Chapter **5**

Location and Geography

Current Location / Creation Location /
Discovery Location / Former Location

5.1 ABOUT LOCATION AND GEOGRAPHY

5.1.1 Discussion

This chapter deals with elements that record geographic or other location information. Location information will be pertinent for Current Location, Creation Location, Discovery Location, and other types of former locations.

Most cultural works have a variety of geographic associations. Examples include the nation where a pot was made, the city of the museum that currently houses a painting, or the village where an architectural work is located. Another aspect of location information is more specific, for example, the building inside which the work is located (for example, a fresco in a church), or the museum or other institution that owns or has control of the work. Works that can be moved (*movable*, for example, a sculpture or drawing in a museum or other institution) may have changing relationships to repositories and geography over time, whereas those that are monumental, architectural, or otherwise stationary (for example, a fresco attached to the wall of a church) may not, because they have remained in the same place since they were created. At least four questions about location are generally of interest when describing a cultural object or work:

- Where is it now?
- Where was it before?
- Where was it made?
- Where was it discovered?

Geographic Places and Repositories

Data values for Location elements can comprise two types of data: a geographic place (for example, *Florence (Italy)*) and a named repository or building (for example, *Gallerie degli Uffizi*). Geographic places may be administrative entities, such as a city or nation (for example, *Tokyo (Japan)*) or physical features (for example, *Lascaux Cave (Dordogne, Aquitaine, France)*). Deserted settlements (for example, *Machu Picchu (Peru)*) and former nations or empires (for example, *Flanders*) may be included. Repositories for museum objects are generally recorded by the name of the institution or organization that owns or has control of the object (for example, *National Gallery of Art (London, England, United Kingdom)*). For works not housed in a museum or other collecting institution, locations may also include the name of the building in which the work is located (for example, the church of *Santa Croce (Florence, Italy)*), which is not necessarily the same as the name of the institution that has control of the work (for example, for works in Santa Croce, *Soprintendenza ai Beni artistici e storici per le province di Firenze, Prato e Pistoia*). The issues are further complicated by the fact that buildings may also be cataloged as art works in their own right. For works owned by individuals, location may include the city or address of the home of the owner. For further discussion, see Part 3: Geographic Place, Personal and Corporate Name, and Subject Authorities.

Current Location

The Current Location element includes the geographic location of the work of art or architecture and the building or repository that currently houses the work, where applicable. The current location is important to researchers and most other users of art information. If catalog records are being created within a single owning institution, it may seem unnecessary to explicitly record repository and geographic place for every Work Record. However, this information should be included when data is exchanged between institutions or when data is available online in a larger context, such as a union catalog or federated database. If the current location is unknown, that fact should be indicated and the last known location should be included. The repository number is also typically a component of Current Location information, particularly for works in museums; this number or alphanumeric code uniquely identifies the work in the holding institution, and is critical for researchers wishing to find a particular work. For additional discussion, see *Categories for the Description of Works of Art: Current Location.*

Creation Location

Creation Location is where the work or its components was or were created, designed, or produced; it may also be the presumed original location of the work. It is usually a geographic place, but it may include the name of a corporate body or building. Creation Location is critical for retrieval, but is often not known. Therefore, geographic place information related to the creator (recorded in the Personal and Corporate Name Authority) is often substituted in queries. Location information about the creator includes the geographic place implicit in nationality or culture, and geographic places recorded as the creator's loci of activity, birth place, and death place. See Part 3: Personal and Corporate Name Authority for further discussion.

Discovery Location

Discovery Location is the geographic place where a work was excavated or discovered. This can be a general or a specific place, including the excavation site and the plot or section within the site. The Discovery Location becomes especially important when little else is known about a work or its creation; an example is the disposition of artifacts in the Sutton Hoo ship-burial hoard. For further discussion, see *Categories for the Description of Works of Art: Context-Archaeological: Excavation Place.*

Former Locations

Additional types of former location may be important for the Work Record, including locations related to the ownership or collecting history of the work. Places related to the exhibition, loan history, conservation, and historical context of the work may be included. A specific architectural work, building, or site within which the work of art or architecture was incorporated or displayed may be included. For elements related to these other types of former locations, see *Categories for the Description of Works of Art.*

Location as Subject

The subject depicted in or on a work of art may be a geographic place (see Chapter 6: Subject).

Specificity

The level of specificity applied in recording location information will depend upon the requirements of the cataloging institution and the available information. Location may be recorded at the most general level, such as the continent (for example, *Europe*), or at the most specific level, such as a street address (for example, *13 Coventry Street (London, England, United Kingdom)*). The most common location designation will include city, administrative subdivision (if applicable), and nation (for example, *London (England, United Kingdom)*), preceded by the name of the repository, when applicable.

Ambiguity and Uncertainty

The data structure and cataloging rules should allow for uncertainty and ambiguity inherent in certain works to be noted in the record; for example, a work may have been discovered *near Peking, China*, or was *probably originally located in the Collegiata (San Gimignano, Italy)*. This is most easily achieved by combining a free-text field with controlled fields. In some cases (for example, *created at La Cruz, Costa Rica or Peñas Blancas, Nicaragua*), it may be necessary to index multiple possibilities in repeatable fields controlled by a list or authority file.

Organization of the Data

Cataloging institutions must make decisions regarding the level of complexity and granularity necessary for recording and controlling location information. Location information should be controlled, ideally in authorities.

One important issue involves how location information is categorized and controlled. If a simple approach is adequate, all location terminology may be stored

together in a controlled list or a single authority file. Some institutions will require more granular data. They may need to make distinctions between buildings and administrative repositories because their users need to know the physical location of the work in the present or past and what entity has or has had control of the work. If such distinctions are necessary to facilitate research or retrieval, the data model must be able to separate different types of entities into different authorities, because the characteristics and therefore the fields of these authorities will differ. Some institutions will also need to record repository buildings as architectural works in their own right. If so, records for these buildings as architectural works should be recorded separately with other Work Records. For further discussion of these issues, see Part 3: Geographic Place Authority and Personal and Corporate Name Authority.

Another important issue concerns how many fields are considered necessary for location information in a Work Record. Several areas of a museum Work Record will have a geographic component. Visual resource collections may require fewer location fields than museums or research databases. In *VRA Core Categories*, each location term is qualified with a type attribute that specifies what kind of location is being recorded. The *VRA Core 4.0 XML* schema's controlled list of data values for this type of attribute currently include creation, site (used for current locations for architecture and archaeology), formerSite, discovery, repository, former-Repository, owner, formerOwner, installation, exhibition, performance, context (used for related works cited as a location), publication, and other. Individual cataloging agencies may choose to record fewer or more location types, but it is recommended that any additional terms be derived from a controlled list. *Categories for the Description of Works of Art* is tailored more to museums and researchers. It lays out a thorough set of categories, with separate location fields clustered with related fields. For example, former ownership locations are clustered with the personal names, dates, method of acquisition, and other information related to the provenance for the work.

Authorities

Names used to describe locations should be drawn from one or more authority files, depending on the needs of the cataloging institution. The pertinent authorities are the Geographic Place Authority (for names of cities, nations, and physical features), the Personal and Corporate Name Authority (for names of repositories, libraries, other institutions or agencies, or private collectors), and the Subject Authority (for buildings). Names should be taken from standard controlled vocabularies. Ideally, the authority files should be based on hierarchical structures that include narrower and broader terms.

Location information may require fields that are indexed and controlled as well as fields that permit a free-text description that will be more meaningful for display and will allow the expression of ambiguity, nuance, and context. Multiple location terms may apply to each work or image, so the authority-controlled location fields should be repeatable.

See further discussion of authorities and vocabularies in Part 3: Geographic Place, Personal and Corporate Name, and Subject Authorities and in *Categories for the Description of Works of Art.*

Recommended Elements

A list of elements in this chapter appears below. Required elements are noted. Display may be a free-text field or concatenated from controlled fields.

> Current Location display (required)
>> Controlled location (link to corporate body or geographic authority)
>
> Creation Location display
>> Controlled location (link to corporate body or geographic authority)
>
> Discovery Location display
>> Controlled location (link to corporate body or geographic authority)
>
> Former Location display
>> Controlled location (link to corporate body or geographic authority)

Other Location Information

A repository or owner may assign a unique identifier to a work; this information may be recorded as a separate element within the location area of the record. Some institutions may require location associated with elements other than those discussed in this chapter. For further discussion, see the place-location fields in *Categories for the Description of Works of Art: Ownership/Collecting History, Copyright/Restrictions, Exhibition/Loan History, Condition/Examination History, Conservation/Treatment History, Context: Historical,* and *Context: Architectural.*

About the Examples

The examples throughout this chapter are for illustration only. Local practice may vary. The examples tend to show the fullest possible use of display and indexing fields, which may not be necessary for visual resource collections and some other institutions.

5.1.2 Terminology

5.1.2.1 *Sources for Terminology*

Location names should be controlled by means of a link to an authority file or controlled lists. Published sources of names address both geographic place names and buildings and repositories:

Geographic Place Names

> Getty Vocabulary Program. *Getty Thesaurus of Geographic Names* (TGN). Los Angeles: J. Paul Getty Trust, 1988-. http://www.getty.edu/ research/conducting_research/vocabularies/tgn/.
>
> United States Geological Survey (USGS). *Geographic Names Information System* (GNIS). http://geonames.usgs.gov/ [domestic names].
>
> National Geospatial Intelligence Agency (NGA); formerly United States National Imagery and Mapping Agency (NIMA). (Advised by the US

Board on Geographic Names. USBGN). GEOnet Names Server (GNS). http://earth-info.nga.mil/gns/html/ [foreign names].

Library of Congress Authorities. *Library of Congress Subject Headings.* Washington, DC: Library of Congress, http://authorities.loc.gov/.

Lavall, Cherry. *British Archaeological Thesaurus.* London: Council for British Archaeology, 1989.

Columbia Lippincott Gazetteer of the World. Edited by Leon E. Seltzer. Morningside Heights, NY: Columbia University Press, 1961.

Princeton Encyclopedia of Classical Sites. 2nd ed. Princeton, NJ: Princeton University Press, 1979.

Barraclough, Geoffrey, ed. *Times Atlas of World History.* 4th ed. Edited by Geoffrey Parker. Maplewood, NJ: Hammond, 1994.

Times Atlas of the World. 10th comprehensive ed. New York: Times Books, 1999.

Webster's New Geographical Dictionary. Springfield, MA: Merriam-Webster, 1984.

Rand McNally. *New International Atlas.* Chicago: Rand McNally, 1995.

Names of Repositories and Buildings

Library of Congress Authorities. *Library of Congress Name Authorities.* Washington, DC: Library of Congress, 2005. http://authorities .loc.gov/.

International Directory of the Arts. Berlin: Deutsche Zentraldruckerei, 1953-.

International Directory of Arts & Museums of the World. Munich: K. G. Saur, 1998-.

Official Museum Directory. Washington, DC: American Association of Museums, 1971-.

Avery Architecture & Fine Arts Library. *Avery Index to Architectural Periodicals at Columbia University.* Los Angeles: J. Paul Getty Trust, 1994-. Online by subscription at http://www.getty.edu/research/ conducting_research/avery_index/.

Macmillan Encyclopedia of Architects. Edited by Adolf K. Placzek. New York: Free Press; London: Collier Macmillan, 1982.

America Preserved: A Checklist of Historic Buildings, Structures, and Sites. 60th ed. Washington, DC: Library of Congress, Cataloging Distribution Service, 1995.

Fletcher, Sir Banister. *History of Architecture.* 20th ed. Oxford; Boston: Architectural Press, 1996.

