.4.2.7 File format
          E.3.2.4.2.8 File size
          + E.3.2.4.2.9 Compression
          + E.3.2.4.2.10 Data storage medium
          + E.3.2.4.2.11 Correction
          E.3.2.4.2.12 Purpose
      E.3.2.5 References

E.3.2.4.2.2. Capture software

E.3.2.4.2.2.1. Capture software
Definition: the name of the software used to create the image
Best practice: record the name of the software used to create the image
Example: Leaf
Comment: this element is derived from NISO Z.39.87/ AIIM 20-2002- *Data Dictionary - Technical Metadata for Digital Still Images*, Draft Standard for Trial Use, released June 1, 2002, p.19, 7.6.2.1., URL: http://www.niso.org/standards/resources/Z39_87_trial_use.pdf

E.3.2.4.2.2.2. Capture software version no
Definition: the name of the version number of the software used to create the image
Best practice: record the name of the version number of the software used to create the image
Example: 4.0
Comment: this element is derived from NISO Z.39.87/ AIIM 20-2002- *Data Dictionary - Technical Metadata for Digital Still Images*, Draft Standard for Trial Use, released June 1, 2002, p.19, 7.6.2.2., URL: http://www.niso.org/standards/resources/Z39_87_trial_use.pdf

E.3.2.4.2.3

E.3.2.4.2.3. Colour management system

Definition: system (if any) used to improve consistency of colour
Best practice: record the name and version of the colour management system used
Example: colorsync 1.1
Comment: this element is derived from the EVO-lite DTD used in the European Visual
Archives project, to be found at http://www.eva-eu.org

E.3.2.4.2.4

- + A. Institute
- + B. Acquisition
- + C. Collection
- + D. Grouping
- – E. Single item
  - + E.1 Administration
  - + E.2 Provenance
  - – E.3 Material
    - + E.3.1 Visual content
    - – E.3.2 Physical description
      - + E.3.2.1 Status
      - + E.3.2.2 Date of creation
      - + E.3.2.3 Inscriptions/signatures
      - – E.3.2.4 Photograph/digital photo file
        - + E.3.2.4.1 Photograph
        - – E.3.2.4.2 Digital photo file
          - + E.3.2.4.2.1 Capture device
          - + E.3.2.4.2.2 Capture software
          - E.3.2.4.2.3 Colour management system
          - – E.3.2.4.2.4 Dimensions
            - E.3.2.4.2.4.1 Orientation and shape
            - – E.3.2.4.2.4.2 Dimensions
              - E.3.2.4.2.4.2.1 Image width
              - E.3.2.4.2.4.2.2 Image length
          - E.3.2.4.2.5 Resolution
          - E.3.2.4.2.6 Colour space and colour depth
          - E.3.2.4.2.7 File format
          - E.3.2.4.2.8 File size
          - + E.3.2.4.2.9 Compression
          - + E.3.2.4.2.10 Data storage medium
          - + E.3.2.4.2.11 Correction
          - E.3.2.4.2.12 Purpose
      - E.3.2.5 References

E.3.2.4.2.4. Dimensions

E.3.2.4.2.4.1. Orientation and shape
Definition: description of the way a work is meant to be seen or has been displayed.
Best practice: choose between 'horizontal' (=landscape), 'vertical' (=portrait) , 'square', 'oval', 'circular', 'irregular', or 'other shape, namely...'
Example: oval
Comment: this element can be useful for searching catalogues, publications and also to check if e.g. a digital copy has the same orientation as the original. The definition has been copied from the *Categories for the Description of Works of Art*, a conceptual framework for describing and accessing information about objects and images, published by the Getty Institute, to be found at URL: http://www.getty.edu/research/institute/standards/cdwa/index.html

E.3.2.4.2.4.2. Dimensions

E.3.2.4.2.4.2.1. Image width
Definition: specification of the width of the digital image, i.e. horizontal or X dimensions in pixels
Best practice: record the number of pixels in horizontal direction
Example: 2000
Comment: This element is derived from NISO Z.39.87/ AIIM 20-2002- *Data Dictionary - Technical Metadata for Digital Still Images*, Draft Standard for Trial Use, released June 1, 2002, p.30, 8.1.5., URL: http://www.niso.org/standards/resources/Z39_87_trial_use.pdf

E.3.2.4.2.4.2.2. Image length
Definition: specification of the length of the digital image, i.e. vertical or Y dimension, in pixels
Best practice: record the number of pixels in vertical direction
Example: 1500
Comment: This element is derived from NISO Z.39.87/ AIIM 20-2002- *Data Dictionary - Technical Metadata for Digital Still Images*, Draft Standard for Trial Use, released June 1, 2002, p.30, 8.1.6., URL: http://www.niso.org/standards/resources/Z39_87_trial_use.pdf
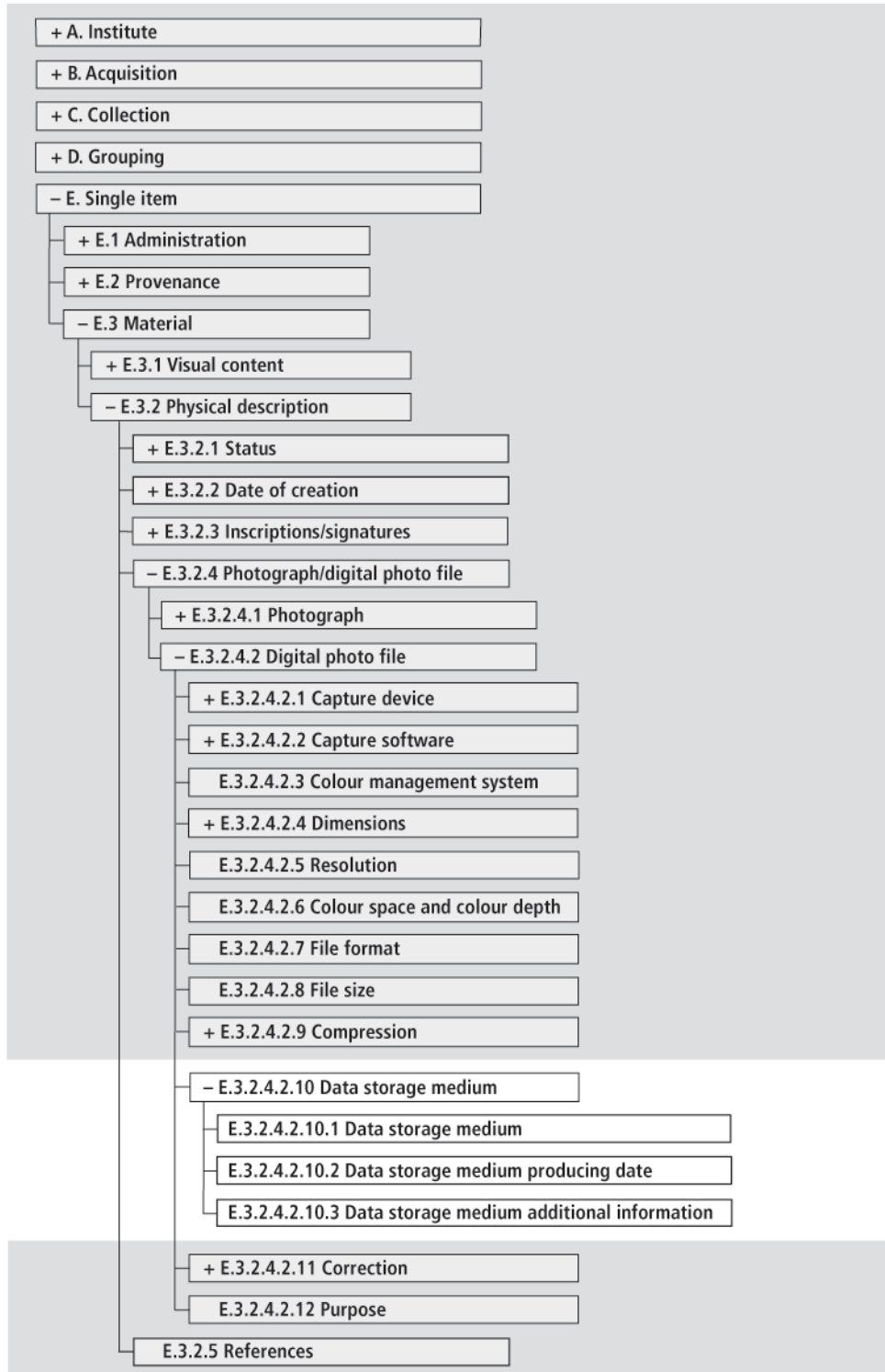
E.3.2.4.2.5

