

# Use Cases

(as of March 30, 2017)

## NAMES/AGENTS

|                      |  |
|----------------------|--|
| Title (Goal)         | 1.0 Leveraging External Artist Information   |
| Mode of use          | Research   |
| Primary Stakeholders | Internal users (e.g., staff), researchers  |
| Scope                | Authority control; Discovery   |
| Priority             | High   |
| Story                | A researcher wants to find art works by artists associated with a particular institution or group, including cultural or language groups |

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|----------------------|--|
| Title (Goal)         | 1.1 Discover works by an artist along with library resources about the artist, such as catalogs, archival collections, auction catalogs, artists files or biographies. |
| Mode of use          | Research   |
| Primary Stakeholders | Researchers  |
| Scope                | Discovery  |
| Priority             | High   |

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| Story | After discovering original artwork by a specific artist, a researcher wants to find secondary sources to learn more about this artist and his/her work. |
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| Title (Goal)                       | 1.2 Reconcile name changes seamlessly in discovery systems                             |
| Mode of use                        | Systems  |
| Primary Stakeholders (who uses it) | Librarians, Curators   |
| Scope                              | Discovery, Authority control   |
| Priority                           | High   |
| Story                              | Simultaneously and automatically reflect name changes in MARC and non-MARC source data |

Remarks: Would it be a different use case to find different forms of name seamlessly? For example, when ULAN and LC/NAF vary. Also include VIAF

|                                    |   |
|------------------------------------|---|
| Title (Goal)                       | 1.3 Reconcile different name forms seamlessly in discovery systems  |
| Mode of use                        | Research, Systems   |
| Primary Stakeholders (who uses it) | Catalogers, Curators, Researchers   |
| Scope                              | Authority control, Discovery, Discovery (cross-institutional)   |
| Priority                           | High  |
| Story                              | A researcher wants to find all resources related to a specific artist, regardless of the form of the name under which he/she has been recorded. |

Examples: For example, when ULAN and LC/NAF vary. Add here VIAF

|                                    |   |
|------------------------------------|---|
| Title (Goal)                       | 1.4 Find all artists who received a given award |
| Mode of use                        | Research  |
| Primary Stakeholders (who uses it) | Researchers, reference librarians               |
| Scope                              |   |
| Priority                           | Medium  |
| Story                              |   |

Examples: Venice Biennale Golden Lion

|                                    |  |
|------------------------------------|--|
| Title (Goal)                       | 1.5 Relating Agents to Works   |
| Mode of use                        | Cataloging, Reference, Research, Discovery   |
| Primary Stakeholders (who uses it) | Catalogers, Curators, Researchers, Reference Librarians  |
| Scope                              | Relationships  |
| Priority                           | Medium/High  |
| Story                              | A researcher wants to find books that contain illustrations by Dante Gabriel Rossetti and original art work, but not books that contain his poems or translations. |

## RELATED WORKS

|                                    |  |
|------------------------------------|--|
| Title (Goal)                       | 2.0 Discover related works held by the same institution  |
| Mode of use                        | Researcher   |
| Primary Stakeholders (who uses it) | Researcher   |
| Scope                              | Discovery; relationships   |
| Priority                           | High   |
| Story                              | A researcher discovers an artwork in the collection and is interested in finding related works, such as sketches or copies made by other artists within the same collection so that the related works can be consulted. Alternatively, a researcher wants to identify related works by or about the same individual (i.e. artist, sitter, donor) in other related collections (e.g. archives, books, event photography, plus art work) |

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|                                    |   |
|------------------------------------|---|
| Title (Goal)                       | 2.1 Discover related works held by the same or other institutions |
| Mode of use                        | Research  |
| Primary Stakeholders (who uses it) | Researcher  |
| Scope                              | Cross-institution discoverability                                 |

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| Priority | High   |
| Story    | A researcher discovers an artwork in the collection and is interested in finding related works, such as sketches or copies made by other artists within the same collection or different collection. |

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|------------------------------------|--|
| Title (Goal)                       | 2.2 Find visual works inspired by another artwork  |
| Primary Stakeholders (who uses it) | Researchers  |
| Scope                              |  |
| Priority                           |  |
| Story                              | Ex.: find how <i>Le déjeuner sur l'herbe</i> of Manet has been "quoted" in popular culture |

Examples: Marcel Duchamp. *Nude Descending a Staircase*; Peter Saul. Francis Bacon *Descending a Staircase*

Or,

Gilbert & George. *Singing Sculpture*; Eva and Franco Mattes. *Reenactment of Gilbert & George's the Singing Sculpture* : a synthetic performance in Second Life

Remarks: Subject of a new work; related works

Could this be two different use cases, one for works citing another work and one for works inspired by another work? Citing may be interpreted as depicting (referencing) another work, e.g. the depiction of a historical document in a painting. "Inspired" is a more subjective term. See vs. See also reference

