



Cataloging Exhibition Publications: Best Practices
Title and Statement of Responsibility

Written and Compiled by The ARLIS/NA Cataloging Advisory Committee

Art Libraries Society of North America

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Introduction

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

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

The ARLIS/NA Cataloging Advisory Committee 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 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 "Title & Statement of Responsibility" section is part of *Cataloging Exhibition Publications: Best Practices*. All sections are available at: <https://www.arlisna.org/cataloging-advisory-committee>

Credits

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Best Practices

1. Title

1.1. Determining what constitutes the title

1.1.1 Disregard introductory words

Phrases such as "X Gallery presents" and the like sometimes precede the title of the catalog. Do not include these words as part of the title (see RDA Title of manifestation, 08.49.91.11). Instead, give the title with introductory words as a variant title of manifestation (see *Name and Title Access Points, Cataloging Exhibition Publications: Best Practices* for more information).

1.1.2. Consider typography and layout

It is often difficult to determine what is the title proper and what is the other title information. Typography and layout provide clues.

Example:

Title in catalog:

[in small font] Retrospective exhibition

[white space]

[in large font] EMILY MORRIS

[in large font] A Life in Oils 1923-1990

245 10 \$a Emily Morris : \$b a life in oils, 1923-1990 : retrospective exhibition.

1.1.3. Record information on the place(s) and date(s) of the exhibition as a note

Even when information on the place(s) (venues and/or cities) and dates of an exhibition appears on the preferred source of information, it often has to be supplemented by information drawn from other sources in the publication or from other resources. In the interests of clarity and consistency, it is recommended that exhibition venues and dates be recorded in a note even when they appear on the preferred source of information.

Examples:

245 10 \$a Antonia Eiriz : \$b a tribute to a legend.

500 ## \$a Catalogue of an exhibition held at the Fort Lauderdale Museum of Art, September 8-November 19, 1995.

Comment: Only the dates appear on the title page.

245 10 \$a Jo Davidson, 1883-1952.

500 ## \$a Catalog of an exhibition held at Galerie Jacques Davidson, Tours, Oct. 6-Oct. 31, 1976.

245 10 \$a Home sweet home.

500 ## \$a Catalogue of an exhibition held at Deichtorhallen Hamburg, June 20-Sept. 28, 1997.

Comment: Dates appear on title page as "20. Juni bis 28. September 1997".

but:

245 10 \$a Keith Douglas 1920-1944 : \$b catalogue of an exhibition at the Bodleian Library, 6 June to 6 July 1974.

Comment: Exhibition information grammatically linked to other title information is recorded as part of the title.

1.1.4. Record information on the place(s) and date(s) of the exhibition as other title information

1.1.4.1. Record place and date as part of the title

Alternatively, record as other title information place and date details that appear on the preferred source and are presented as part of the title. Otherwise, record it in a note.

Examples:

245 00 \$a Mexico, from empire to revolution : \$b part one, October 21, 2000- January 21, 2001 : part two, February 24, 2001-May 20, 2001.

Comment: Exhibition information appears on preferred source of information.

245 14 \$a The Impressionist and the city : \$b Pissarro's series paintings.

500 ## \$a Catalogue of an exhibition held at the Dallas Museum of Art, Nov. 15, 1992-Jan. 31, 1993; Philadelphia Museum of Art, Mar. 7-June 6 1993; Royal Academy of Arts, London, July 2-Oct. 10, 1993.

Comment: Exhibition venues and dates appear on page [i].

1.1.4.2. Use colons to separate places and dates

When recording places and dates and venues as other title information, use colons to separate different places and dates.

Example:

245 10 \$a Santi Moix : \$b Paul Kasmin Gallery, New York, 10 September-10 October 1998 :

Galeria Carles Tache, Barcelona, 16 de setembre-17 d'octubre 1998.

1.1.4.3 Abridging information

If abridging very lengthy exhibition information recorded as part of the title, give at least the first three venues listed on the preferred source of information, followed by the mark of omission.

Example:

245 10 \$a Ana Mendieta : \$b Centro Galego de Arte Contemporánea, Santiago de Compostela, July 23-Oct. 13, 1996 : Kunsthalle Düsseldorf, Düsseldorf, Oct. 31-Dec. 29, 1996 : Fundació Antoni Tàpies, Barcelona, Jan. 21-March 30, 1997 ...

