Cataloging for Special Collections,
or, since it’s all about the collections,

Collection Level Cataloging

Marcia Barrett
W.S Hoole Special Collections Library, The University of Alabama

OLAC Conference
Macon, Georgia
October 15-17, 2010
Workshop Outline

• Special Collections/Archives
  – General environment
  – Content standards for nonbook materials

• Collections
  – Collection definition
  – Collection item characteristics

• Collection Level Cataloging
  – Guidelines
  – Special format manuals
Workshop Outline (cont.)

• Collection Level Cataloging (cont.)
  – Library of Congress collections treated with CLC
  – Why choose collection-level cataloging?
  – Item-level v. collection-level cataloging

• Before Cataloging
  – Arrangement
  – Description
Workshop Outline (cont.)

• Elements of CLC
  – Main entry
  – Title statement
  – Date
  – Physical description
  – Notes
  – Access points
  – Fixed fields

• Hands-on example: photograph collection

• Some differences with DACS

• Summary
What’s “Special” About Special Collections?

- Vulnerability
- Hand-press
- Scarcity
- Association
- Institutional significance
- Valued for its physical characteristics and/or material worth as much as (or even instead or) its text

Image from W.S. Hoole Special Collections Library, The University of Alabama
These rules are designed for use in the construction of catalogues and other lists in general libraries of all sizes.

They are not specifically intended for specialist and archival libraries, but such libraries are recommended to use the rules as the basis of their cataloguing and to augment their provisions as necessary.
Descriptive Cataloging of Rare Materials

DCRM

DCRM(B)=BOOKS

DCRM(S)=SERIALS

RBMS Bibliographic Standards Committee
Descriptive Cataloging of Rare Materials (Cartographic)

In preparation

Image from W.S. Hoole Special Collections Library, The University of Alabama
“Graphics may be cataloged individually because of their aesthetic value or their historical and iconographical importance.

In many instances, however, an *individual* image may have relatively little value as a work of art or as a single piece of evidence but rather derives meaning and importance from the collection of which it is a part. For this reason, equal attention has been given to item-level and collection-level cataloging.”

Introduction, p.5

*Graphic Materials: Rules for Describing Original Items and Historical Collections*
Descriptive Cataloging of Rare Materials (Graphics)

In preparation

Image from Library of Congress WPA Posters Collection
New in DCRM (Graphics)

1. DCRM(G) will cover “born digital” images such as digital photographs and computer-aided-design drawings.
2. DCRM(G) will continue to cover collections assembled by the repository for cataloging purposes.
3. Users will be referred to *Describing Archives: A Content Standard* (DACS) for description of archival collections.
Cataloging sheet music : guidelines for use with AACR2 and the MARC format / prepared by the Working Group on Sheet Music Cataloging Guidelines, Bibliographic Control Committee, Music Library Association ; compiled [sic] and edited by Lois Schultz, Sarah Shaw.
Descriptive Cataloging of Rare Materials (Music)

In preparation

Image from Library of Congress American Memory website
Moving Images


Image from New York Public Library
Oral Histories

Oral history cataloging manual / compiled by Marion Matters. 1995

Images from Duke University History of Medicine Collections
Kidney Lit? The Carl W. Gottschalk (12,400 item) Collection reflects his passion for the kidney in the history of medicine.
“Collection” (from *Graphic Materials*)

Group of [items] that

1. Have been acquired by the repository as an existing collection or
2. Have been assembled by the repository into a unit for cataloging purposes

Collections may consist of published and unpublished items, but the collection itself does not exist in a published form.
Collection Item Characteristics*

Groups of items are cataloged as a collection to reflect one or more of the following:

1. Items are the product/collection of one or more persons or family group
2. Items are the product or collection of a corporate body
3. Items represent the creative effort of one person, group, or corporate body

*Graphic Materials: Rules for Describing Original Items and Historical Materials
Collection Item Characteristics*

4. Items were brought together by a collector, and it is necessary or desirable to maintain them as a unit even if there are disparate subjects or different formats.

5. Items were designated as a “collection” at the time of accessioning, with the requirement that the items not be disseminated.

6. Items have inherent unity by virtue of a single topic or several thematically related topics.

7. Items have inherent unity by virtue of their medium or format.

*Graphic Materials: Rules for Describing Original Items and Historical Materials
Collection Level Cataloging (CLC)

• Involves the creation of a single bibliographic record for a group of monographic, serial, or archival materials

• Focuses on the description of a group of materials as a whole and the relationships that exist among items within the collection

• Draws from traditions of both bibliographic cataloging and archival processing for complex collections of historical materials
“Processing of unique and primary source materials has not kept up with acquisitions for decades. The result is that there are backlogs of unprocessed collections of these materials at libraries and repositories across the country that are not accessible through the libraries’ online discovery tools.