Grove Dictionary of Art Online. New York: Grove's Dictionaries, 2003. http://www.groveart.com/.

Additional sources of geographic names may be used, including atlases, maps, and gazetteers.

5.1.2.2 *Choice of Terminology*

5.1.2.2.1 CONSISTENCY

Use controlled fields for location information. Some institutions may also require free-text fields to allow for the expression of ambiguous and uncertain location information. Consistency is less important, but still desirable, in a free-text note than in a controlled field. Although uncontrolled terminology should be accommodated, terminology that is consistent with the terms in controlled fields is nonetheless recommended for the sake of clarity. Consistent style, grammar, and syntax are recommended.

5.1.2.2.2 USE OF AN AUTHORITY FILE

Geographic place and repository names should be controlled by one or more authorities. If multiple authorities are used, they will be the Geographic Place Authority for cities, nations, archaeological sites, and physical features, the Personal and Corporate Name Authority for museums and other administrative repositories, and the Subject Authority for buildings.

Authorities should be populated with values from published controlled vocabularies wherever possible. New terms should be created as necessary. See the rules and discussion regarding the creation of new names in Part 3: Geographic Place, Personal and Corporate Name, and Subject Authorities.

5.2   CATALOGING RULES

5.2.1   Rules for Location

5.2.1.1   *Brief Rules for Location*

5.2.1.1.1   TYPES OF LOCATION

Record the types of locations indicated below.

Current Location

Recording the current location of the work is required. Specify the geographic place, building, or repository (for example, a museum) where the work is currently located. If the work is no longer extant or the location is unknown, information to that effect must be indicated.

Creation Location

If it is known, you need to record the place where the creation, design, or production of the work or its components took place. Alternatively, record the original location of the work, if that is known.

Discovery Location

For works found in an archaeological site or other works with unknown creation locations, record the place where the work was excavated or discovered, if this information is known.

Other Types of Former Location

If required by the cataloging institution, record locations related to the historical context, ownership, collecting history, exhibition, loan history, or conservation of the work.

5.2.1.1.2 RECORDING THE LOCATION

For all the types of locations described, record the preferred name for the geographic place, building, or repository where the work is or was located. Record the most commonly used name, which is not necessarily the fullest or official name. Take the name from an authoritative source. A brief discussion is given below. See Part 3: Geographic Place, Personal and Corporate Name, and Subject Authorities for more information on how to formulate names.

Capitalization

Capitalize all proper names, including the names of buildings, repositories, villages, towns, cities, provinces, states, nations, empires, kingdoms, and physical features. If a name includes an article or preposition (for example *de*, *des*, *la*, *l'*), generally use lowercase except when it is the first word in the name.

> *Examples*
>
> [geographic places]
>
> > **Current Location**: Agroha (Haryana state, India)
> >
> > **Current Location**: East Hinson Indian Mounds (Collier County, Florida, United States)
> >
> > **Creation Location**: Lombardy (Carolingian Empire)
> >
> > **Current Location**: Aire-sur-la-Lys (Nord-Pas-de-Calais, France)
> >
> > **Current Location**: La Chapelle (Louisiana, United States)
>
> [a building as location]
>
> > **Current Location**: Notre Dame (Paris, France)
>
> [a repository as location]
>
> > **Current Location**: Museo Nacional (Guatemala City, Guatemala)

Capitalization of names in languages other than English may vary. For guidance in capitalizing institution names, refer to official publications or the institution's official Web site and the sources listed in Sources for Terminology. For geographic names, use the listed sources.

Abbreviations

Avoid abbreviations. For the preferred name, spell out the name of the repository; do not use abbreviations or initials (for example, not *MoMA* or *NGA*).

Examples

[geographic places]

> **Current Location**: Santa Maria (Azores, Portugal)
>
> **Current Location**: Falaba (Northern Province, Sierra Leone)
>
> **Current Location**: Antietam National Battlefield Site (Sharpsburg, Maryland, United States)

[a repository]

> **Current Location**: Museum of Modern Art (New York, New York, United States)

If abbreviations—such as standard ISO codes for country names or U.S. Postal Code abbreviations for state names in the United States—are used in local applications, convert the abbreviations into the full name for display.

Language of the Names

For the preferred name, use a name commonly used in sources in the language of the catalog record. In the United States, for example, use *Florence (Italy)* rather than *Firenze (Italia).* Rely on authoritative sources to determine the preferred name.

> *Example*
>
> **Current Location**: Florence (Tuscany, Italy)

Do not use obsolete English names or other names that are not commonly used. For example, do not use *Leghorn (Italy)*, because modern English sources prefer the Italian name, *Livorno (Italy).*

FOR GEOGRAPHIC PLACE NAMES

If there is no commonly used English name for a geographic place, use the preferred vernacular name (that is, the name in the local language). The names of most nations have English counterparts (for example, *Germany* rather than *Deutschland*). The largest inhabited places will often have English names; however, for most other inhabited places in non-English-speaking nations, there is no English name. Use diacritics as appropriate.

> *Examples*
>
> **Current Location**: Rio de Janeiro (Sudeste region, Brazil)
>
> **Current Location**: Altomünster (Bavaria, Germany)
>
> **Current Location**: Cap-Haïtien (Haiti)

FOR REPOSITORY AND BUILDING NAMES

Use the repository or building name most commonly found in authoritative English-language sources; some names will be in English, and others will be in the vernacular. Use diacritics as appropriate.

Examples

Current Location: Opéra (Paris, France)

Current Location: Museum of Islamic Art (Cairo, Egypt)

Current Location: Archaeological Museum (Delphi, Greece)

Current Location: State Hermitage Museum (Saint Petersburg, Russia)

Current Location: Temple of Heaven (near Beijing, China)

For French, Spanish, Italian, and German, English-language sources generally (but not always) use the vernacular, for example, *Santa Croce (Florence, Italy)* rather than *Holy Cross (Florence, Italy)*. For names in other languages, sources generally, but not always, translate the name into English, for example, *National Museum (Prague, Czech Republic)* rather than *Národní Muzeum (Prague, Czech Republic)*. For further discussion, see Part 3: Personal and Corporate Name Authority and Subject Authority.

Examples

[two institutions in Italy, one name is generally in Italian in English sources, and the other generally in English in English sources]

Current Location: Pinacoteca Nazionale (Siena, Italy)

Current Location: Vatican Library (Holy See, Rome, Italy)

Constructing a Name

If the geographic place, repository, or building name is not listed in an authoritative source and common usage is therefore not known, create a name using a standard such as *Anglo-American Cataloguing Rules* (AACR). See Part 3: Personal and Corporate Name, Geographic Place, and Subject Authorities for further discussion.

5.2.1.2 *Additional Recommendations for Location*

5.2.1.2.1 CONVEYING NUANCE AND AMBIGUITY

Some of the recommendations and examples given imply a free-text field dedicated to location. If such a free-text field is not available, record the nuance in the Description element (see Chapter 8, see also Display and Indexing below).

5.2.1.2.2 SYNTAX

In an efficient system, location names in the Work Record should be automatically constructed by links from the Geographic Place or Personal and Corporate Name Authorities. If, instead, the cataloger must enter the information by hand, use the rules for syntax below.

For Geographic Places

To refer to a geographic place, list the preferred name followed by enough broader contexts to unambiguously refer to the place in the following order: inhabited place (city), province or other subdivision, nation. Include the continent if necessary. Place the broader contexts in parentheses or otherwise distinguish them for clarity.[1]

Examples

[for the Medina Azahara palace]

Current Location display: Córdoba (Andalusia, Spain)

[for the outdoor sculpture Large Arch by Henry Moore]

Current Location display: Columbus (Indiana, United States)

[for a sculpture]

Creation Location display: Rufisque (Dakar Region, Senegal)

[for a textile]

Creation Location display: Alamo Navajo Indian Reservation (Socorro County, New Mexico, United States)

For Repositories and Buildings

For a building or repository, list the preferred name of the building or repository followed by the geographic location in the following order: inhabited place (city), province or other subdivision (as needed), nation. Place the geographic place names in parentheses or otherwise distinguish them for clarity.

Examples

[for a drawing in a repository]

Current Location display: Graphische Sammlung Albertina (Vienna, Austria)

[for a painting]

Current Location display: Yamatane Museum of Art (Tokyo, Japan)

[for a fresco in a ruined building in a deserted city]

Current Location display: Villa of the Mysteries (Pompeii, Campania, Italy)

[for an altarpiece in a church]

Current Location display: Santa Maria Tonantzintla (Puebla, Mexico)

5.2.1.2.3 VARIOUS TYPES OF WORKS

Movable Works

If the work is movable, that is, is not attached to architecture and is small enough to have changed locations over time (for example, a panel painting or sculpture), record the Current Location. Record the Creation Location, the Discovery Location, or any other significant Former Location, if any of these are known.

Examples

[for an amphora]

> **Current Location display**: J. Paul Getty Museum (Los Angeles, California, United States)
>
> **Creation Location display**: Athens (Greece)

[for a ceramic plate]

> **Current Location display**: Freer Gallery of Art (Washington, DC, United States)
>
> **Discovery Location display**: near Delhi (India)

[for a panel painting]

> **Current Location display**: Pinacoteca Nazionale (Siena,Tuscany, Italy)
>
> **Former Location display**: Duomo (Siena, Tuscany, Italy)

Stationary Works

For architecture, works that are large or monumental, or works that are attached to architecture (for example, a fresco), record the Current Location.

> *Examples*
>
> [for a jamb statue]
>
> > **Current Location display**: Notre Dame Cathedral (Reims, Marne, Champagne-Ardenne, France)
>
> [for a burial mound]
>
> > **Current Location display**: Adams County (Ohio, United States)
>
> [for a cave temple]
>
> > **Current Location display**: Dunhuang (Gansu Province, China)

Creation Location, Discovery Location, and Former Location will generally not be pertinent for stationary works. However, exceptions are possible, because seemingly large and stationary works can in fact be and have been moved.

> *Examples*
>
> [for an obelisk]
>
> > **Current Location display**: Piazza di Montecitorio (Rome, Lazio, Italy)
> >
> > **Creation Location display**: Heliopolis (Egypt)
>
> [for a house]
>
> > **Current Location display**: Old Sturbridge Village (Massachusetts, United States)
> >
> > **Creation Location display**: Charlton (Massachusetts, United States)

Lost Works

For works that are lost or destroyed, include either the Creation Location or the last known location, or both. For Current Location, record appropriate terminology, such as *unknown* or *not applicable.*

Examples

[for a mural painting]

> **Current Location display**: not applicable
> **Creation Location display**: Rockefeller Center (New York, New York, United States)

[for a stained glass window]

> **Current Location display**: not applicable
> **Creation Location display**: Gedächtniskirche (Berlin, Germany)

[for an oil painting]

> **Current Location display**: unknown
> **Former Location display**: Van Gogh Museum (Amsterdam, The Netherlands)

Performance Art

For performance art or environmental art, record the location where the work was performed or created.

Example

[for a piece of performance art]

> **Current Location display**: not applicable
> **Creation Location display**: Times Square (New York, New York, United States)

5.2.1.2.4 SPECIFICITY OF LOCATION

Record the most specific level of location known or applicable, using the guidelines below.

Repository

If the work is or was in a repository or building, record the name of the repository or building, as well as its geographic location.

Examples

[for a Native American woven basket]

> **Current Location display**: Heard Museum (Phoenix, Arizona, United States)

[for a painting by Piet Mondrian]

> **Current Location display**: San Francisco Museum of Modern Art (San Francisco, California, United States)

If the repository has multiple sites, include the specific location for the work, if known. For large or complex institutions, include the division or department that controls the work.