There are two new RDA relationship indicators : "Inspired by" and "Inspiration for".

|                                    |   |
|------------------------------------|---|
| Title (Goal)                       | 2.3 Find visual works citing another work |
| Mode of use                        | Research                                  |
| Primary Stakeholders (who uses it) | Researchers                               |

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|----------|--|
| Scope    | Discovery, Discovery (cross-collection), Relationships     |
| Priority | Medium   |
| Story    | Ex.: Find visual art works depicting the U.S. constitution |

|                                    |  |
|------------------------------------|--|
| Title (Goal)                       | 2.4 Find artworks (any genre) inspired by a musical work   |
| Mode of use                        | Research   |
| Primary Stakeholders (who uses it) | Researchers  |
| Scope                              | Authority control ; Discovery  |
| Priority                           | Medium   |
| Story                              | A researcher is interested in identifying artworks inspired by Beethoven's 9th Symphony. The musical work contains poetry by Friedrich Schiller, so the inspiration could be from the poem as well as from the music, or even from the synthesis of the words of the poem and the music. |

Examples:

Ode to Joy -- Abounaddara All Syria's Futures <https://vimeo.com/126950191>

Remarks: Related to use case "Find visual works citing or inspired by another artwork" -- could be combined into a general "inspired by another work (in any genre)?"

Remarks : I see it as two different things. "Inspired by" is more general (I think). I had to describe, last week, an art book inspired by a popular song. The work was mostly non-figurative, so I would not say that the art book is "citing" the song; but still, one is a source for the other.

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|--------------|---|
| Title (Goal) | 2.5 Part:Whole relationships  |
| Mode of use  | Collection management, cataloging/inventory, curatorial, exhibition |

|                                    |   |
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| Primary Stakeholders (who uses it) | Collection managers, curators   |
| Scope                              | Discoverability   |
| Priority                           | Medium  |
| Story                              | <p>A gift of 10 engravings from an 18th-century portfolio of prints has been received, but the original portfolio was published with 15 engravings. The collection manager wants to identify other institutions who may have the entire portfolio to determine how best to catalog and inventory this gift.</p> <p>A museum owns a collection of various porcelain Sèvres dishes custom-made for a member of a French aristocratic family, and they are want to identify other institutions that own related pieces from this set for an upcoming exhibition.</p> |

Examples: individual drawings for a building project; other examples from CCO: photograph in an album; leaf from a manuscript; print in a series; church within a monastery

Remarks: category 2 (works)

|                                    |   |
|------------------------------------|---|
| Title (Goal)                       | 2.6 States of art prints  |
| Mode of use                        | Collection management, cataloging/inventory, curatorial, exhibition, research   |
| Primary Stakeholders (who uses it) | Collection managers, curators, librarians, users  |
| Scope                              | Discoverability   |
| Priority                           | Medium  |
| Story                              | <p>A cataloguer wants to identify the state of a print donated to his/her institutions. By looking up the catalogue raisonné of the artist, the cataloguer knows it is not the final state of the work; there is no state inscription on the print.</p> |

|                                    |  |
|------------------------------------|--|
| Title (Goal)                       | 2.7 Part:Whole relationships   |
| Mode of use                        | Research, Discovery  |
| Primary Stakeholders (who uses it) | Researchers  |
| Scope                              | Discoverability  |
| Priority                           | Medium   |
| Story                              | <p>A manuscript was cut up and the individual pages dispersed. Virtual re-creations have been undertaken on a number of mss. (Example: the Ege manuscripts)</p> <p>The Iraq Museum in Baghdad was heavily damaged during the Iraq War and items dispersed around the world. Scholars at the Oriental Institute at the University of Chicago are building a database of items from the collection.</p> <p>The part/whole relationship is also important just to study a complex work, even if not damaged as in above examples.</p> |

Examples: Like IIIIF

Remarks: category 2 (works)

|                                    |   |
|------------------------------------|---|
| Title (Goal)                       | 2.8 Searching using expression level relationship                                 |
| Mode of use                        | Research, Discovery   |
| Primary Stakeholders (who uses it) | Researchers, cataloguers  |
| Scope                              | Discoverability   |
| Priority                           | Medium  |
| Story                              | Find which institutions owns the matrix of a print, that the enduser found in ... |



# GENRE, FACETS, TYPES, WORK TYPES, CLASSIFICATION, STYLES

|                                    |  |
|------------------------------------|--|
| Title (Goal)                       | 3.0 Search and sort by genre (internal)  |
| Mode of use                        | On-campus loan program   |
| Primary Stakeholders (who uses it) | Curators, interior decorators  |
| Scope                              | Discovery  |
| Priority                           | low-medium   |
| Story                              | A curator or interior decorator might want to discover artwork in a particular genre: landscape, portrait, still-life, etc |

|                                    |   |
|------------------------------------|---|
| Title (Goal)                       | 3.1 Search and sort by genre (external) |
| Mode of use                        | Research                                |
| Primary Stakeholders (who uses it) | Researchers                             |
| Scope                              | Discovery, Cross-collection discovery   |
| Priority                           | High                                    |

|       |  |
|-------|--|
| Story | A researcher wants to discover all the landscapes created by a particular artist |
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Examples:

Remarks: Seems like the combination of the external and internal genre use case would genre to a high priority for our requirements?