The situation is especially critical for materials in non-textual formats (e.g., sound recordings, photographs, films, and videos).”

Recommendation of Working Group

• 2. Enhance access to rare, unique, and other special hidden materials

• 2.2 Streamline Cataloging for Rare and Unique Materials, Emphasizing Greater Coverage and Access to a Greater Number of Items

LC Collections Treated with CLC

1. Groups of manuscripts, photographs, moving images, maps, sound recordings, and other special media, generally archival in nature, which constitute collections “of historical significance” and which generally are acquired by the library as collections.

2. Groups of items which are assembled into collections after acquisition for technical processing and storage, “artificial” collections.
Candidates for Collection Level Cataloging

• Materials which may have little value as individual items but gain significance as part of a collection

• Materials which constitute a preponderance of minor, ephemeral, or difficult to describe items

• Materials for which users are unlikely to be seeking known items
Candidates for Collection Level Cataloging

• Materials whose elements have such similarity that addition of each individual item into the catalog would generate a multiplicity of similar entries and serve to hide rather than aid access to the collection

• Materials for which no cataloging expertise exists locally
Other Reasons for CLC

• Means of providing bibliographic control for low-priority items

• Means of providing temporary control of unprocessed collection
  – phased processing

• Means of highlighting the shared characteristics of a collection of materials by providing a summary-level description, thereby “adding value” to any other forms of intellectual access, such as item-level records, and revealing collection strengths that may not otherwise be obvious.
Collections Can Have a Common

- Personal Author (creator)
- Issuing Body
- Form or genre
- Subject
- Language or nationality
- Provenance (source)

Regardless of criteria used to make up a collection, there must be some access point common to them all.
Guidelines for Collection Level Cataloging (CLC)

• No one standard
• Library of Congress general guidelines
  – LC Cataloging Service Bulletin #78 (fall 1997)
• Specialized format cataloging manuals
Special Format Manuals That Address CLC

• Graphic Materials: Rules for Describing Original Items and Historical Collections
• Map Cataloging Manual, Appendix F
• Archival Moving Image Materials, Appendix C
• Descriptive Cataloging of Rare Materials manuals (in process)
  – Music
  – Graphic Materials
  – Cartographic Materials
Item Level Cataloging

• Transcription-based description
• Level of cataloging determined by cataloger or institutional policy
• Records contributed to OCLC
  1. to let others know material exists
  2. for cooperative cataloging purposes
Collection Level Cataloging

• Description based on known/discovered information
• Level of cataloging determined by availability of information
• Individual items take on properties of the collection
• Records contributed to OCLC
  – To let others know materials exist
• Main challenge is preparation required before cataloging can begin
  – Arrangement
  – Description
A Brief Overview of Arrangement

• The process of sorting individual items into meaningful groups and placing those groups into meaningful relationships with each other.
• Decisions must be made on a collection-by-collection basis
• Archival principle of original order of creator
• Collections with no recognizable order and “artificial” collections must be examined, sorted, and arranged in some manner
Customary Types of Arrangement

• By creator or provenance
• By content or topic
• By format
• By chronological order
• By alphabetical order
The collection is divided into three main series and several sub-series: I. Radio programs (1940-1958) ; i. Original series (from April, 1940-April, 1942) ; ii. "Great Artists" series (from May, 1942-June, 1958) ; II. Television programs (1959-1968) ; III. Undated materials. Items are arranged chronologically.

In alphabetical arrangement by name of interviewee.


Arrangement is by subject and date, information is from the photonegative jackets as received from donor; stored in 10 boxes.
A Brief Overview of Description

• The process of organizing and recording information about the collection that was gathered during the arranging stage

• Small collection
  – Entire description within catalog record

• Extensive collection
  – Requires supplemental descriptive tool to provide level of detail beyond that which is possible/ appropriate for catalog record
    – Inventory or container list
    – Finding aid
A Brief Overview of Finding Aids

• Vary in format, style, complexity, but consist of
  ▪ Narrative introductive – biographical information/agency history; collection description including strengths, weaknesses, gaps, extent, depth; information on restrictions to access & use
  ▪ Listings of the items or groups of items in the collection

• Important tool for researchers using the collection
• Note in catalog record indicating existence of finding aid (link if in electronic form)
H.P. Behrensmeeyer Collection, 1882-1969

Collection Overview
Title: H.P. Behrensmeeyer Collection, 1882-1969
Creator: Behrensmeeyer, Henry P.
Extent: 95.0 Items
Languages: English

Scope and Contents of the Materials
Collection consists primarily of pen drawings executed by Behrensmeeyer over the course of his career; a majority of the drawings depict various birds; also includes his "Lessons in Practical Penmanship" (Quincy, Ill.: D.L. Musselman, 1917) and the following periodicals: "The Normal: A Monthly Journal Devoted to the Dissemination of Knowledge and the Education of the Young" v.2, no.5 (Jan. 1889); "The Business Educator" v.35, no.3 (Nov. 1929); "The Educator" v.53, no.10 (June 1948).

Biographical Note
Born 18 Feb. 1868 in Quincy, Ill., once considered the center of pen art. Special classes in penmanship were taught at Gem City Business College there by world-famous penmen, including Behrensmeeyer. He placed special emphasis on rhythm in writing, using music to teach his class by -- for example, playing "Camp Town Races", which he thought had an ideal penmanship "swing", on a hand-cranked Victrola. Educated at Gem City Business College; expert penman and engrosser; faculty member of Gem City Business College, H.P. Behrensmeeyer was considered one of the greatest penmen in the world during his lifetime -- so great, he was given the title "Champion Penman of the World." Died 24 April 1948.

Administrative Information
Acquisition Method: Gift from Mrs. Helen B. Johnson, Mr. Behrensmeeyer's daughter.

Box and Folder Listing
Series 1: Behrensmeeyer Drawings, Clippings, and Miscellany, 1882-1969
Item 100 Drawing of bearded man based on photo
Physical Description: Pen and ink
Creator: Behrensmeeyer, Henry P.
Other Information: Inventory Number: 001. Matted. Colors: White, black. Subject: Man.
Date Input: 3/15/2005
Processing Information: Housed with item 1a

Example from University of Illinois Rare Book and Manuscript Library
When do we get to the cataloging???

Coming up – Elements of Collection Level Cataloging!

Image - drummer Matt Wilson
Main Entry Heading

• An appropriate main entry heading is determined by application of AACR2, in conjunction with the AACR2-based manuals designed for treatment of specific materials

• Most collection level records will be so diverse that title main entry is more likely

• 1xx Main Entry
  – Collections of works by single person/corporate body (21.4)
  – Collections of laws governing one jurisdiction (21.31B1)
Area One: Title Statement

• Title often constructed by cataloger

• Appropriate to consider for title statement
  – Name of collection (for previously named collections)
  – Name of creator, creating body, collector or source
  – Languages
  – Geographic locations
  – Genre or form
  – Principal subjects –persons, events, topics, activities, objects, dates of subject coverage

• Use brackets to show supplied information, except when cataloging according to Graphic Materials
Examples

245 00 $a Gilbert H. Grosvenor collection of photographs of the Alexander Graham Bell family
  Title specified by donor / rules used – Graphic Materials

245 00 $a Angela Davis portrait collection
  Cataloger supplied title / rules used – Graphic Materials

245 00 $a [Peace rallies and marches in the 1970s]
  Cataloger supplied title / rules used - AMIM
Examples

245 04 $a [Agnes de Mille collection of music audiotapes]

245 00 $a [Charles M. Weber map collection]
   Rules – Map Cataloging Manual, Appendix F
Optional Addition - GMD

• Use [graphic] for all materials cataloging according to Graphic Materials

• Do not use [motion picture] or [videorecording] for materials cataloged according to AMIM

• [motion picture] and [videorecording] are acceptable when following general LC collection level cataloging guidelines (and AACR2 chapter 7)
Other Title Information

• Other title information generally not necessary – title devised by cataloger

• If collection has a known title (stipulated by donor) or supplied title that needs clarification, other title information can be given.

245 00 [Association of American Railroads collection of maps, mainly of the United States as a whole, sections of the United States, individual states and cities, showing railroads or railroad related information : $b including maps of London environs, western Canada, and Europe].

Example from LC Cataloging Service Bulletin #78
Area Four - Date

• All three elements may be included if appropriate.
• Due to the range of materials in a collection, it is rare to record information other than date information in this area.
• Determine the full range of dates when the materials were created
Recording the Date Element

• A finite (completed) collection is indicated by a single date or inclusive dates.
  
  $c 1978.$
  $c 1937-1971.$

• Date information is usually given as a range (inclusive dates), reflecting date of earliest published/created item and date of latest published/created item.
  
  $c 1937-1971.$

• If the majority of the materials in the collection fall into a more limited range of dates, indicate this.
  
  $c 1937-1971$ [bulk 1940-1950].
Recording the Date Element

• If it is expected that materials will be added to the collection
  – Inclusive dates are based upon the materials initially cataloged
  – Dates are enclosed in angle brackets
    <1937-1971>
  – Open date is used when collection developed from a single item
    <1937- >
More on Open-ended Collections from Graphic Materials

• 2F7 (*Optional*)

• Two ways of recording open-ended collections
  <1956-1963>
  <1956- >

• When using the second method, make a note explaining that additional materials will be added to the collection and update the record as new materials are added.
Another Option from Graphic Materials

2F7 Options for cataloging a collection that is being processed in stages

• Record inclusive publication dates and add dates in <> reflecting portion of the collection that has been processed

• Make a note explaining how collection is being processed, when materials will be added to the collection & update the record as new materials are processed.
Area Five: Physical Description

Extent

• Give the extent of the collection by counting the number of items it contains.
  300 -- $a 14 sound cassettes

• Give a separate physical description for each category of material (SMD)
  300 -- $a 23 sound tape reels
  300 -- $a 10 sound discs
  300 -- $a 14 sound cassettes
Physical Description – Extent of Open Collections

• If it is expected that materials will be added to the collection
  – Give the extent based on the number of items initially cataloged
  – Give the number followed by three spaces and enclose in angle brackets
    <ca. 300 > maps
    <40 > sound cassettes
3B1  Ways of Stating Extent

1. Record extent number of items
   100 photographic prints

2. Record approximate number of items
   ca. 2500 photographic prints

3. Record number of containers or volumes
   65 boxes

4. Record linear or cubic measurement
   6.3 linear feet
Even More from Graphic Materials

3B.4 Extent of collections can be given as the number of containers or volumes with a more specific statement of extent with the number of pieces in parentheses

- 1 portfolio (40 lithographs)
- 6 albums (78 photographic prints)
- 3 sketchbooks (92 drawings)
- 16 prints (10 woodcuts, 6 wood engravings)
Physical Description
Other Physical Details

• A statement about the physical details may be included if it is felt that the information is an important part of the collection.

• Consult AACR2 and the specialized manuals
Physical Description
Dimensions

• May not be an important element – inclusion is optional
• If included, give a range if items in the collection are not of uniform size
• Maps
  – If the maps in a collection are of two sizes, give both.
  – If they are of more than two sizes, give the greatest height of any of them followed by greatest width of any of them and the words or smaller.
More from Graphic Materials

• When some images are designed to be viewed horizontally and some vertically, give the measurements according to the majority.
  
  25 drawings : pen and India ink ; 16 x 27 cm.

• If the items or containers or volumes in a collection are of two sizes, give both.

• If they are of more than two sizes, give the greatest height of any of them followed by greatest width of any of them and the words or smaller.

  488 photographic prints ; 4 x 5 in. and 5 x 7 in.
  55 prints : lithograph ; 71 x 44 cm. or smaller
Organization and Arrangement of Materials (351 field)

• Provide details about the organization and arrangement of the collection.

351 -- $a The collection is divided into three main series and several sub-series: I. Radio programs (1940-1958) ; i. Original series (from April, 1940-April, 1942) ; ii. "Great Artists" series (from May, 1942-June, 1958) ; II. Television programs (1959-1968) ; III. Undated materials. Items are arranged chronologically.

351 -- $a Arranged alphabetically by surname.

Examples from NYPL Catalog Records
Example – Organization & Arrangement of Materials

110 2- J. Walter Thompson Company.
245 10 Artifacts and memorabilia collection
351 -- Organized into the following series: Awards and Medals; Baseballs; Books; Calendars and Stamps; Christmas Gifts and Ornaments; Coffee Cups and Mugs; Corporate Documents (display items); Desk Objects; Games, Toys, and Equipment; Gifts and Vanity Items; Hats; Invitations and Programs; Logo Stationery Supplies; Plaques; Sculpture and Statues; Sweatshirts and Jackets; Ties and Scarves; Tote Bags; Travel Items; T-Shirts; Young Tigers Program Memorabilia; and Miscellaneous Items.
And now for the fun part .... Notes!

- Notes with special relevance to collection-level cataloging are given in the CSB & DCM

- Other notes are given in accordance with rules provided in AACR2 and the specialized manuals

- All notes are optional – use judgment in determining their importance and applicability to the collection being described
Collection Contents

• Description of the collection’s content is accomplished through one or more of the following
  – Summary note
  – Contents note
  – Preparation of separate finding aids

• Maps Collection-Level Cataloging
  – Formal contents note are rarely given

• Graphic Materials
  – If desirable, make a note of the specific contents of a collection having titled parts.
Example – Formal Contents Note (505 field)

245 10 Ice Follies collection $h [sound recording]


Example - Minnesota Historical Society Catalog Record
Example – Formal Contents Note

245 10 United States Armed Forces Institute language instruction collection $h$ [sound recording].

505 0- Algerian Arabic (5 discs) -- Brazilian (2 discs) -- Bulgarian (2 discs) -- Burmese (52 discs) -- Chinese (65 discs) -- Danish (74 discs) -- Dutch (29 discs) -- Dutch-Malay (4 discs) -- Egyptian Arabic (6 discs) ... -- Turkish (50 discs).

520 -- Established in 1942 at Madison, Wis., the United States Armed Forces Institute was known as the Army-Navy school with the world campus. Of their many endeavors to educate military personnel, the various language instruction programs created and produced by the Linguistic Society of America and the Intensive Language Program of the American Council of Learned Societies for the USAFI were highly successful. The booklets and sound recordings made during the World War II years served as a model for later, commercial, language instruction.
245 00 Photographs of Kipling on the “Bantam” $h$ [graphic]

505 0- (from handwritten content list): Kipling negatives. [Vol. 1].

520 -- Collection of negatives and contact prints of an excursion in ca. 1905 by Rudyard Kipling, his son John and others on a small boat the Bantam". Includes negative and contact prints of Kipling's rebus letter to B.H. Walton, owner of the boat, dated August 10, 1904 and negative and contact prints of two manuscript poems by Kipling. Also includes contact prints and three negatives of art reproductions not related to the excursion.
Summary Note (520 field)

• Provide information on the scope and contents of the collection
• Give a summary either in addition to or as a replacement for a 505 contents note
• Summary notes replace 505 contents notes when a decision has been made to prepare a separate finding aid
• Why a separate finding aid (rather than 505 note)?
  – Very large collection
  – Complex hierarchical relationships within the collection that cannot be conveyed with a contents note
Information for a Summary Note

• Types of information to consider including in a summary note
  – Types and forms of materials
  – Arrangement of materials within the collection
  – Dates of significant coverage
  – Significant topics, persons, places, or events
**Title:** Jack Rabin collection on Alabama civil rights and southern activists

**Abstract:** The collection is a compact but highly complex, multi-layered compilation of documents, sound recordings, and visual images. It includes records of the Montgomery Improvement Association (MIA) (1955-1974); photographs and surveillance tapes of Martin Luther King, Ralph Abernathy, and many others involved in sit-ins (early 1960s), the MIA (1963), the Selma March (1965), and the Poor People's Campaign (1968); oral histories of the white activists Clifford and Virginia Durr, John Beecher, and Myles Horton (late 1960s - 1975); and films of the African-American activists Luther Henderson (in Savannah, Georgia, 1964) and Stokely Carmichael (in Montgomery, Alabama, circa 1972).

Finding Aids Note (555 field)

• This field (or 500 general note) may be used to specify the existence of a separate finding aid which has been created for the collection

• Finding aid – any descriptive media (electronic or manual) that provides intellectual or administrative control over elements within the collection

• Separate finding aids are commonly used for collections who contents are extensive and/or whose internal relationships are highly complex
Finding aid (available in LC Prints and Photographs Reading Room) includes chronological schedule of shows and guests.

Finding aid available in the repository and on the web: 

Description sheets for each sound recording and most of the film reels are available; filed in the Collection Container List notebooks in the Library.

Inventory in the Library of Congress, Motion Picture and Television Reading Room.

Unpublished listing available in the Reading Room.
100 1- Whitney, Joel E. $q (Joel Emmons, $d 1822-1886.
245 10 [Minnesota carte-de-visite album] $h [graphic]
260 -- $c [ca. 1875]
300 -- 1 album (50 carte-de-viste photoprints : $b sepia toned ; $c 16 x 14 cm. + $e 4 p.
520 -- Includes views of Minneapolis, St. Anthony, St. Paul, Winona, Red Wing, Lake Pepin, Taylors Falls, the Dalles of the St. Croix, White Bear Lake, Dakota County, and Dakota and Ojibway Indians. Views are dated 1862-1875.
500 -- Includes album notes and identification compiled by C. Dahlin (4 p.).
555 0- Finding aid available in the repository and on the web: ≠u http://www.mnhs.org/library/findaids/sv000148.xml
JOEL E. WHITNEY:
An Inventory of a Photograph Album at the Minnesota Historical Society

Access to or use of this collection is currently restricted. For details, see the Restriction Statement.

OVERVIEW

Creator: Whitney, Joel E. (Joel Emmons), 1822-1886.
Title: Minnesota carte-de-visite album [graphic].
Dates: ca. 1875.
Language: Materials in English.
Abstract: Includes views of Minneapolis, St. Anthony, St. Paul, Winona, Red Wing, Lake Pepin, Taylors Falls, the Dalles of the St. Croix, White Bear Lake, Dakota County, and Dakota and Ojibway Indians. Views are dated 1862-1875. Most views photographed by Joel E. Whitney.
Quantity: 1 album (50 carte-de-visite photoprints); sepia toned; 16 x 14 cm. + 4 pages
Location: Reserve Album 255: See Detailed Description for shelf locations.

ADMINISTRATIVE INFORMATION

DETAILED DESCRIPTION

Location Image
Reserve Album 255 1 Fort Snelling, at junction of the Mississippi and Minnesota, 1864-1866. Digital image.

2 Bridge over the Mississippi at Saint Paul, 1866-1867. Digital image.
Restrictions on Access Note (506 field)

• Explain the nature and extent of access and handling restrictions on the collection

506 -- Restricted: Material extremely fragile; access by appointment only.
506 -- Restricted: Unprocessed; access by appointment only.

506 1- Some of the photographs are restricted until 2012
506 1- Access to discs restricted; advance notification required.

506 0- Open to researchers with written permission of the donor.
506 0- Unrestricted access.
Access to most of the collection is unrestricted. Because of the inclusion of individual financial records of employees of the Montgomery Improvement Association, 1958-1964, microfilm reel 1 is closed until 2034 (i.e., 70 years from the latest date). A photocopy of those same pages, with individual financial records of employees of the Montgomery Improvement Association redacted, is available to the public, as are the printouts from all other portions of reel 1.

Researchers must use cassette copies of sound recordings.
245 00 $a [Indian portraits] $h [graphic]
260 -- $c ca. 1860-1865.
300 -- $a 1 album (76 carte-de-viste photoprints ; $c 16 x 23 cm..
520 -- $a Views of Dakota, Ojibway and Winnebago Indians; also
   includes two views of Red River ox carts.
500 -- $a Identification sheet in container.
506 -- $a Original album is restricted from viewing except by special
   permission from the curator. A photoprint of each portrait is
   cataloged separately in the Minnesota Historical Society
   photograph collection and in the Society's Visual Resources
   Database.
856 41 $z Images from this collection are also available in the Visual
   resources database (HTML format): |u
   http://collections.mnhs.org/visualresources/...
1. Aw-ke-wen-zee (Old Man), head chief of Lac Contre Oreille Bands of Chippewas.
   Photographer: Martin’s Gallery
   Photograph Collection, Carte-de-visite
   1854
   Location no. E97.1A r17
   Negative no. 36747
   View Details  View Large Image

   Photographer: Whitney’s Gallery
   Photograph Collection, Carte-de-visite
   ca. 1858
   Location no. E97.1P r18
   Negative no. 36758
   View Details  View Large Image

3. Wa-su-tah.
   Photographer: Martin’s Gallery
   Photographic Collection, Carte-de-visite
   ca. 1860
   Location no. E91.1W r30
   Negative no. 36735
   View Details  View Large Image
Terms Governing Use & Reproduction (540 field)

• Explain restrictions on use of the materials once access has been granted.
• Included are restrictions on reproducing, exhibiting, quoting, etc.
• Can refer users to appropriate paperwork or staff member for permissions

540 -- Restricted: Copying allowed only for nonprofit organizations.
540 – No known restrictions on publication.
540 -- Permission may be required to quote from materials in this Collection; inquire within the Special Collections Library.
Preferred Citation of Described Materials (524 field)

- Provide the specific format preferred by the custodial institution for citation of the materials in the collections when they are used in sources

524 -- Gordon Parks Collection, Library of Congress, Motion Picture, Broadcasting, and Recorded Sound Division.

524 -- Angela Davis ephemera collection, W.S. Hoole Special Collections Library, The University of Alabama.
Biographical/Historical Note (545 field)

- This note may be used to provide biographical information about an individual or historical information about an institution or event that is the main subject, topic, or donor of the collection.

- Record any significant information on the creator or collector of the material required to make the nature or scope of the materials clear.

- Persons – place of birth and domicile, occupations, information on original and maiden names or pseudonyms, significant accomplishments, place of death, etc.
Angela Davis was born in Birmingham, Alabama in 1944 and was exposed to segregation and violence against civil rights activists in her youth. She was educated in New York, Massachusetts, California, France, and Germany. She was influenced by a number of prominent Marxist theorists during her studies and joined the Communist Party at the age of 24. Around the same time she became active in the Black Panther organization in California. In 1969, Davis began teaching philosophy at the University of California, Los Angeles, but was subsequently relieved of her position when then California Governor Ronald Reagan introduced a law that stipulated that known communists could not hold jobs for state institutions.
Biographical Note Example (cont.)