Examples

[for an altarpiece by Bartolo di Fredi]

> **Current Location display**: The Cloisters, Metropolitan Museum of Art (New York, New York, United States)

[for a drawing by Rembrandt van Rijn]

> **Current Location display**: Department of Prints, Drawings, and Photographs, National Gallery of Art (Washington, DC, United States)

Private Collection

If the work is in a private collection, record the name of the collection, if it is known. If the name of the collection is unknown or if the owner wishes to remain anonymous, record the phrase *private collection* (lowercase); include the geographic location, if it is known.

> *Example*
>
> [for an oil painting]
>
> > **Current Location display**: Luciano Conti Collection (Beverly Hills, California, United States)
>
> [for pastel sketch]
>
> > **Current Location display**: private collection (Montreal, Canada)

Building

If the work is or was in a church or other building, include the name of the building.

> *Example*
>
> [for a pietra dura frieze]
>
> > **Current Location display**: Golden Temple (Amritsar, Punjab, India)

Record the part of the building, if known.

> *Example*
>
> [for a fresco by Masaccio]
>
> > **Current Location display**: Brancacci Chapel, Santa Maria del Carmine (Florence, Italy)

City

For Current Location for architecture and other works not in a repository or building, record the name of the city and its broader contexts. For Creation Location for other works, record the city and its broader contexts.

> *Example*
>
> [for the building Hagia Sophia]
>
> > **Current Location display**: Istanbul (Marmara region, Turkey)
>
> [for a walking stick]
>
> > **Creation Location display**: Am Loubia (Batha Prefecture, Chad)

When the City Is Not Known

If the city is not known or appropriate, record the nation. If the nation is not known, record the region or continent.

Example

[for a mask, the region is recorded]

> **Creation Location display**: North Africa

Neighborhoods and Addresses

Neighborhoods and street addresses may be included where pertinent.

Examples

[for a house in a neighborhood]

> **Current Location display**: Georgetown (Washington, DC, United States)

[street address for a church]

> **Current Location display**: 17, Rue St.-Antoine (Le Marais, Paris, France)

Archaeological Sites

For archaeological sites, include the plot number, trench number, or other specific designation, if known and where appropriate.

Example

[for a ruined structure]

> **Discovery Location display**: plot #125, hill 78-098 (Great Zimbabwe Ruins National Park, Victoria, Zimbabwe)

Physical Features

For works that are or were not in an inhabited place, but are or were located on or in a named physical feature, name the physical feature.

Example

[for a leather boot]

> **Discovery Location display**: Ötztaler Alps (Europe)

Unnamed Location

If a location is unnamed, record the nearest named town, city, or physical feature. Qualify it with the phrase *near* in the Location display. Optionally, if the site is named but not well known, include the name of a better known nearby location in the Location display, if possible.

Examples

[for a Megalithic tomb]

> **Current Location display**: near Valencia de Alcántara (Spain)
> > *[link to Geographic Place Authority]*: Valencia de Alcántara (Spain)

[for a bas-relief sculpture]

> **Discovery Location display**: Tomb 7, Monte Albán, near Oaxaca City (Mexico)
> > *[link to Geographic Place Authority]*: Tomb 7 (Monte Albán, Mexico)

[for a figurine]

> **Discovery Location display**: unnamed camp site, along the Danube River in Niederösterreich, northeastern Austria
>> *[links to Geographic Place Authority]*: Danube River (Europe) • Niederösterreich (Austria)

For an unnamed site that is not near a well-known place, record the name of the smallest administrative entity that contains the site (for example, a *county*).

> *Example*

[for an arrowhead]

> **Discovery Location display**: excavated in Franklin County, Indiana, United States
>> *[link to Geographic Place Authority]*: Franklin County (Indiana, United States)

Little-Known Places

If the place name is not well known and the place type is not evident from the name, include a term describing the type of place for clarity, if possible (for example, *deserted settlement*, *quarry*, *cliff face*).

> *Examples*

[for a stupa]

> **Discovery Location display**: deserted settlement Mohenjo-daro, Sind Province, Pakistan
>> *[link to Geographic Place Authority]*: Mohenjo-daro (Sind Province, Pakistan)

[for a stone tool]

> **Discovery Location display**: Buxton Limeworks quarry, near Taung, Bophuthatswana, South Africa
>> *[link to Geographic Place Authority]*: Buxton Limeworks (Bophuthatswana, South Africa)

[for a rock painting]

> **Current Location display**: cliff face, near Huashan, Shaanxi Province, China
>> *[link to Geographic Place Authority]*: Huashan (Shaanxi Province, China)

Uncertain Location

If the location is uncertain, indicate this in the display; index the probable place or places.

> *Examples*

[for a ceremonial mace]

> **Former Location display**: probably from the burial mound at Bush Barrow, Wiltshire, southern England
>> *[link to Geographic Place Authority]*: Bush Barrow (Wiltshire, England, United Kingdom)

[for a textile]

> **Creation Location display**: probably from Batticaloa or Trincomalee, Eastern Province, Sri Lanka
>> *[links to Geographic Place Authority]*: Trincomalee (Eastern Province, Sri Lanka)
>> • Batticaloa (Eastern Province, Sri Lanka)

Historical Places

For current locations, use the current name of the location. For Creation Location and other pertinent former locations, avoid anachronistic displays in the Work Record, when possible. Ideally, if a historical name is pertinent to the work, the historical name for the place or repository should be used (for example, for a late-15th-century Flemish altarpiece, the Creation Location should be noted as *Antwerp (Flanders)* rather than *Antwerp (Belgium)* because the nation of Belgium did not exist until 1831). Anachronisms are most likely to occur for Creation Location, Discovery Location, and other types of former locations.