- + A. Institute
- + B. Acquisition
- + C. Collection
- + D. Grouping
- – E. Single item
  - + E.1 Administration
  - + E.2 Provenance
  - – E.3 Material
    - + E.3.1 Visual content
    - – E.3.2 Physical description
      - + E.3.2.1 Status
      - + E.3.2.2 Date of creation
      - + E.3.2.3 Inscriptions/signatures
      - – E.3.2.4 Photograph/digital photo file
        - + E.3.2.4.1 Photograph
        - – E.3.2.4.2 Digital photo file
          - + E.3.2.4.2.1 Capture device
          - + E.3.2.4.2.2 Capture software
          - E.3.2.4.2.3 Colour management system
          - + E.3.2.4.2.4 Dimensions
          - E.3.2.4.2.5 Resolution
          - E.3.2.4.2.6 Colour space and colour depth
          - E.3.2.4.2.7 File format
          - E.3.2.4.2.8 File size
          - + E.3.2.4.2.9 Compression
          - + E.3.2.4.2.10 Data storage medium
          - + E.3.2.4.2.11 Correction
          - E.3.2.4.2.12 Purpose
      - E.3.2.5 References

E.3.2.4.2.5. Resolution

Definition: density of the digital photo
Best practice: record the number of dots per inch (dpi)
Example: 300 dpi

E.3.2.4.2.6

```
+ A. Institute
+ B. Acquisition
+ C. Collection
+ D. Grouping
− E. Single item
    + E.1 Administration
    + E.2 Provenance
    − E.3 Material
        + E.3.1 Visual content
        − E.3.2 Physical description
            + E.3.2.1 Status
            + E.3.2.2 Date of creation
            + E.3.2.3 Inscriptions/signatures
            − E.3.2.4 Photograph/digital photo file
                + E.3.2.4.1 Photograph
                − E.3.2.4.2 Digital photo file
                    + E.3.2.4.2.1 Capture device
                    + E.3.2.4.2.2 Capture software
                      E.3.2.4.2.3 Colour management system
                    + E.3.2.4.2.4 Dimensions
                      E.3.2.4.2.5 Resolution
                      E.3.2.4.2.6 Colour space and colour depth
                      E.3.2.4.2.7 File format
                      E.3.2.4.2.8 File size
                    + E.3.2.4.2.9 Compression
                    + E.3.2.4.2.10 Data storage medium
                    + E.3.2.4.2.11 Correction
                      E.3.2.4.2.12 Purpose
            E.3.2.5 References
```

E.3.2.4.2.6. Colour space and colour depth

Definition: colour space and colour depth
Best practice: choose between 'grayscale / RGB 8 bit/ RGB 16 bit/ CMYK 8 bit / CMYK 16 bit/ Lab 8 bit/ Lab 16 bit/other, namely..'

E.3.2.4.2.7
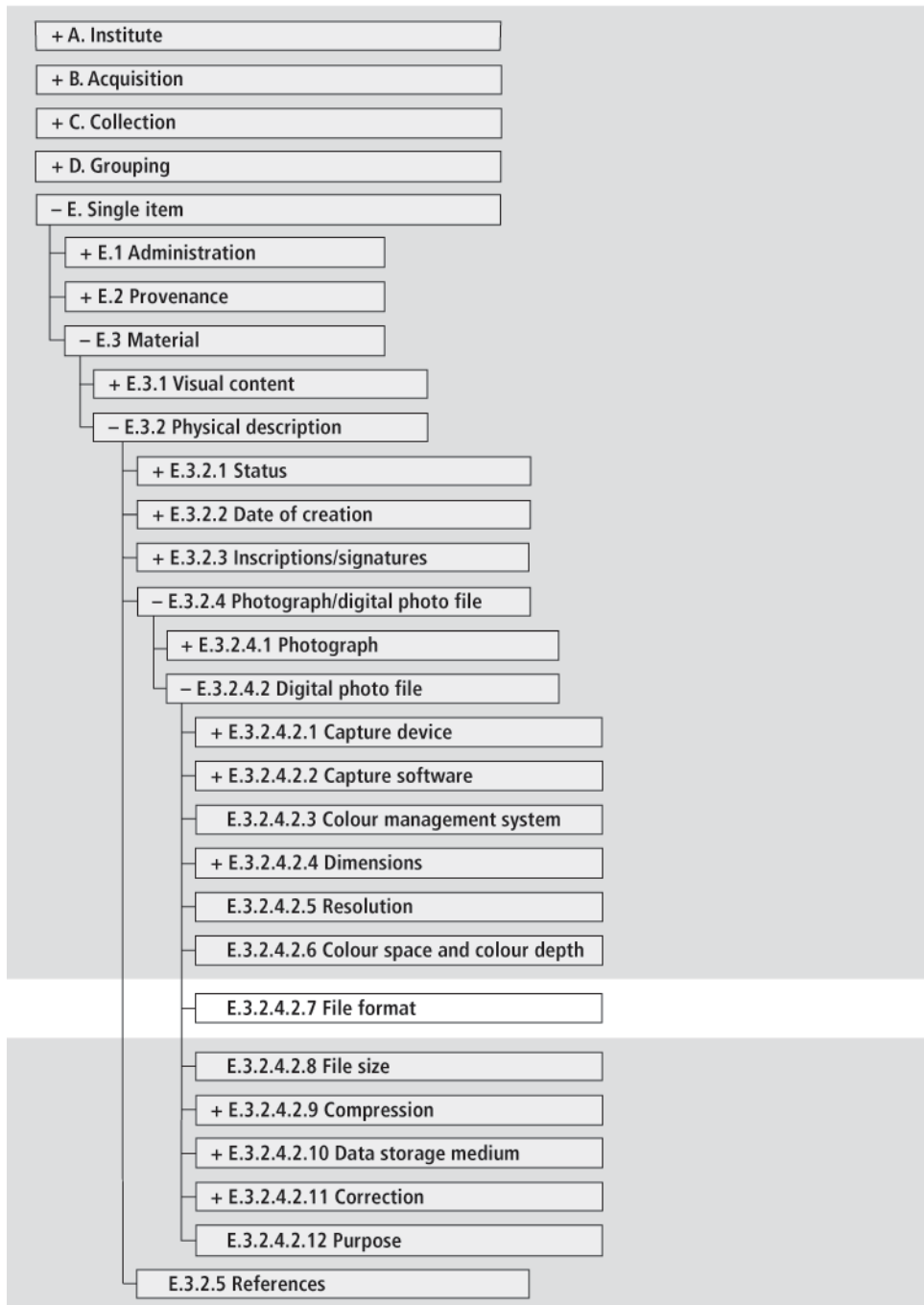
E.3.2.4.2.7. File format

Definition: file format of digital image
Best practice: choose between 'tiff, eps, psd, gif, jpeg, photo cd, other namely...'

E.3.2.4.2.8

```
+ A. Institute
+ B. Acquisition
+ C. Collection
+ D. Grouping
– E. Single item
    + E.1 Administration
    + E.2 Provenance
    – E.3 Material
        + E.3.1 Visual content
        – E.3.2 Physical description
            + E.3.2.1 Status
            + E.3.2.2 Date of creation
            + E.3.2.3 Inscriptions/signatures
            – E.3.2.4 Photograph/digital photo file
                + E.3.2.4.1 Photograph
                – E.3.2.4.2 Digital photo file
                    + E.3.2.4.2.1 Capture device
                    + E.3.2.4.2.2 Capture software
                    E.3.2.4.2.3 Colour management system
                    + E.3.2.4.2.4 Dimensions
                    E.3.2.4.2.5 Resolution
                    E.3.2.4.2.6 Colour space and colour depth
                    E.3.2.4.2.7 File format
                    E.3.2.4.2.8 File size
                    + E.3.2.4.2.9 Compression
                    + E.3.2.4.2.10 Data storage medium
                    + E.3.2.4.2.11 Correction
                    E.3.2.4.2.12 Purpose
            E.3.2.5 References
```

E.3.2.4.2.8. File size

Definition: extent of image in number of bytes
Best practice: record the size of the file in bytes as provided by the system.
Example: 634, 5674
Comment: this element is derived from NISO Z.39.87/ AIIM 20-2002- *Data Dictionary - Technical Metadata for Digital Still Images*, Draft Standard for Trial Use, released June 1, 2002, p.13, 6.2.2., URL: http://www.niso.org/standards/resources/Z39_87_trial_use.pdf

E.3.2.4.2.9

+ A. Institute
+ B. Acquisition
+ C. Collection
+ D. Grouping
– E. Single item
  + E.1 Administration
  + E.2 Provenance
  – E.3 Material
    + E.3.1 Visual content
    – E.3.2 Physical description
      + E.3.2.1 Status
      + E.3.2.2 Date of creation
      + E.3.2.3 Inscriptions/signatures
      – E.3.2.4 Photograph/digital photo file
        + E.3.2.4.1 Photograph
        – E.3.2.4.2 Digital photo file
          + E.3.2.4.2.1 Capture device
          + E.3.2.4.2.2 Capture software
          E.3.2.4.2.3 Colour management system
          + E.3.2.4.2.4 Dimensions
          E.3.2.4.2.5 Resolution
          E.3.2.4.2.6 Colour space and colour depth
          E.3.2.4.2.7 File format
          E.3.2.4.2.8 File size
          – E.3.2.4.2.9 Compression
            E.3.2.4.2.9.1 Compression scheme
            E.3.2.4.2.9.2 Compression level
          + E.3.2.4.2.10 Data storage medium
          + E.3.2.4.2.11 Correction
          E.3.2.4.2.12 Purpose
      E.3.2.5 References

E.3.2.4.2.9. Compression

E.3.2.4.2.9.1. Compression scheme
Definition: compression scheme used to store the digital image
Best practice: choose from a pre-selected list
Example:
Uncompressed
CCITT 1D
CCITT Group 3
CCITT Group 4
LZW
JPEG
PackBits
Comment: this element is derived from NISO Z.39.87/ AIIM 20-2002- *Data Dictionary - Technical Metadata for Digital Still Images*, Draft Standard for Trial Use, released June 1, 2002, p.6, 6.1.3.1., URL: http://www.niso.org/standards/resources/Z39_87_trial_use.pdf

E.3.2.4.2.9.2. Compression level
Definition: level of compression used in E.3.2.4.2.9.1.
Best practice: provide number for compression rate
Example: 10, 20
Comment: this element is derived from NISO Z.39.87/ AIIM 20-2002- *Data Dictionary - Technical Metadata for Digital Still Images*, Draft Standard for Trial Use, released June 1, 2002, p.6, 6.1.3.2., URL: http://www.niso.org/standards/resources/Z39_87_trial_use.pdf

E.3.2.4.2. 4.10

- + A. Institute
- + B. Acquisition
- + C. Collection
- + D. Grouping
- – E. Single item
  - + E.1 Administration
  - + E.2 Provenance
  - – E.3 Material
    - + E.3.1 Visual content
    - – E.3.2 Physical description
      - + E.3.2.1 Status
      - + E.3.2.2 Date of creation
      - + E.3.2.3 Inscriptions/signatures
      - – E.3.2.4 Photograph/digital photo file
        - + E.3.2.4.1 Photograph
        - – E.3.2.4.2 Digital photo file
          - + E.3.2.4.2.1 Capture device
          - + E.3.2.4.2.2 Capture software
          - E.3.2.4.2.3 Colour management system
          - + E.3.2.4.2.4 Dimensions
          - E.3.2.4.2.5 Resolution
          - E.3.2.4.2.6 Colour space and colour depth
          - E.3.2.4.2.7 File format
          - E.3.2.4.2.8 File size
          - + E.3.2.4.2.9 Compression
          - – E.3.2.4.2.10 Data storage medium
            - E.3.2.4.2.10.1 Data storage medium
            - E.3.2.4.2.10.2 Data storage medium producing date
            - E.3.2.4.2.10.3 Data storage medium additional information
          - + E.3.2.4.2.11 Correction
          - E.3.2.4.2.12 Purpose
      - E.3.2.5 References

E.3.2.4.2.10. Data storage medium

E.3.2.4.2.10.1. Data storage medium
Definition: storage medium on which digital image is kept
Best practice: record information about the data recorder: if available always record name of the manufacturer and type
Example:
Hard disk, photo-cd, cd-rom, zipdisk, diskette, dat-tape.

E.3.2.4.2.10.2. Data storage medium producing date
Definition: Record the producing date of the storage medium
record local date according to ISO 8601 standard, according to YYYY-MM-DD structure
Example: 2002-12-29
Comment: see for more information: W3C note on use of ISO 8601 at: http://www.w3.org/TR/1998/NOTE-datetime-19980827

E.3.2.4.2.10.3. Data storage medium additional information
Definition: additional information about data storage medium
Best practice: provide additional information about data storage medium
Example: provide burning speed in case of a cd-r.

E.3.2.4.2. 4.11

- + A. Institute
- + B. Acquisition
- + C. Collection
- + D. Grouping
- − E. Single item
  - + E.1 Administration
  - + E.2 Provenance
  - − E.3 Material
    - + E.3.1 Visual content
    - − E.3.2 Physical description
      - + E.3.2.1 Status
      - + E.3.2.2 Date of creation
      - + E.3.2.3 Inscriptions/signatures
      - − E.3.2.4 Photograph/digital photo file
        - + E.3.2.4.1 Photograph
        - − E.3.2.4.2 Digital photo file
          - + E.3.2.4.2.1 Capture device
          - + E.3.2.4.2.2 Capture software
          - E.3.2.4.2.3 Colour management system
          - + E.3.2.4.2.4 Dimensions
          - E.3.2.4.2.5 Resolution
          - E.3.2.4.2.6 Colour space and colour depth
          - E.3.2.4.2.7 File format
          - E.3.2.4.2.8 File size
          - + E.3.2.4.2.9 Compression
          - + E.3.2.4.2.10 Data storage medium
          - − E.3.2.4.2.11 Correction
            - E.3.2.4.2.11.1 Correction
            - E.3.2.4.2.11.2 Correction - specification
          - E.3.2.4.2.12 Purpose
      - E.3.2.5 References

E.3.2.4.2.11. Correction

E.3.2.4.2.11.1. Correction [R]
Definition: whether the digital image has been corrected or not
Best practice: choose between 'yes' or 'no'

E.3.2.4.2.11.2. Correction – specification [R]
Definition: specification of act(s) of correction
Best practice: record any corrections and their extent
Example: Reversed from negative to positive

Comment: E.3.2.4.2.11.1. and E.3.2.4.2.11.2. are repeatable as a group

E.3.2.4.2.4.12

+ A. Institute

+ B. Acquisition

+ C. Collection

+ D. Grouping

– E. Single item

   + E.1 Administration

   + E.2 Provenance

   – E.3 Material

      + E.3.1 Visual content

      – E.3.2 Physical description

         + E.3.2.1 Status

         + E.3.2.2 Date of creation

         + E.3.2.3 Inscriptions/signatures

         – E.3.2.4 Photograph/digital photo file

            + E.3.2.4.1 Photograph

            – E.3.2.4.2 Digital photo file

               + E.3.2.4.2.1 Capture device

               + E.3.2.4.2.2 Capture software

               E.3.2.4.2.3 Colour management system

               + E.3.2.4.2.4 Dimensions

               E.3.2.4.2.5 Resolution

               E.3.2.4.2.6 Colour space and colour depth

               E.3.2.4.2.7 File format

               E.3.2.4.2.8 File size

               + E.3.2.4.2.9 Compression

               + E.3.2.4.2.10 Data storage medium

               + E.3.2.4.2.11 Correction

               E.3.2.4.2.12 Purpose

         E.3.2.5 References

E.3.2.4.2.12. Purpose

Definition: intended use of the digital image
Best practice: choose between: 'digital master, derivative, thumbnail, other, namely…'

E.3.2.5
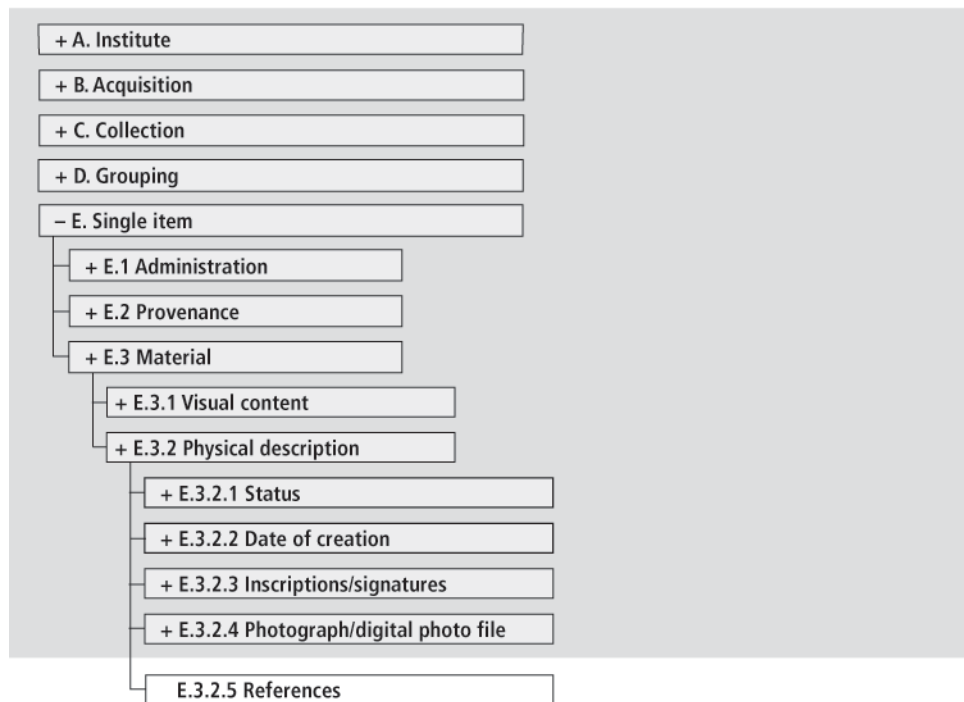
E.3.2.5. REFERENCES

Definition: references to resources that provide information about the physical image
Best practice: describe in a standardized way references to relevant literature, websites, etc.
Example:
– Marga Altena, 'Charles Breijer' in: *Geschiedenis van de Nederlandse fotografie in monografiën en thema-artikelen*, Alphen aan den Rijn/Amsterdam 1984, no. 16
– Veronica Hekking and Flip Bool, *De illegale camera 1940-1945*, Naarden 1995
– Rik Suermondt, 'Indonesia in wording' in: *P/F, Vakblad voor fotografie en imaging*, 1995 2, pp. 51-58
Comment: this element can be used to provide an annotated bibliography.

IV. SEPIADES core elements

INTRODUCTION

One of the initial aims of the SEPIA working group was to agree on a basic set of elements that could be used to describe a photographic collection adequately. These basic 'consensus' elements may help non- or semi-experts to describe photo collections at least according to a minimal set of elements. In this chapter these elements are presented in two different ways: as a list ('1. Core elements') and within the whole structure of the model ('2. Core elements in hierarchy').

Some of these core elements are only relevant in some cases. For instance when describing a digital file the element 'file format' will be of relevance and 'photographic type' not. Therefore every core element is recommended, if applicable.

1. CORE ELEMENTS

1. Main reference code
2. Name of institute
3. Acquisition code
4. Location (permanent or temporary)
5. Description
6. Title
7. Creator
8. Descriptors/subject headings/classification
9. Names
10. Date
11. Geographical location
12. Access restrictions/copyright
13. Relationships
14. Status
15. Technical identification
16. Dimensions
17. Photographic type
18. File format
19. References
20. Origins of collection/grouping
21. Contents of the collection/grouping/acquisition

2. CORE ELEMENTS IN HIERARCHY

SEPIADES has been designed as a multi-level description model. The core elements mentioned under 1. sometimes appear in more than one separate part:

I= Institute
A= Acquisition
C= Collection
G= Grouping
S= Single item

Administration

	I	A	C	G	S
1. Reference code: main reference code			X	X	X
2. Administration identity: name of institute	X				
3. Acquisition code		X			
4. Temporary location		X			
12. Access restrictions		X	X	X	X
19. References		X	X	X	X
4. Location			X	X	X
12. Copyright			X	X	X
13. Relationships			X	X	X

Provenance

	I	A	C	G	S
7. Person/entity responsible for creation			X	X	X
20. Origins of collection/grouping			X	X	

Material

	I	A	C	G	S
5. Description	X		X	X	X
21. Contents of acquisition/collection/grouping		X	X	X	
6. Title			X	X	X
9. Names			X	X	X
11. Geographical location			X	X	X
10. Date			X	X	X
8. Descriptors/subject headings/classification			X	X	X
19. References			X	X	X
14. Status					X
15. Technical identification					X
16. Dimensions					X
17. Photographic type					X
18. File format					X

V. Interoperability

Dublin Core as exchange format for photography

DUBLIN CORE METADATA ELEMENT SET

The Dublin Core Metadata Element Set[20] was established at a meeting in Dublin (Ohio) in 1995. Its aim was to create a simple tool for adding metadata to electronically distributed documents, which had become a growing problem from a bibliographical point of view. The standard was meant to enable producers of such documents to add relevant and structured metadata to their own documents in order to be able to exchange them.

After the initial setting of the standard in 1995, it has developed through the work of several international committees, this type of standardisation work being an ongoing process. Dublin Core has recently been approved as ISO standard (ISO 15836)[21] and is widely accepted as a good working tool for its purpose, among other metadata standards.

In the perspective of SEPIA, the working group was interested in analysing the use of Dublin Core as metadata for photographic images and as a standard for exchange of data between institutes. Within the Dublin Core community in 1996/1997 special attention was paid to use of DC in relation to images. As a result of these efforts certain modifications were made in order to make DC 'image-compliant'.[22]

It is quite obvious that most photographic collections institutes prefer a much more specialised model for cataloguing their photographs than the 15 elements of the Dublin Core Metadata Element Set. Dublin Core is often mistaken for a descriptive tool, while in fact it is supposed to standardize exchange of existing descriptions. For this purpose Dublin Core can be a promising tool, especially if agreement can be reached on how to interpret and use the elements. Although the main goal of the working group is to offer guidelines for describing photography, it was also considered useful to suggest ways of mapping ('mixing and matching ') existing descriptions of photographic collections to Dublin Core.

The working group has studied on a number of initiatives where Dublin Core has been used as an exchange format. [23]Each one of these projects is interesting in its own way, but from a SEPIA perspective, the working group has focused primarily on the way DC functions as exchange model for information on photographs. In analysing existing applications the working group encountered quite a lot of inconsistencies in the kind of information that is presented under DC-headings. This is often caused by the different institutes' diverging understanding of the meaning and use of the Dublin Core.

The ambition in the SEPIA-workgroup is thus to put forward a 'rule of logic' when it comes to mapping metadata on photography to Dublin Core.

[20] Dublin Core website at URL: <http:// dublincore.org>. Version 1.1.
[21] ISO website at URL: <http://www.niso.org/international/SC4/sc4docs.html>
[22]Stuart Weibel, 'Image description on the Internet' in: *Dlib Magazine,* January 1997, URL: <http://www.dlib.org/dlib/january97/oclc/01weibel.html>
[23] E.g. Picture Australia at URL <http://www.pictureaustralia.org>, Images Canada at URL :<http://www.imagescanada.ca> and the European Visual Archive project at URL: <http://www.eva-eu.org>

MAPPING INFORMATION ON PHOTOGRAPHY TO DUBLIN CORE

In analysing the Dublin Core element set, the working group followed the division of the DC elements that is often made[24], between content, intellectual property and manifestation.

Content	Intellectual property	Manifestation
Title	Creator	Date
Description	Contributor	Format
Subject	Publisher	Identifier
Coverage	Rights	Language
Type		
Relation		
Source		

The division of the DC elements into these three distinct categories is a helpful tool for handling problems that emerge when trying to make a set of uniform rules on how to map information on photography to Dublin Core.

Dublin Core describes 'information resources', which are defined as 'anything that has an identity'. [25]In one of the first user guides to Dublin Core, the Consortium for the Computer Interchange of Museum Information (CIMI) states that for each manifestation one DC metadata element set should be used. [26]According to this so-called '1:1 principle' related but conceptually different entities, for example a painting and a digital image of the painting, are supposed to be described by separate metadata records.[27]

The inevitable consequence of this principle is that all the information concerning the content will have to be repeated. This can cause unnecessary redundancy, especially in case of photographic collections, which often consist of different manifestations of the same depicted scene (for instance a print, a negative, a digital image, etc.). Another disadvantage is that strictly speaking according to the 1:1 principle there is no difference between the creator of the original photograph and for instance the creator of a digital reproduction. In practice however users will be far more interested to know the creator of the original photograph than the person that made the digital reproduction.

The working group suggests an alternative approach to this matter. When applying Dublin Core to photographs the information resource should be the depicted scene on the photograph ('visual image' in SEPIADES terminology). The element 'format' can be used to denote the different manifestations of this depicted scene: e.g. a slide, a print, a digital file, a negative, etc.

The *content elements* ('Title', 'Description', 'Subject', 'Coverage', 'Type', 'Relation','Source') will always be 1:1, because the manifestations share the same content. The *intellectual property elements* ('Creator', 'Contributor', 'Publisher', 'Rights') could be 1:many because if there are more than one manifestations there could also be more than one creator, contributor, publisher and rights regulation. Yet, the most important information about these intellectual property elements will relate to the visual image and not to its physical manifestation(s). Therefore when

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[24] See Dianna Hillman, 'Using Dublin Core', URL:<http://dublincore.org/documents/usageguide/>
[25] This is the definition used in Internet RFC 2396, 'Uniform Resource Identifiers (URI): Generic Syntax', by Tim Berners-Lee et al., URL: <http://dublincore.org/documents/dces/ >
[26] Guide to best Practice; Dublin Core Version 1.1., April 2000, URL: <http://www.cimi.org/public_docs/meta_bestprac_v1_1_210400.pdf>
[27] Mary Woodley, URL: <http://dublincore.org/documents/2000/-/12/usageguide/glossary.shtml>

applying the intellectual property elements the working group recommends to primarily refer to the 'visual image'.

The *manifestation elements* ('Date', 'Format', 'Identifier', 'Language') are often in a 1:many relationship connected to their physical manifestations. The working group suggests that the element 'format' should be used to provide information about the different physical manifestations. In addition to information on size and process in the format element, the date of creation of the manifestation and its identifier (main, unique reference code) are provided as well. As a consequence, the DC element 'Date' is not used and the DC element 'Identifier' is only used to identify the metadata record.

'Date' is a complicated element. If it is the 'date of creation of the manifestation' it should be included in 'Format'. If it refers to the date when the depicted scene was exposed or made public, it belongs to the DC element 'Coverage' with the qualifier 'Temporal'.

ELEMENTS CONCERNING CONTENT

Title
Most institutes distinguish between titles given to photographs by the photographer or publisher and titles that they created themselves in order to identify the photograph (e.g. 'A black-and-white photo of High Street'). In both cases 'Title' can be mapped to the DC element 'Title'. When the title has been provided by the photographer/publisher it is recommended to use the qualifier 'Formal' additionally, in all other cases the qualifier 'Invented' should be used.

Description
It is recommended to map any relevant description of the content to this element.

Subject
In Dublin Core it is allowed to repeat elements as many times as necessary. Therefore several ways of giving structured terms describing the content may be given here, for instance key-words, descriptors, subject headings, classifications, etc. When a particular standard classification or descriptor scheme is used, it is recommended to mention it together with the related term.

Coverage
Both existing DC qualifiers here, 'Temporal' and 'Spatial', are very useful to provide information about dates and geographical location.

Qualifier 'Temporal'

This qualifier is mapped to the date given to the content of the picture. This may be an estimation or a time span. In case of an estimation the source of the estimation may be mentioned in parentheses.

Note that in some cases it is hard to determine which date to mention. For instance: If a well-known photographer made a photograph of the painting 'Night Watch' by Rembrandt, what will be the date to record; the date the photographer took the picture of the painting, or the date when Rembrandt made the painting?

Basically there two ways to deal with this, depending on the interpretation of the cataloguer. When the photograph itself is considered to be less interesting than the image it depicts, it should be reduced to a tool for showing the painting. This will lead to the DC description below:

Creator: Rembrandt Van Rijn
Element Title: The Night Watch
Element Coverage, temporal: 1642 (Visual content)
Element Type: Still Image (Visual content)
Element Format: Oil on canvas (1642) No#aaabbcccc (Manifestation)
Element Format: Photographic copy of painting (aaabbbccc), nitrate negative (1929) 12X 16cm No# xxxyyyzzz (Manifestation)
Element Format: Photographic copy from of nitrate negative copy (xxxyyyzzz), polyester film (1990) 6X9 cm No# ææøøøååå (Manifestation)
Element Format: Digital copy from polyester film, copy (ææøøøååå), Tiff-file (2002) 2000X2000 pixels RGB No# 777666555 (Manifestation)
Suppose the photograph itself is more interesting than what it depicts, it could be registered according to this example:

Creator: Name of the photographer
Element title: title the photographer gave to his photograph
Elements Description and Subject: These elements would be used to tell that the content of the photograph is a painting by Rembrandt called the Night Watch, from 1642.
Element Coverage, temporal: 1829 (Visual content)
Element Type: Still Image (Visual content)
Element Format: Nitrate negative (1929) 12X 16cm No# xxxyyyzzz (Manifestation)
Element Format: Photographic copy from of nitrate negative (xxxyyyzzz), polyester film (1990) 6X9 cm No# ææøøøååå (Manifestation)
Element Format: Digital copy from polyester film copy (ææøøøååå), Tiff-file (2002) 2000X2000 pixels RGB No# 777666555 (Manifestation)

Qualifier 'Spatial'

This qualifier refers to the geographical location of the depicted scene. It can be useful to distinguish between a 'depicted' and a 'related' geographical location. For instance, in case of a picture of a prehistoric bowl from Athens 'Athens' will be the 'related' geographical location. It is not depicted itself but there is a clear connection between 'Athens' and the bowl. The role of Athens on a picture with a bird eye's view of the city will be more direct, since it is actually depicted. In this case it will be a 'depicted' geographical location. The working group suggests that this additional information ('depicted' or 'related') is put in parentheses after the name of the geographical location.

Type
It is recommended to use the vocabulary term 'Image' here. Currently, there is a DCMI working group doing research on refinement of the typology 'Image'. A very promising development is the adaptation of 'Still Image'[28] as a possible term for the element 'Type', but this is still under review.

Relation
The DC element 'Relation' can be used to include hierarchical structures. The qualifier 'Is part of/has parts' is very useful to provide information on relationships between different metadata records. Within the context of a photographic collection, other qualifiers of this element may also be relevant:
– 'Is based on/Is basis for' can be used to establish creative relations between photos.

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[28] This is currently defined as 'a static visual representation other than text. For example, a picture, photograph, painting, drawing, graphic design, plan, map, or musical score', URL: <http://www.acmi.net.au/dctypeproposal/docs/StillImage_6.html>

– 'Is referenced by/references' can be used to show reference relations between photos.

Source

This element is defined as follows: 'A reference to a resource from which the present resource is derived.' The working group recommends that the name of the collection and/or institute to which the item described belongs, is given here.

Note that the element 'Relation' with qualifiers 'Has parts/Is part of' also provides information about the whereabouts of the item described. The working group suggest however that the element 'Relation' is used to show other hierarchical relations, and that element 'Source' is used to specify the main, superior level; the collection and/or the institute.

The element 'Source' is also frequently being used to provide the name of the institute/person that owns the photograph. This information is especially of interest when the owner is someone other than the publisher. As all elements in DC can be repeated, the working group recommends that the element 'Source' could also be used for this particular purpose. It is however recommended to mention 'owner' in parentheses after the name in this case.

ELEMENTS CONCERNING INTELLECTUAL PROPERTY

Creator

It is recommended to include the name of the one responsible for the creation of the photograph in this element. In most cases this will be the photographer. Similar to e.g. the element 'Coverage' with qualifier 'Date' note that in some cases it might be hard to determine which creator to mention. For instance: if a famous photographer made a photograph of the Night Watch, who will be the creator: the photographer or Rembrandt? In this case it depends on the interpretation of the cataloguer who is 'primarily responsible'.

Contributor

This element may be used to include the name of a person or entity that is considered to be important in relation to the creation of the photograph, for example an assistant, copyist, retoucher, etc. Apart from the proper name, the function of this person should be given, for instance in parentheses after the name.

Publisher

It is recommended to provide the name of the institute/person responsible for the presentation of the metadata and the photograph(s) here.

Rights

It is recommended to include information about copyright and other intellectual property rights that is considered to be relevant for the public to know.

ELEMENTS CONCERNING MANIFESTATION

Identifier

The element 'identifier' is considered to be a technical identification of the visual image. This could be different sorts of identification, like for instance an URL (Uniform resource Location), a URN (Uniform Resource Number) which may function as a link, a technical key from a database or any other unique number. Please note that the identification of the different physical manifestations of the image should be recorded in the 'Format' element.

Language
This element is not considered to be applicable in relation to information on photographs.
Many institutes use this element to identify the language of the metadata, but it is the photographic manifestation that is being described, and photographs do not communicate with what we call language.

Format
This element is often used to provide information on the digital photograph shown in the electronic presentation. This makes sense when we are dealing with digitally born photographs. But in fact most photographic collections consist of photographs that were not intended to be electronically distributed. In order to become part of an electronically distributed catalogue, a copy of the photo was created by means of digitisation. The technical specification of the digital copy is of little value to the public, therefore it would be better to say something about the format of the original photograph. If somebody is looking at a photo by Cartier-Bresson, it is more likely that he or she is interested in the photographic process, the date of creation and the size of the original depicted, than the bit-depth of the jpeg derivative shown on the screen.

But what if an institute has several original manifestation of a photograph? The ability to be reproduced is inherent to the medium of photography. Usually, an institute will organize different manifestations of a photograph as being parts of a collection/archive, and thereby as original manifestations. At the same time an institute will often reproduce their photographs for practical and conservational purposes. These copies will be labelled 'reproduction-copies' and will be of little interest to the public.

So, if an institute wants to give information on several original manifestations of a photograph, the working group suggests to use the DC element 'Format'. 'Format' can be repeated for all the manifestations that are considered to be necessary or correct by the institute.

In cataloguing manifestations in the element 'Format', it is recommended to denote the following sub parts:

1. technical description of the manifestation
2. size
3. date of creation of the manifestation.
4. reference to the manifestation's main reference code.

For every manifestation the element 'Format', including the sub parts, can be repeated.

It is recommended not to use the regular DC qualifiers 'Medium' and 'Extent'. If these qualifiers are used, the element 'Format' is supposed to be repeated, and that will ruin the whole logic of keeping all the relevant information on one particular manifestation together. When the element 'Format' is repeated, it should only be to give information on another manifestation.

(See the element 'Coverage' for an example)

Date
Not applicable. The working group recommends not to use this element since the date of creation of a manifestation has already been included in the element 'Format'. The date in relation to the depicted scene should be included in the DC element 'Coverage' with qualifier 'Temporal'.

MAPPING SEPIADES CORE ELEMENTS TO DUBLIN CORE

Following the proposed 'rule of logic' on how the Dublin Core metadata element set should be employed when dealing with photography, the working group has mapped the SEPIADES core elements to DC. The table below shows the result:

DC element	DC Definition	Qualifier	SEPIADES core element
1. Title	A name given to the resource	Formal Invented	6. Title
2. Creator	An entity primarily responsible for making the content of the resource.		7. Creator
3. Subject	The topic of the content of the resource.		8. Descriptors/ subject headings/ classification
4. Description	An account of the content of the resource.		5. Description
5. Publisher	An entity responsible for making the resource available		2. Name of institute
6. Contributor	An entity responsible for making contributions to the content of the resource.		9. Names
7. Date	A date associated with an event in the life cycle of the resource.		Not applicable
8. Type	The nature or genre of the content of the resource.	Image	Not applicable
9. Format	The physical or digital manifestation of the resource.		1. Main reference code 10. Date (of creation) 17. Photographic type 18. File format 16. Dimensions
10. Identifier	An unambiguous reference to the resource within a given context.		Not applicable, derives from the publication of the resource
11. Source	A Reference to a resource from which the present resource is derived.		6. Title (of collection) and/ or 2. Name of institute
12. Language	A language of the intellectual content of the resource		Not applicable
13. Relation	A reference to a related resource.	Is part of/ Has parts Is based on/ is basis for Is referenced by/references	13. Relationships 19. References
14. Coverage	The extent or scope of the content of the resource	spatial temporal	11. Geographical location 10. Date
15. Rights	Information about rights held in and over the resource.		12. Access restrictions/ copyright

Further references[29]

CATALOGUING PHOTOGRAPHS

Graham, M.E., *The description and indexing of images: report of a survey of ARLIS members, 1998/99* (Newcastle, 1999)
  URL: <http://www.unn.ac.uk/iidr/arlis/>.
  Report presenting the findings of a survey of art libraries in the United Kingdom into the description and indexing of images, carried out within the Institute for Image Data Research, University of Northumbria at Newcastle, in the period November 1998 to January 1999.

Horik, R. van, EVA WP3.2. *Report on standards for description of photographs* (Amsterdam, 2000)
  URL: <http://192.87.107.12/eva/uk/texts/wp32.pdf>.
  This report, published in the framework of the European Visual Archive (EVA) project describes several documentation standards as well as ways to store the metadata.

Klijn, E. and Yola de Lusenet, *In the picture: preservation and digitisation of European photographic collections,* ECPA report 11 (Amsterdam, 2000)
  URL: <http://www.knaw.nl/ecpa/publ/pdf/885.pdf>.
  Published in the framework of the EU project 'Safeguarding European Photographic Images for Access', this booklet describes the way in which European institutes manage their photographic collections in terms of preservation and digitisation. Data for the report were collected by a questionnaire distributed to well over 300 European institutes. About 140 responses were received. In addition working visits were paid and desk research was carried out to provide a context for the results.

SEPIA Working Group on Descriptive Models, *Deliverable 5.1. Descriptive models for photographic materials* (Amsterdam, 2001)
  URL: <http://www.knaw.nl/ecpa/sepia/workinggroups/wp5/cataloguing.html>.
  This working document contains an analysis of how the four most frequently mentioned, international descriptive models (ISAD, ISBD, MARC, AACR2) in the 1999 SEPIA survey, are used in relation to photographic collections. Furthermore analyses of other descriptive models are included: FOTIOS (a Dutch model designed exclusively for photographic materials), SKOPEO (a model used for the European Visual Archives project), the Dataelementkatalogen (Swedish Fotosekratariat and National Archive of Sweden) and the Feltkatalogen (a Norwegian model to describe collections of cultural-historical material, art objects, books and photographs). Each model is introduced in brief, the elements of description are summarised and a case study is presented, to illustrate how it works in practice.

The memory of the photograph. Cataloguing and classification practices in the Nordic countries, the Baltic states and Russia (conference organized by The Finnish Museum of Photography, Helsinki, 7-10 September 2000) Nord 2001:11 (Copenhagen 2001).
  The Finnish Museum of Photography launched a project in 1998 to map the state of photographic archives in the Nordic and Baltic countries and in some Russian photographic archives. The aim of the project was to improve cooperation and to provide information on the collections of the photographic archives in the northern regions of the European Community. This book contains extensive discussion of and information on cataloguing and classification practices in the Nordic countries.