1.1.4.4 Recording local institution

If the cataloger's local institution is one of the venues named on the main source of information, and the cataloger is abridging the list of venues, record the local institution in a note if it is not transcribed as other title information.

1.1.5 Names of artists in the title

1.1.5.1. List of artist names in title proper

Titles sometimes consist of a list of names of the artists whose work is featured in the exhibition. When the list is considered the title proper, record all names. Note that RDA Title of manifestation, 91.58.63.06, offers the option of abridging a lengthy title proper after the first five words. Generally, do not apply this option when the title consists of a list of artist names. The LC-PCC PS recommends against abridging titles, and artist names are particularly important for exhibition documentation. If, however, a title consisting of artist names is inordinately long, transcribe at least the first three names when abridging after the first five words, followed by the mark of omission. Record the omitted names in a note.

Examples:

245 00 \$a Throphilos, Kontoglou, Ghika, Tsarouchis : \$b four painters of 20th century Greece.

245 00 \$a Arman, Baj, Cavaliere, Crippa, Dubuffet, Duchamp, Max Ernst, Farfa, Fontana, Jorn, Miró, Picabia, Prévert, Man Ray, Spoerri.

Title in catalog: Donald Baechler, Georg Baselitz, Jean-Michel Basquiat, Ross Bleckner, Sandro Chia, Francesco Clemente, George Condo, Enzo Cucchi, Eric Fischl, Keith Haring, Anselm Kiefer, Sherrie Levine, Allan McCollum, Elizabeth Murray, Sigmar Polke, Richard Prince, Gerhard Richter, Susan Rothenberg, David Salle, Kenny Scharf, Julian Schnabel, Philip Taaffe, Terry Winters, Christopher Wool

245 00 \$a Donald Baechler, Georg Baselitz, Jean-Michel Basquiat ...

500 ## \$a Full title: Donald Baechler, Georg Baselitz, Jean-Michel Basquiat, Ross Bleckner, Sandro Chia, Francesco Clemente, George Condo, Enzo Cucchi, Eric Fischl, Keith Haring, Anselm Kiefer, Sherrie Levine, Allan McCollum, Elizabeth Murray, Sigmar Polke, Richard Prince, Gerhard Richter, Susan Rothenberg, David Salle, Kenny Scharf, Julian Schnabel, Philip Taaffe, Terry Winters, Christopher Wool.

1.1.5.2. List of artist names in other title

When the other title information consists of a list of names, generally record all names.

Example:

245 00 \$a Five painters in New York : \$b Brad Davis, Bill Jensen, Elizabeth Murray, Gary Stephan, John Torreano.

If, however, the list is lengthy, record at least the first three names, followed by the mark of omission. Record the omitted names in a note, if considered important.

Example:

Title in catalog: Instant City Thomas Struth, Gabriele Basilico, Keizo Kitajima, Philip Lorca diCorcia, Hannah Starkey, Raghubir Singh, Henry Bond, Boris Michailov, Jitka Hanzlová, Luca Andreoni, Antonio Fortugno, Francesco Jodice Fotografia e Metropoli

245 00 \$a Instant city : \$b fotografia e metropoli

500 ## \$a Full list of artist names: Thomas Struth, Gabriele Basilico, Keizo Kitajima, Philip Lorca diCorcia, Hannah Starkey, Raghubir Singh, Henry Bond, Boris Michailov, Jitka Hanzlová, Luca Andreoni, Antonio Fortugno, Francesco Jodice.

1.1.5.3 List of names not in title

Alternatively, when a list of artist names on the preferred source is not part of the title or other title information, omit it, or record it in a note.

Example:

245 00 \$a 7 artists.

500 ## \$a "New work by Fahlstrom, Kelly, Marisol, Oldenburg, Segal, Steinberg, Wesselmann."

1.2. Clarifying the nature of the work

1.2.1. Clarification in a note

The title and statement of responsibility often do not make the nature of the work clear. Since the same title is sometimes used for several different publications, a clarification of the

nature of the work (exhibition catalog, checklist, brochure, flier, press release, or web page) helps users distinguish among the various items. If clarification is needed, provide it in a note, rather than as an interpolation within the title. See also *Assigning Subjects and Genre/Form Headings, Cataloging Exhibition Publications: Best Practices*, for guidance on using form/genre headings for exhibition publications.

Examples:

245 00 \$a Mexico, from empire to revolution.

500 ## \$a Exhibition brochure.

245 00 \$a Mexico, from empire to revolution.

500 ## \$a Exhibition catalog.

245 00 \$a Mexico, from empire to revolution.

500 ## \$a Web page.

2. Statement of responsibility

2.1. Sources for the statement of responsibility

The preferred source of information for the statement of responsibility will in most cases be the title page. Information found elsewhere in the publication may also be recorded, without brackets, in the statement of responsibility. (This represents a change from AACR2, which required brackets for statements that did not appear on the main source of information.) Brackets are required only when information recorded in the statement of responsibility element is taken from outside the publication.

If information on contributors appears in different forms within the resource (e.g., the name of a person performing the same role is given both with initials and with name spelled out), transcribe the statement as it appears in the preferred source of information. Fuller information may be given in a note.

Transcribe statements of responsibility that appear on the preferred source in the order indicated by the sequence, layout, or typography. Record statements taken from elsewhere in the order that makes the most sense (RDA Statement of responsibility relating to title proper, 63.79.23.99).

Use cataloger's judgment on whether to record in the statement of responsibility element or in a note statements of responsibility taken from elsewhere in the resource. A free-text note may be a better way to record minor contributions or lengthy credits.

Examples:

245 10 \$a Wos up man? : \$b selections from the Joseph D. and Janet M. Shein collection of self-taught art / \$c Joyce Henri Robinson, curator ; with contributions by Janalee Emmer and Gabriella Szalay ; foreword by Phyllis Kind.

Comment: Curator and other contributors given on title page.

245 04 \$a The Hudson River School / \$c curator, Sandra S. Phillips.

Comment: Curator credited on title page verso; no other statements of responsibility appear in the catalog.

245 10 \$a Surrealist drawings from the Drukier collection / \$c curated by Nancy E. Green.

Comment: Curator's name appears in catalog, though not prominently.

245 10 \$a André Masson : \$b signes et lumières, Aix-en-Provence : 1947-1960 / \$c commissaire, Olivier Etcheverry.

Comment: Commissaire's name appears in colophon.

2.2. Artists in the statement of responsibility

2.2.1 No author credited

Often no author is credited for the catalog, particularly for exhibition checklists or catalogs produced by commercial galleries. Under these circumstances, it is tempting to include in the statement of responsibility the artist whose work is featured in the catalog, especially since the artist's name often appears prominently on the title page, sometimes in the location where one would expect to find a statement of responsibility (that is, following the title), sometimes preceding the title.

Do not do this unless there is clear evidence that the artist had a role in producing the catalog (as opposed to the work featured in the catalog). If the artist had no role in producing the catalog, incorporate the name in the title.

Example:

Title page reads: [in large font] Jon Schueler [in small font] The sign of the gale

245 10 \$a Jon Schueler : \$b the sign of the gale.

Comment: Catalog of a traveling exhibition of 45 paintings done by Schueler.

If, however, the artist had a role in creating the catalog, for example, the catalog is an artist's book, or contains substantive textual content authored by the artist, record the artist's name in the statement of responsibility if it appears in the publication.

Example:

245 10 \$a Cheveux long, cheveux courts / \$c Katrien de Blauwer.

But note that even though an artist's name may be transcribed in the statement of responsibility, the artist may be given the main entry, if the catalog contains reproductions of his work (see *Name and Title Access Points, Cataloging Exhibition Publications: Best Practices*).

2.3 Corporate contributors to an exhibition catalog

2.3.1 Artist(s) as corporate body

Corporate bodies are usually not responsible for the artistic or intellectual content of an exhibition catalog, and should not be recorded in the statement of responsibility. If, however, there is clear evidence that an artist or artists identified as a corporate body (e.g., Gilbert & George) had a role in producing the catalog, record the name in the statement of responsibility. If the artists group had no role in producing the catalog, but is prominently named on the title page, incorporate the name in the title (see 2.2.1).

Example:

245 10 \$a İyi bir komşu : \$b 15. Istanbul Bienali, 16.09.17-12.11.17 = A good neighbour : 15th Istanbul Biennial 16.09.17-12.11.17 / \$c fikir, concept Elmgreen & Dragset ; yayıma hazırlayanlar, editors Erim Şerifoğlu, Ömer Behiç Albayrak, Anita Iannacchione.