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|------------------------------------|---|
| Title (Goal)                       | 3.2 Find objects by type, including local or indigenous terms   |
| Mode of use                        | Research; System  |
| Primary Stakeholders (who uses it) | Researchers, curators   |
| Scope                              | Authority control, Discovery  |
| Priority                           | medium  |
| Story                              | For example, watercolors are regarded as drawings in our Prints and Drawings Department but as paintings in other collections |

Remark: related to Genre use cases

|                      |   |
|----------------------|---|
| Title (Goal)         | 3.3 Find artworks that can be characterized by a certain style          |
| Mode of use          | Discovery, Cataloging, Research   |
| Primary Stakeholders | Curators, Researchers   |
| Scope                | Discovery (cross-institutional)   |
| Priority             | High  |
| Story                | A curator would like to review all Baroque paintings for an exhibition. |

Remarks: CCO Chapter 4: Stylistic, Cultural, and Chronological Information (see form/genre discussion paper)

|                                    |   |
|------------------------------------|---|
| Title (Goal)                       | 3.4 Find all works with work type “collage” in a collection   |
| Mode of use                        | Discovery, Cataloging, Research                               |
| Primary Stakeholders (who uses it) | Researchers, Curators, Catalogers/Registrars                  |
| Scope                              | Discovery   |
| Priority                           | High  |
| Story                              | Typical in single or advanced search by researchers, curators |

Remarks: CCO, Chapter 1, Object naming (see discussion in form/genre document)

Remarks: category 3 (genres / work types / etc)

Remarks: Form/Genre is currently BibFrame -- concerned here that a separate “Work Type” element be added

|                                    |   |
|------------------------------------|---|
| Title (Goal)                       | 3.5 Emotions and feelings evoked or represented by an artwork |
| Mode of use                        | Research, Discovery, Curatorial, Exhibition                   |
| Primary Stakeholders (who uses it) | Curators, Researchers   |
| Scope                              | Discovery, Relationships                                      |
| Priority                           | Medium  |

|       |   |
|-------|---|
| Story | A researcher wants to find all the paintings that depict joy or sadness. Another researcher is conducting research on mood and art, and wants to find paintings that evoke ennui. |
|-------|---|

Examples: Pictures and tears: a history of people who have cried in front of paintings, by James Elkins

Remarks: Based on a student project aiming to create a linked data thesaurus of emotion and art.

|                                    |   |
|------------------------------------|---|
| Title (Goal)                       | 3.6 Emotions and feelings evoked or represented by an artwork   |
| Mode of use                        | Research, Discovery, Curatorial, Exhibition   |
| Primary Stakeholders (who uses it) | Curators, Researchers   |
| Scope                              | Discovery, Relationships  |
| Priority                           | Medium  |
| Story                              | A researcher wants to find all the paintings that depict joy or sadness. Another researcher is conducting research on mood and art, and wants to find paintings that evoke ennui. |

Remarks: Based on a student project aiming to create a linked data thesaurus of emotion and art.

## PHYSICAL CHARACTERISTICS/PROPERTIES

|                                    |  |
|------------------------------------|--|
| Title (Goal)                       | 4.0 Search and sort by artwork size                |
| Mode of use                        | On-campus loan program; storage; exhibitions       |
| Primary Stakeholders (who uses it) | Curators, collection managers, interior decorators |
| Scope                              | Physical description                               |

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| Priority | low-medium   |
| Story    | Parse out the height and width of 2D works (and height, width, and length for 3D works) to organize collections by size for storage or exhibit needs. Or to find works of a particular size for space needs (i.e. my office wall is only 4 feet wide, so I need a painting that is no bigger than 3 feet wide) |

Examples:

Remarks: CCO should also be consulted: Measurements (Required) -- would include unit, type, extent, qualifier, shape, format, scale

|                                    |   |
|------------------------------------|---|
| Title (Goal)                       | 4.1 Search and sort by artwork color palette  |
| Mode of use                        | On-campus loan program  |
| Primary Stakeholders (who uses it) | Curators, interior decorators, researchers  |
| Scope                              | Physical description  |
| Priority                           | low-medium  |
| Story                              | