



Cataloging Exhibition Publications: Best Practices

Notes

Written and Compiled by The ARLIS/NA Cataloging Advisory Committee

Art Libraries Society of North America

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Introduction

The ARLIS/NA Cataloging Advisory Committee has drafted these best practices to provide practical guidance to catalogers working with art exhibition publications. The guidelines are confined to cataloging issues and situations characteristic of this type of material; they are intended to be used with and are compatible with other cataloging documentation including *Resource Description and Access (RDA)* and *LC-PCC Policy Statements and Metadata Guidance Documents*. Examples have been given using the MARC21 format for consistency and familiarity, but MARC21 is not a prescribed or preferred schema. The order of notes in this document generally follows the WEMI framework but can be adjusted for local practice or when it has been decided that a particular note is of primary importance.

Credits

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The Notes section is part of *Cataloging Exhibition Publications: Best Practices*. All sections are available at: <https://www.arlisna.org/cataloging-advisory-committee>

Best Practices

1. Work level

1.1 Nature of content

Make notes on the nature, scope, or artistic form of the work unless they are apparent from the rest of the description. Always make a note that the work is an exhibition catalog or is related to an exhibition, unless this is clear from the rest of the description. Include venue and exhibition dates if known. For English-language cataloging, generally favor an informal note in English over a transcribed, quoted note in another language.

Examples of notes:

500 ## \$a Exhibition catalog.

500 ## \$a "Offizieller Ausstellungskatalog"--Cover.

500 ## \$a Catalog of an exhibition held in various Canadian locations, March 10, 1983-January 5, 1984.

500 ## \$a Catalog of a traveling exhibition held at the University of St. Thomas, Houston, October 19, 1967-January 3, 1968; City Art Museum of St. Louis, January 22-February 27, 1968; Metropolitan Museum of Art, New York, April 15-May 13, 1968; Art Institute of Chicago, June 6-July 15, 1968; M.H. de Young Memorial Museum, San Francisco, September 6-October 29, 1968.

500 ## \$a Digital catalog published in conjunction with the exhibition held July 30-November 16, 2020 at the Art Institute of Chicago.

500 ## \$a "First published on the occasion of the exhibition 'Medieval Bestseller: the book of hours' at the Pierpont Morgan Library from 17 September 1997 to 4 January 1998"--Title page verso. [Note: Libraries may record the name of the exhibition in a 740 uncontrolled related title added entry if its name differs from the title of the catalog.]

1.2 Dissertation or thesis information

For original thesis or dissertation:

Make a note if the work being described is a dissertation or thesis presented in partial fulfillment of the requirements for an academic degree (for works that are revisions or abridgements of dissertations or theses, see below). The note may include information on the academic institution, the degree, and/or the year the work was submitted.

The 502 usually takes the form of a structured note, using punctuation and/or MARC subfields to demarcate the various data elements.

Examples of notes:

502 ## \$b Ph.D. \$c Harvard University \$d 2003

OR

502 ## \$a Thesis (M.A.)--Center for Curatorial Studies, Bard College, 2008.

For revised version of thesis:

Make a note if the work is a revised or abridged version of a thesis.

Example of note:

500 ## \$a Originally presented as the author's thesis (doctoral)--Universidad de Zaragoza, 2013.

2. Expression level

2.1 Make a note on attributes of the expression helpful for identification.

Examples of notes:

500 ## \$a Translation of: 50 Jahre Bauhaus.

500 ## \$a Revised edition, originally published: New York : Random House, 1968.

500 ## \$a Catalog of the "Other Primary Structures" exhibition held at The Jewish Museum in two installments in 2014, accompanied by a facsimile edition of the catalog for the "Primary Structures" exhibition held at The Jewish Museum in 1966.

2.2 Language of expression

Make a note on the language(s) of the content. Notes can be structured or unstructured depending on local practice and needs.

Examples of unstructured notes:

546 ## \$a Text in Japanese and English.

546 ## \$a Hungarian with introduction and checklist also in English.

546 ## \$a Commentaries in Italian, French, English, and German.

Example of structured note:

546 ## \$a Mongolian; \$b Cyrillic alphabet

2.3 Summarization of content

Add a brief objective note summarizing the content of the item.

Examples of notes:

520 ## \$a This milestone volume maps fifty years of artists' engagement with sound. Since the beginning of the new millennium, numerous historical and critical works have established Sound Art as an artistic genre in its own right, with an accepted genealogy that begins with Futurism, Dada, and Fluxus, as well as disciplinary classifications that effectively restrict artistic practice to particular tools and venues. This book is the companion volume to a massive 2012-2013 exhibition at ZKM.

520 ## \$a "Presents eleven projects of museums that have been completed recently or are under construction"--Page 9.

2.4 Awards

Add a note describing an award the publication has received. The field is repeated for each occurrence of an award.

Example of note:

586 ## \$a George Wittenborn Award, Art Libraries Society of North America, 2005

3. Manifestation level

3.1 Note on manifestation

Add a note on any attribute at the manifestation level that is important for identification or selection.

Examples of notes:

500 ## \$a "Five thousand copies of this book have been printed for the Trustees of The Museum of Modern Art ... Of the edition, 1315 copies have been reserved for members of the Museum."--Colophon.

500 ## \$a Limited edition of 1000 copies.

505 00 \$t Ten new buildings -- \$t Aldo Rossi : architecture, projects & drawings -- \$t Artists' architecture -- \$t Drawings by architects -- \$t Mary Miss -- \$t Model futures : contemporary British architecture.

3.2 Note on title

Add a note for variations, inaccuracies, deletions, or non-transcribable elements in the title, devised title, or other information relating to a title such as source of title proper taken from outside the

resource.

Examples of notes:

500 ## \$a Title from slipcase.

500 ## \$a Title devised by cataloger.

500 ## \$a Title contains a typographical error and should read Old master paintings.

500 ## \$a Words on title page split into two columns and appear to read Ft allre ines g.

500 ## \$a Title includes the symbol for infinity.

3.3 Note on issue, part, or iteration used as basis for identification of manifestation

This note is used mainly for serials and multipart monographs but is applicable for online resources where date viewed should also be recorded.

Examples of notes:

588 ## \$a Description based on print version record.

588 ## \$a Title from home page (viewed October 24, 2016)

3.4 Note on statement of responsibility

Make a note on agents connected with a manifestation if they are not included in the statement of responsibility or if their names appear in different forms than those recorded in the statement of responsibility and their inclusion is considered important for identification.

Examples of notes:

500 ## \$a Includes an interview with Gordon Matta-Clark.

500 ## \$a Exhibition curator Heinrich Thelen.

500 ## \$a The designs were chiefly the work of Otto Haesler and Walter Gropius.

500 ## \$a "Zusammenstellung des Katalogs: Jaap Bremer und Hein Reedijk"--Page 118.

500 ## \$a At head of title: Ministero per i beni culturali e ambientali.

3.5 Note on imprint

Make notes on details that are not included in the publication, distribution, manufacture, or copyright date elements and are considered important for identification or selection.

Examples of notes:

500 ## \$a Distributed in France and Italy by Idea Books, Paris and Milan.

500 ## \$a Publisher from label on title page.

500 ## \$a Publisher location from publisher's website.

3.6 Note on edition statement

Make notes relating to the edition being described that are considered important for identification or selection.

Examples of notes:

500 ## \$a "De 1ste druk van deze uitgave verscheen in 1975 als catalogus van de tentoonstelling 'H.P. Berlage, bouwmeester 1856-1934', die van 30 augustus t/m 16 november 1975 werd gehouden in het Haags Gemeentemuseum"--Page 2 of cover.

500 ## \$a "Reproduced in facsimile for the Society of Architectural Historians, Domestic Field Tour, May 19-26, 1991, to early Mississippi River towns now in the States of Illinois and Missouri"--Cover.

3.7 Physical description

Make notes providing other details of the extent, carrier, dimensions, or illustrative content of the manifestation if these details are considered important for identification or selection.

Examples of notes:

500 ## \$a Exhibition checklist and illustrations on accordion-folded cover with metal spinner; essays on leaves stapled to cover.

500 ## \$a One folded leaf of plates in pocket.

500 ## \$a Issued tête-bêche, each part with a separate title page.

500 ## \$a Issued in a box.

500 ## \$a Text and plates printed on Japanese paper.

500 ## \$a Leaves are joined end to end and folded accordion style.

3.8 Note on series statement

Add a note for series information that corrects or clarifies the series statement or that provides additional details about the series.

Examples of notes:

500 ## \$a "A New York Graphic Society book."

500 ## \$a Series wrongly numbered as 6 on spine, correct on colophon.

500 ## \$a Series statement and numbering from page 158 of *A new wave of Austrian architecture*, 1980.

3.9 Related manifestation of manifestation

Give the details of related manifestations, including reproductions, republications, reprints, reissues, or facsimiles, that represent equivalent content.

Examples of notes:

530 ## \$a Digitized version also available from the Internet Archive at \$u <https://archive.org/details/cu31924022319929>

500 ## \$a Facsimile reprint of edition published: London : Crystal Palace Library; and Bradbury & Evans, 11, Bouverie Street, London, 1854.

3.10 References to published descriptions

PCC practice encourages citation notes and references to published descriptions for rare materials. Record in the form prescribed by Standard Citation Forms for Rare Materials Cataloging (<https://rbms.info/scf/>) if established.

Examples of notes:

510 4# \$a Sweeney, \$c 302

510 4# \$a Worldwide art catalogue bulletin, \$c no. 20392

510 4# \$a Annotated catalogue raisonné of the books by Martin Kippenberger, 1977- 1997, \$c cat. no. 126

510 4# \$a Lugt, \$c 5446

3.11 Supplementary content

Record the presence of supplementary content that updates or complements the primary content of an expression, such as index, a bibliography, an appendix, etc. Record the nature of the content

(e.g., its type, extent, location within the resource) if considered important for identification or selection.

Examples of notes:

500 ## \$a "Dizionario del Futurismo": pages 409-614.

500 ## \$a Includes Benjamin H.D. Buchloh's "Allan Sekula: photography between discourse and document" (pages 189-200).

504 ## \$a Includes bibliographical references and index.

3.12 Accompanying material

Make notes on accompanying material issued with the publication, including the location and details if appropriate and not given elsewhere in the description. Add appropriate additional access points where necessary.

Examples of notes:

500 ## \$a Accompanied by: 1 folded sheet and 2 pairs of 3-D glasses in back pocket.

500 ## \$a Errata slip inserted.

500 ## \$a Price list inserted.

500 ## \$a Signed photolithograph of a brass etching entitled "Discoveries in Malta" by Rosa Lia Ferreri inserted.

4. Item level

Make notes on item-specific attributes according to local guidelines and needs.

Examples of notes:

500 ## \$a Watson Library copy: signed by artist. \$5 NNMM

590 ## \$a Library copy: no. 4/50