[29] Links were validated on 8-8-2003

DUBLIN CORE INITIATIVE

Baker, Th., 'A grammar of Dublin Core' in: *D-Lib Magazine* Vol.6, no.10, 2000
    URL: <http://dlib.org/dlib/october00/baker/10baker.html>.
    Article by Dublin Core expert Thomas Baker in which DC is explained in more detail by comparing it to the concept of natural languages.
Dekkers, M. and S.Weibel, 'State of the Dublin Core Metadata Initiative, April 2003' in: *DLib Magazine* Vol. 9, no. 4, 2003
    URL: <http://www.dlib.org/dlib/april03/weibel/04weibel.html>.
    The Dublin Core Metadata Initiative continues to grow in participation and recognition as the predominant resource discovery metadata standard on the Internet. With its approval as ISO 15836, DC is firmly established as a foundation block of modular, interoperable metadata for distributed resources. This report summarizes developments in DCMI over the past year, including the annual conference, progress of working groups, new developments in encoding methods, and advances in documentation and dissemination. New developments in broadening the community to commercial users of metadata are discussed, and plans for an international network of national affiliates are described.
Dublin Core Metadata Initiative website, Dublin (Ohio)
    URL: <http://dublincore.org/>.
    Homepage of the DCMI, which includes information on the latest developments, history of Dublin Core, references to relevant resources, etc.
Guide to best Practice: Dublin Core, Final version 12 August (CIMI 1999)
    URL: <http://www.cimi.org/public_docs/meta_bestprac_v1_1_210400.pdf>.
    Extensive report on Dublin Core by the Consortium for the Computer Interchange of Museum Information (CIMI).
Hillman, D., *Using Dublin Core*
    URL: <http://dublincore.org/documents/usageguide/>.
    This document is intended as an entry point for users of Dublin Core. For non-specialists, it will assist them in creating simple descriptive records for information resources (for example, electronic documents). Specialists may find the document a useful point of reference to the documentation of Dublin Core, as it changes and grows.
Weibel, S. and E. Miller, 'Image description on the Internet' in: *Dlib Magazine*, Vol.3, No.1, 1997
    URL: <http://www.dlib.org/dlib/january97/oclc/01weibel.html>.
    This article reports on the CNI/OCLC Image Metadata Workshop that took place on September 24 - 25, 1996 in Dublin, Ohio. In this workshop recommendations were made how to revise Dublin Core so that it could also be used for images.

THESAURI/CLASSIFICATION/CONTROLLED LISTS

Art and Architecture Thesaurus (AAT)
    URL: <http://www.getty.edu/research/tools/vocabulary/aat/>.
Iconclass
    URL: <http://www.iconclass.nl/>.
International Standard Archival Authority Record (Corporate Bodies, Persons and Families) URL: <http://www.hmc.gov.uk/icacds/eng/standardsISAAR2.htm>.
Thesaurus for Graphic Materials (TGM)
    URL: <http://lcweb.loc.gov/rr/print/tgm2/downloadtgm2.html>.
Thesaurus of Geographical Names (TGN)
    URL: <http://www.getty.edu/research/tools/vocabulary/tgn/>.

Union List of Artist Names (ULAN)
    URL: <http://www.getty.edu/research/tools/vocabulary/ulan/>.
Will, L., *Thesaurus principles and practice* (Willpower Information, 1992)
    URL: <http://www.willpower.demon.co.uk/thesprin.htm>.
    This paper was originally presented at a workshop 'Thesauri for museum documentation' held at the Science Museum, London, on 24th February 1992. It provides a clear explanation of the principles of constructing and using information retrieval thesauri.

DESCRIPTIVE MODELS

Categories for the Description of Works of Art (CDWA)
    URL: <http://www.getty.edu/research/institute/standards/cdwa/>.
Outline of Cultural Materials
    URL: <http://www.yale.edu/hraf/>.
    This is a classification system in the field of cultural anthropology based on the HRAF Human Relation Area Files
NISO Z.39.87/ AIIM 20-2002. Data Dictionary - Technical Metadata for Digital Still Images, Draft Standard for Trial Use, released June 1, 2002, p.6, 6.1.3.2.,
    URL: <http://www.niso.org/standards/resources/Z39_87_trial_use.pdf>
General International Standard Archival Description (ISAD(G))
    URL: <http://www.ica.org/biblio/cds/isad_g_2e.pdf>
VRA Core Categories Version 3.0
    URL: <http://www.vraweb.org/vracore3.htm#intro>.
    The VRA Core Categories, Version 3.0 consist of a single element set that can be applied as many times as necessary to create records to describe works of visual culture as well as the images that document them. The Data Standards Committee followed the '1:1 principle', developed by the Dublin Core community, i.e. only one object or resource may be described within a single metadata set.

ISO

Country code: ISO 3166
    URL: <http://www.iso.ch/iso/en/prods-services/iso3166ma/02iso-3166-code-lists/index.html>.
Date and time: ISO 8601
    URL: <http://www.w3.org/TR/1998/NOTE-datetime-19980827>.
Specification and standardization of data elements: ISO 11179
    URL: <http://www.diffuse.org/meta.html#ISO11179>.

IDENTIFICATION OF PHOTOGRAPHS/PRINTS

Johnsen, Jesper Stub, *Conservation Management and Archival Survival of Photographic Collections* (Göteborg Studies in Conservation 5), p.56 e.a.
    This publication introduces a systematic approach to condition assessment of individual photographs.
Jürgens, Martin, *Digital ID website and process database.*
    URL: <http://aic.stanford.edu/conspec/emg/juergens/>.
Jürgens, Martin, *Preservation of Ink Jet Hard Copies*.
    URL: <http://www.knaw.nl/ecpa/PUBL/jurgens.html>.
Nadeau, L., *Encyclopedia of Printing, Photographic, and Photomechical Processes: A comprehensive reference to reproduction technologies: Containing invaluable information on over 1500 processes* (Brussels, 1994).
Sharma, Abhay and Richard Tunstall, 'Printing propositions' in: *British Journal of*

Photography 10, May 95 Vol 141 #7024.

Reilly, J.M., *Care and Identification of 19th-Century Photographic Prints* (Rochester, NY, 1986)

Based on intensive scientific research performed at Rochester Institute of Technology. Many colour photographs are included to help identify different types of deterioration. A separate chart shows full colour examples of the various print processes used for 19th century paper prints. A large part of the book is devoted to proper care, storage, and display of paper photographs and includes details regarding various types of air pollutants, effects of light, and specific types of storage materials.

SEPIA

European Commission on Preservation and Access (ECPA)
URL: <http://www.knaw.nl/ecpa/>.

Klijn, E. 'SEPIA: Safeguarding European Photographic Images for Access' in:
Cultivate Interactive, issue 6, 11 February 2001
URL: <http://www.cultivate-int.org/issue6/sepia/>.

Safeguarding European Photographic Images for Access (SEPIA), project website
URL: <http://www.knaw.nl/ecpa/sepia/>.

SEPIA Working Group on Descriptive Models, homepage
URL: <http://www.knaw.nl/ecpa/sepia/workinggroups/wp5/cataloguing.html>.

FOR UP-TO-DATE REFERENCES TO RELEVANT LITERATURE VISIT:

Gateway for Resources and Information on Preservation (GRIP)' website
URL: <http://www.knaw.nl/ecpa/grip/>.

'To Have and to Hold' website:
URL: <http://www.knaw.nl/ecpa/photo/>.