Davis gained international recognition after her arrest and trial for kidnap and murder of a prosecutor and judge during a Black Panther member’s trial. In 1972, she was found not guilty. After her trial she began teaching again at universities in California and continues today at the University of California, Santa Cruz. Davis has never ceased to be politically active. She has been associated with many activist groups over the years and even campaigned for the office of US vice-president twice in the 1980s as the candidate for the Communist Party. Sources: The Biographical Dictionary of African Americans, African-American Social Leaders and Activists, A to Z of African Americans, A to Z of American Women Leaders and Activists, A to Z of Women.
Biographical/Historical Note (545 field)

- Corporate bodies – information may include function, purpose, and history of the body, its administrative hierarchy, and earlier, variant or successor names.

545 -- "Keep posted," a public affairs television program moderated by Lawrence Spivak, Martha Rountree, Ned Brooks and others, ran from October 9, 1951 to March 31, 1953 on the Du Mont Television Network. The program was sponsored by the magazine, Saturday Evening Post.

Example – Library of Congress catalog record
Immediate **Source** of Acquisition (541 field)

- Record how the material was acquired and the donor or source (the immediate prior custodian)
- Can control whether information is retained in master record, etc. and displayed in public catalog through coding of 1st indicator
- $c Source $a method; $d date; $e accession no.

  541 -- $c Transfer, $a Manuscript Division (Lawrence Edmund Spivak Papers), $d 1980.
Ownership & Custodial History
Note/Provenance (field 561)

• Used to provide history of the custody of the materials
• Remember that the immediate source of acquisition is recorded in field 541
• If source and provenance are the same, record the information in field 541
• This information (provenance) may not be known
Example – Provenance Note

561 -- Originally collected by Paul Jones and maintained by his nephew, John Smith, after Jones' death. Purchased in 1878 by Henry Green, who added prints and drawings purchased at auctions in New York and Paris, 1878-1893.
Linking Entry Complexity Note (field 580)

• Used when needed to identify a complex relationship between the materials described in the collection and other items which cannot be adequately generated from the linking entry fields

• When a collection is related by hierarchy to a larger collection, give the title for the larger collection and indicate the relationship

• Information about the larger collection should also be given in field 773
Example – Linking Entry Complexity

BLvl = d

245 00 Visual materials from the Roy Wilkins papers $h [graphic]

580 – Forms part of the Papers of Roy Wilkins.

773 0- Wilkins, Roy, 1901-1981 $t Roy Wilkins papers, 1901-1980 $w (DLC)mm 81075939
Subject Headings

- No limit to the number of subject headings assigned
- Subject headings serve as primary means of access to materials in CLC records
- Subject headings should be as specific as warranted
- Terms referring only to parts of the collection may be specified in $3
- Types of subject headings include
  - Topical
  - Personal
  - Geographic
  - Corporate
Added Entry Headings

• Number/extent of added entry headings depends on their usefulness for access
  – Decisions made on a collection-by-collection basis
  – Practices “may vary widely” (LC CSB)

• Types of added entries to consider
  – Creators of collections
  – Names of collections, etc.
  – Author/title analytics
Added Entry Access (cont.)

• If persons/corporate bodies are both author or issuing body and the subject of a collection, the subject entry may offer sufficient access.

• If cataloger judgment determines an added entry would be useful, one may be given.

• Map Cataloging Manual
  – Obvious name and title access points should be provided
  – Most CLC records will probably have no added entry headings
Electronic Location and Access (856 field)

- This field may be used to specify the location or means of access to electronic finding aids prepared for the collection or portions of the collection

  856 41 $z Finding aid for collection: $u
  856 42 $z Finding aid for related collection: $u
MARC Fixed Field Coding

• Bibliographic Level (Leader/07)
  – c (collection level)
  – d (subunit of a collection)

• Type of Control (Leader/08)
  – a (archival)
  – Specific set of rules for description is given in field 040 subfield e
    – 040 $a ALM $e amim
    – 040 $a ALM $e gihc
MARC Fixed Field Coding

• Encoding Level (Leader/17)
  – code for minimal level cataloging

• Country of Publication (008/15-17)
  – All items published in single country, code for that country
  – Items published in more than single country, code “vp-”
  – All items are unpublished, code “xx-”
MARC Fixed Field Coding

• Type of Date (008/06)
  – i (inclusive dates of the collection)
  – k (ranges of years of bulk of the collection)

DtSt: i Dates: 1929,1942
   [Field recordings, 1929-1942]
DtSt: i Dates: 1954,1954
   [Personal photographs, 1954]
DtSt: i Dates: 1929,9999
   [Map collection beginning 1929, collection is growing]
DtSt: k Dates: 1968,1970
Hands-On Example

Jim Oakley Photographs
February 1, 1956

Example from W. S. Hoole Special Collections Library, The University of Alabama
All photographs were taken by Jim Oakley on February 1, 1956 in Tuscaloosa, Alabama. The collection consists of twenty-three black and white 4” x 5” photographs on gelatin developing-out paper and twenty-three 4” x 5” nitrate negatives.

A separate descriptive list of the photographs exists and is available electronically.
The photographs capture response to the enrollment in 1956 of the first African American student, Autherine Lucy, at The University of Alabama. The images capture crowds of UA students and others from the community and beyond, as well as police officers, UA officials, and curious onlookers. Included in the series is an image of an exploding tear gas canister and a group of robed KKK members.
Jim Oakley was a student at The University of Alabama and the first paid photographer hired by the University. The photographs were taken with his own 4x5 camera, as his official University camera was confiscated and the film removed by Federal agents positioned on campus.
Jim Oakley donated the photographs to the W.S. Hoole Special Collections Library in 2002.

Image of Jim Oakley in 2003 with a display of materials for Opening Doors: From Both Sides of the Threshold, Segregation, Civil Rights, and Beyond at The University of Alabama
Hands-On Example

Jim Oakley Photographs
February 1, 1956

Example from W. S. Hoole Special Collections Library, The University of Alabama
All photographs were taken by Jim Oakley on February 1, 1956 in Tuscaloosa, Alabama. The collection consists of twenty-three black and white 4” x 5” photographs on gelatin developing-out paper and twenty-three 4” x 5” nitrate negatives.

A separate descriptive list of the photographs exists and is available electronically.
The photographs capture response to the enrollment in 1956 of the first African American student, Autherine Lucy, at The University of Alabama. The images capture crowds of UA students and others from the community and beyond, as well as police officers, UA officials, and curious onlookers. Included in the series is an image of an exploding tear gas canister and a group of robed KKK members.
Jim Oakley donated the photographs to the W.S. Hoole Special Collections Library in 2002.

Image of Jim Oakley in 2003 with a display of materials for Opening Doors: From Both Sides of the Threshold, Segregation, Civil Rights, and Beyond at The University of Alabama
The photographs capture response to the enrollment in 1956 of the first African American student, Autherine Lucy, at The University of Alabama. The images capture crowds of students and others from the community and beyond, as well as police officers, University of Alabama officials, and curious onlookers. Included in the series is an image of an exploding tear gas canister and a group of robed KKK members.

Unrestricted access.

No known restrictions on publication.


Jim Oakley was a student at The University of Alabama and the first paid photographer hired by the university. The photographs were taken with his own 4x5 camera, as his official University camera was confiscated and the film removed by Federal agents positioned on campus.

A descriptive list of the photographs is available in the Reading Room.
Some Differences with DACS

• Type of Control (Leader/08)
  – a=archival
  – 040 $a ALM $e dacs

• Encoding Level (Leader/17)
  – code for full level cataloging

• Country of Publication (008/15-17)
  – code for country of repository
Some Differences with DACS (cont.)

• Title will not be bracketed
• Date information is recorded with title information in the 245 field $f$ (inclusive dates) and $g$ (bulk dates)
• There is no 260 field
• Extent of item may be expressed in terms of linear or cubic feet, number of containers or carriers, or number of items (optional to give material types)
The Records of the Policy Office of Governor James S. Gilmore are housed in 15 boxes. The collection is arranged into twelve series. Series have been designated for: I. Secretary of Administration; II. Secretary of Commerce and Trade; III. Secretary of Education; IV. Secretary of Finance; V. Secretary of Health and Human Resources; VI. Secretary of Natural Resources; VII. Secretary of Public Safety; VIII. Secretary of Technology; IX. Secretary of Transportation; X. Miscellaneous; XI. Records of Lee E. Goodman; and XII. Policy Analysis.

This is an artificial collection compiled by Governor James S. Gilmore. In the 2002 November 18 agreement between former Governor Gilmore and the Library of Virginia, Governor Gilmore agreed to transfer 25 boxes of Policy Files from the Policy Office. While these records were called "policy files" by Governor Gilmore's representatives, the majority of these documents were not actually created by the Policy Office. Most of the records within this series are copies of documents created by Governor Gilmore's cabinet secretaries and the state agencies under their control. In the summer of 2001, John A. Mahone, Deputy Chief of Staff for Operations, apparently requested each cabinet secretary to gather documents for the Governor's personal files documenting the administration's achievements. (For examples of responses to this request see Box 1, Folder 30; Box 3, Folder 32; Box 5, Folder 21 and Box 6, Folder 9) This series represents those collected documents. Also interleaved with this material are a few of Governor Gilmore's briefing books. Only a small number of documents in this series were actually created by the policy office and very few of them are restricted by executive privilege.
Summary

• Consider various levels of cataloging and processing options for all types of special collections materials, depending on institutional priorities and use of materials

• Weigh appropriateness of collection level cataloging

• Follow national standards and guidelines for all cataloging, arrangement, and description