For historical places that are likely to be unfamiliar to end users, include the modern counterpart in the display field.

> *Example*

[for a sculpture]

> **Creation Location display**: Rhakotis, now called Alexandria, Egypt
>> *[link to Geographic Place Authority]*: Alexandria (Egypt)

Locations of Parts and the Whole

For works that were formerly part of other works, such as spolia and disassembled manuscript folios or altarpiece panels, include the location of original, intact work, if known. Architectural works may or may not be stored in the Geographic Place Authority.

> *Example*

[for a carved capital]

> **Former Location display**: spolia, originally from the Baths of Caracalla, Rome, Italy
>> *[link to Subject Authority]*: Baths of Caracalla (Rome, Lazio, Italy)

> **Current Location display**: Santa Maria in Trastevere (Rome, Italy)
>> *[link to Subject Authority]*: Santa Maria in Trastevere (Rome, Lazio, Italy)

If possible, also use related works to link the original intact work and the current part; see Part 1: Related Works.

Intended and Former Locations

Include intended or former locations, if possible.

Examples

[for a sculpture]

Discovery Location display: found near the ruins of the villa of the Roman emperor Hadrian at Tivoli
[link to Subject Authority]: Hadrian's Villa (Tivoli, Lazio, Italy)

Current Location display: J. Paul Getty Museum (Los Angeles, California, United States)
[link to Personal and Corporate Name Authority]: J. Paul Getty Museum (Los Angeles, California, United States)

[for a sculpture]

Former Locations display: originally designed for a high location on a buttress of the Cathedral of Florence, but never displayed there; first displayed in front of the Palazzo Vecchio, Piazza della Signoria; later moved to the Accademia to protect the work
[links to Subject Authority]: Cathedral of Santa Maria del Fiore (Florence, Tuscany, Italy) • Palazzo Vecchio, Piazza della Signoria (Florence, Tuscany, Italy)

Current Location display: Galleria dell'Accademia (Florence, Italy)
[link to Personal and Corporate Name Authority]: Galleria dell'Accademia (Florence, Tuscany, Italy)

5.2.1.2.5 OWNERSHIP HISTORY

If your institution is recording provenance (that is, a full history of ownership), record the ownership history of the work as a continuous chronological sequence.

Example

[for an altarpiece]

Former Locations display: before 1835, Abbazia di Sant'Antimo near Montalcino; 1835-1846, Cardinal Fesch Collection, Rome; 1846-1863, Campana Collection, Rome; since 1863, Musée du Louvre, Paris.
[link to Subject Authority]: Abbazia di Sant'Antimo (Siena province, Tuscany, Italy)

[links to Personal and Corporate Name Authority]: Cardinal Joseph Fesch Collection (Rome, Italy) • Marquis Giampietro Campana Collection (Rome, Italy) • Musée du Louvre (Paris, France)

Note that museums and other holding institutions will probably require a thorough treatment of ownership history, including various controlled fields for dates of ownership and methods of acquisition. For further discussion, see *Categories for the Description of Works of Art: Ownership/Collecting History.*

5.2.1.2.6 LOANS

Note when a work is housed in one location on long-term loan and is owned by another repository or agency.

> *Example*
>
> [for an oil painting]
>
> > **Current Location display**: Hart Senate Office Building (Washington, DC); on loan from the National Portrait Gallery (Washington, DC)
> >
> > > *[link to Personal and Corporate Name Authority]*: National Portrait Gallery (Washington, DC, United States)
> > >
> > > *[link to Subject Authority]*: Hart Senate Office Building (Washington, DC, United States)

Museums and other owning institutions will probably need several controlled fields to track loans. See *Categories for the Description of Works of Art: Exhibition/Loan History* for further discussion.

5.2.1.2.7 GEOSPATIAL DATA

Some institutions may require detailed geospatial data such as latitude and longitude. Ideally, this information should be in the Authority Record to which the Work Record is linked. For a discussion of geographic coordinates, see Part 3: Geographic Place Authority.

> *Example*
>
> [for a ruined farmhouse]
>
> > **Current Location display**: located outside Barcelona, Spain
> > > *[link to Geographic Place Authority]*: Barcelona (Catalonia, Spain)
> > > **Coordinates**:
> > > **Lat**: 41 23 N; **Long**: 002 11 E

5.3 PRESENTATION OF THE DATA

5.3.1 Display and Indexing

5.3.1.1 *Free-Text vs. Controlled Fields*

For a discussion of when and why separate free-text and controlled fields are recommended, see Part 1: Database Design and Relationships: Display and Indexing.

Controlled fields for location information are essential. It is equally essential to be able to indicate in a free-text display field any uncertainty, ambiguity, approximations, and other information that might require explanation. This may be achieved with display fields dedicated to location information. Alternatively, the Description field may be used instead (see Chapter 8: Description), and displays for location information can be constructed by concatenating information from the appropriate authorities.

Example

[Option 1: with required current location and discovery location discussed in description]

> **Current Location display** *[concatenated from Personal and Corporate Name Authority]*: Kunsthistorisches Museum (Vienna, Austria)
>
> **Description element**: Was discovered along the Danube River in Niederösterreich, northeastern Austria.

[Option 2: with Current Location display and Discovery Location display, both indexed]

> **Current Location display**: Kunsthistorisches Museum (Vienna, Austria)
> > *[link to Personal and Corporate Name Authority]*: Kunsthistorisches Museum (Vienna, Austria)
>
> **Discovery Location display**: unnamed camp site, along the Danube River in Niederösterreich, northeastern Austria
> > *[link to Geographic Place Authority]*: Danube River (Niederösterreich, Austria)

5.3.1.2 *Fields in the Authorities and Work Record*

Location information may be linked to one of three authorities, depending on the type of location. Geographic places should be linked to the Geographic Place Authority. Buildings may be linked to the Subject Authority (or the Geographic Place Authority if that is the local practice); they may also be recorded as works in their own right. Repositories should be linked to the Personal and Corporate Name Authority, given that the owner of the work is a corporate body, not a building, even if the building happens to have the same name, such as the *National Gallery of Art*.