2.3.2 Organizer and/or venues as corporate bodies

Museums, libraries, and other repositories named prominently in exhibition documentation are usually the organizers and/or venues of the exhibition. Record these names in the note field or as other title information (see 1.1.3 and 1.1.4), and create access points for them (see *Name and Title Access Points, Cataloging Exhibition Publications: Best Practices*). Names of corporate bodies funding the exhibition and/or the exhibition catalog may be recorded in a note field (do not record them in the statement of responsibility). Corporate sponsors may also be traced, depending on local policy; do not, however, record or trace the names of persons associated with the corporate bodies, e.g., the president of a sponsoring bank or the mayor of a city.

Example:

500 ## "This catalogue is published in conjunction with 'The Tudors: Art and Majesty in Renaissance England, on view at The Metropolitan Museum of Art, New York, from October 3, 2022, to January 8, 2023; the Cleveland Museum of Art from February 26 to May 14, 2023; and the Legion of Honor, San Francisco, from June 24 to September 24, 2023.'"-- Title page verso.

2.4 "Invisibility" of contributors

2.4.1. Persons listed in non-preferred source of information

In many cases, the persons responsible for the creation of the catalog do not appear in the preferred source of information, or even in the preliminaries, but have to be tracked down elsewhere in the catalog: in the preface, the table of contents, or at the start or end of a section. Use cataloger's judgment on whether to include this information in the statement of responsibility or in a note. Generally record in the statement of responsibility element the names of persons who make an important contribution to the publication's content, such as curators and principal authors. Record other contributors in a note on the statement of responsibility. Optionally, mention in a note sponsors or funders, but only if they have contributed to the cost of the publication, as opposed to the cost of the exhibition. Do not include in the description the names of persons listed in the technical or production credits, such as book designers, copy editors, coordinators of photography, proofreaders, etc.

Example:

500 ## \$a Essays by Richard D. Marshall, Dave Hickey, and David Rimanelli.

2.4.2. Recording "minor" contributors

In some institutions that publish exhibition catalogs or organize exhibitions, catalogers are expected to include in the bibliographic records all staff who made contributions to the catalog, even those which are relatively minor (for example, if a curator authored 10 catalog entries out of 100). Record this information in a note on the statement of responsibility. Do not code this note as local.

Example:

245 00 Hear me now : \$b the black potters of Old Edgefield, South Carolina / \$c edited by Adrienne Spinozzi.

505 00 \$g Director's foreword -- \$g Preface / \$r Adrienne Spinozzi -- \$g Contributors -- \$g Lenders to the exhibition -- \$g Map of Old Edgefield District pottery sites -- \$g Note to the reader -- \$t The art of enslaved labor / \$r Vincent Brown -- \$t Confronting, collecting, and celebrating Edgefield stoneware / \$r Adrienne Spinozzi -- \$t Incidents in the life of an enslaved abolitionist potter written by others / \$r Michael J. Bramwell and Ethan W. Lasser -- \$t "But of the clay is vile" : Edgefield pottery in life and death / \$r Jason R. Young -- \$t A conversation with Simone Leigh / \$r Jason R. Young -- \$g Plates -- \$g Works in the exhibition -- \$g Verses by Dave -- \$g Notes -- \$g Selected bibliography -- \$g Index -- \$g Acknowledgments -- \$g Photography credits.

2.5. Clarifying the nature of the contributions

Creation of an exhibition catalog may involve many different contributions, from curating the exhibition to writing the introduction to compiling the catalog entries. It is helpful to supply this information when the statement of responsibility would not otherwise indicate the nature of each contribution (see RDA Statement of responsibility 49.84.89.53) . Enclose the clarification in square brackets to indicate that it did not appear in the resource. Or it can be brought out in a note on the statement of responsibility mentioning contributions not cited in the statement of responsibility.

Examples:

245 00 \$a Phantoms of the Orient : \$b exhibition, July 2-August 27, 1991 / \$c [catalog text]
Amy Masucci ; [curator] Deborah Moore.

245 14 \$a The art of the book from the early Middle Ages to the Renaissance : \$b a journey
through a thousand years / \$c [conception] Jörn Günther and Robert O'Neill.

500 ## \$a With a preface by Robert K. O'Neill, a foreword by Axel Bender and Lorenz
Reibling, and an introduction by Jörn Günther.