These authorities should include preferred and variant names for the geographic place or location, hierarchical links to broader contexts, and other information. See Part 3: Geographic Place Authority and Personal and Corporate Name Authority.

In the controlled fields used for indexing, a computer system or program that allows catalogers to use any term (preferred or variant) in the authority is ideal. If such a system is not an option, catalogers should be consistent in using the preferred form of the term or name when indexing the location.

5.3.2 Examples

Examples of Work Records are included below. For additional examples, see the end of Part 1, the end of each chapter, and the CCO Web site. In the examples, *controlled* refers to values controlled by an authority file, controlled list, or other rules (for example, with dates). *Link* refers to a relationship between a Work Record and an Authority Record or between two Work Records. All links are controlled fields. In the examples that follow, Related Work Records are abbreviated for the sake of brevity. All Work Records should be as complete as possible. See the various chapters for discussions of individual metadata elements, whether they should be controlled, and the respective advantages of an authority file or a controlled list. In all examples in this manual, both within and at the end of each chapter, data values for repeatable fields are separated by bullet characters.

Work Record

- **Class** *[controlled]*: paintings • European art
- ***Work Type** *[link]*: painting
- ***Title**: Wheatstacks, Snow Effect, Morning | **Title Type**: preferred
- ***Creator display**: Claude Monet (French, 1840-1926)
    ***Role** *[link]*: painter | *[link]*: Monet, Claude
- ***Creation Date**: 1891
    [controlled]: **Earliest**: 1891; **Latest**: 1891
- ***Subject** *[links to authorities]*: landscape • Giverny (Haute-Normandie, France) • wheatstacks • field • snow • light
- **Style** *[link]*: Impressionist
- ***Current Location** *[link]*: J. Paul Getty Museum (Los Angeles, California, United States) | **ID**:95.PA.63
- **Creation Location** *[link]*: Giverny (Haute-Normandie, France)
- ***Measurements**: 65 x 100 cm (25 1/2 x 39 1/4 inches)
    [controlled]: **Value**: 65; **Unit**: cm; **Type**: height | **Value**: 100; **Unit**: cm; **Type**: width
- ***Materials and Techniques**: oil on canvas
    Material *[link]*: oil paint • canvas
- **Description**: In May 1891, Monet began his first series, using wheatstacks just outside his garden at Giverny, producing 30 canvases depicting wheatstacks in various conditions of light and weather.

Personal and Corporate Name Authority Record

- ***Name**:
    J. Paul Getty Museum (preferred)
- ***Display Biography**: American museum, established 1953
- ***Nationality** *[controlled]*: American
    [controlled]*: **Start: 1953; **End**: 9999
- ***Role** *[controlled]*: museum
- ***Location** *[link to authority]*: Los Angeles (California, United States)

CREDIT: The J. Paul Getty Museum (Los Angeles, California), *Wheat-stacks*, *Snow Effect*, *Morning*, (*Meules*, *Effet de Neige*, *Le Matin*) 1891; Claude Monet (French, 1840-1926); oil on canvas, 65 x 100 cm (25 1/2 x 39 1/4 inches); 95.PA.63. © The J. Paul Getty Trust.

Geographic Place Authority Record

- ***Names**:
    Giverny (preferred)
    Warnacum (historical)
- ***Hierarchical position** *[link]*:
    .... Europe (continent)
    .... France (nation)
    .... Haute-Normandie (region)
    .... Eure (department)
    .... Giverny (inhabited place)
- ***Place Type** *[controlled]*: inhabited place
- **Coordinates** *[controlled]*:
    Lat: 49 04 00 N degrees minutes
    Long: 001 32 00 E degrees minutes
    (**Lat**: 49.0667 decimal degrees)
    (**Long**: 1.5333 decimal degrees)
- **Note**: Located on the right bank of the River Seine, at its confluence with one of the two branches of the River Epte. Settlement was ancient, artifacts discovered here include a neolithic monument and Gallo-Roman graves ...
- ***Source** *[link]*: *Getty Thesaurus of Geographic Names* (1988-).

Geographic Place Authority Record

- ***Names**:
    Los Angeles (preferred)
    L.A.
    Pueblo de Nuestra Señora la Reina de los Angeles de Porciuncula (historical)
- ***Hierarchical position** *[link]*:
    North and Central America (continent)
    .... United States (nation)
    .... California (state)
    .... Los Angeles County (county)
    .... Los Angeles (inhabited place)
- ***Place Type** *[controlled]*: inhabited place
- **Dates**: settled by Spanish expedition headed by Gaspar de Portolá in search of mission sites, on August 2, 1769; founded in 1781
    [controlled]: **Start**: 1769; **End**: 9999
- **Coordinates** *[controlled]*:
    Lat: 34 03 00 N degrees minutes
    Long: 118 14 00 W degrees minutes
    (**Lat**: 34.0500 decimal degrees)
    (**Long**: -118.2333 decimal degrees)
- **Note**: State's largest city; expanded rapidly in late 19th and early 20th centuries due to cattle ranching, railroads, and motion-picture industry ...
- ***Source** *[link]*: *Getty Thesaurus of Geographic Names* (1988-).

Work Record

- **Class** *[controlled]*: sculpture • Asian art
- ***Work Type** *[link]*: statue
- ***Title**: Standing Parvati | **Title Type**: preferred
- ***Creator display**: unknown Indian (Tamil Nadu)
- ***Role** *[link]*: sculptor | *[link]*: unknown Indian
- ***Creation Date**: ca. first quarter of the 10th century
   [controlled]: **Earliest**: 0890; **Latest**: 0935
- ***Subject** *[links to authorities]*: religion and mythology • human figure
   • female • Parvati (Hindu deity) • sensuality • tribhanga • dance
- **Style** *[link]*: Chola period
- **Culture** *[link]*: Indian
- ***Current Location** *[link]*: Metropolitan Museum (New York, New York,
   United States) | **ID**:57.51.3
- **Creation Location** *[link]*: Tamil Nadu state (India)
- ***Measurements**: 69.5 cm (height) (27 3/8 inches)
   [controlled]: **Value**: 69.5; **Unit**: cm; **Type**: height
- ***Materials and Techniques**: copper alloy, lost-wax process
   Material *[link]*: copper alloy | **Technique** *[link]*: lost-wax process
- **Description Note**: As was typical of this period, this sculpture was
   created using the lost-wax technique, meaning each sculpture requires a
   separate wax model and thus is unique. Iconographic conventions for this
   figure include the conical crown with mountain-like (karandamukuta)
   tiers, swaying hips in a triple-bend (tribhanga) pose, and the one hand is
   posed as if holding a flower. Parvati in this pose is often placed beside
   Shiva in his role as Lord of the Dance (Nataraja).
- **Description Source** *[link]*: Metropolitan Museum of Art online.
   http://www.metmuseum.org (accessed February 1, 2005).

Geographic Place Authority Record

- ***Names**:
   Tamil Nadu (preferred)
   Madras (historical)
- ***Hierarchical position** *[link]*:
   Asia (continent)
   .... India (nation)
   .... Tamil Nadu (state)
- ***Place Type** *[controlled]*: state
- **Coordinates** *[controlled]*:
   Lat: 11 00 00 N degrees minutes
   Long: 078 00 00 E degrees minutes
   (**Lat**: 11.0000 decimal degrees)
   (**Long**: 78.0000 decimal degrees)
- **Note**: Cultural center of Dravidians during ancient times; was the base of
   Chola Empire 10th-13th century, and of Vijayanagara Kingdom 1335-
   1565. European colonization took place in the 1500s; area was under the
   control of Great Britain by the early 19th century; became an autonomous
   province in 1937; reorganized in 1956.
- ***Source** *[link]*: *Getty Thesaurus of Geographic Names* (1988-).

CREDIT: *Standing Parvati*, Chola period (880-1279), ca. first quarter of the 10th century; India (Tamil Nadu); Copper alloy; height: 27 3/8 in. (69.5 cm); view #1; The Metropolitan Museum of Art. Bequest of Cora Timken Burnett, 1956 (57.51.3). Photograph © 1994 The Metropolitan Museum of Art.

Figure 27

Work Record Linked to Authority Record: 19th-Century Building

Required and recommended elements are marked with an asterisk.

Work Record

- **Class** *[controlled]*: architecture • American art
- ***Work Type** *[link]*: courthouse
- ***Title**: Columbus Courthouse | **Title Type**: preferred
- ***Creator display**: Isaac Hodgson (American, born 1826 in Ireland)
    ***Role** *[link]*: architect | *[link]*: Hodgson, Isaac
- ***Creation Date**: ground broken in 1871, completed in 1874
    [controlled]: **Earliest**: 1871; **Latest**: 1874
- ***Subject** *[links to authorities]*: architecture • courthouse • government
- **Style** *[link]*: Second Empire
- ***Current Location** *[link]*: Columbus (Indiana, United States)
- ***Measurements**: 2 story
    [controlled]: **Extent**: stories; **Value**: 2; **Type**: count
- ***Materials and Techniques**: limestone foundation, limestone and facing brick, iron roof truss
    Material *[link]*: limestone • face brick | **Technique** *[link]*: iron trusses
- **Description**: Replaced an earlier courthouse located in the middle of Central Square. This new structure was noted for being heated with steam, lighted with gas chandeliers, and being fireproof: fireproofing included the original slate roof (now copper) and a method of using dirt and sand to fill the joist space between floor and ceiling.
- **Description Sources** *[link]*:
    National Register of Historic Places online (accessed February 4, 2005).
    Columbus Indiana: A Look At Architecture (1980); **Page**: 18.

CREDIT: Columbus Courthouse, Columbus, Indiana
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Geographic Place Authority Record

- ***Names**:
    Columbus (preferred)
    Tiptonia (historical)
- ***Hierarchical position** *[link]*:
    North and Central America (continent)
    .... United States (nation)
    .... Indiana (state)
    .... Bartholomew (county)
    .... Columbus (inhabited place)
- ***Place Type** *[controlled]*: inhabited place
- **Coordinates** *[controlled]*:
    Lat: 39 12 00 N degrees minutes
    Long: 085 55 00 W degrees minutes
    (**Lat**: 39.2000 decimal degrees)
    (**Long**: -85.9167 decimal degrees)
- **Note**: Located on East Fork of White River; is a diversified industrial community surrounded by fertile prairie land; noted for modern architecture designed by distinguished architects, including I. M. Pei, the Saarinens, Harry Weese, and Robert Trent Jones.
- ***Source** *[link]*: *Getty Thesaurus of Geographic Names* (1988-).

Notes

1. The broader contexts may be added through the link to the Geographic Place Authority by using a broader context display field in the authority (see the discussion in Geographic Place Authority). Alternatively, the broader contexts may be concatenated by algorithm from the hierarchical parents for the place in the authority. If the broader contexts are thus added by algorithm rather than constructed by hand, develop a formula to consistently include the English name (if any) for the first-level administrative level and nation to display as parents with the city name (for example, *Lazio (Italy)* to display with *Rome*). Suitable algorithms may also be developed to display broader contexts for physical features, regions, and other types of geographic entities.

2. This example is intended to illustrate metadata elements discussed in this manual. Field names and data values in the example do not necessarily represent the record for this object in the Getty Museum's information system.

3. This example is intended to illustrate metadata elements discussed in this manual. Field names and data values in the example do not necessarily represent the record for this object in the Metropolitan Museum's information system.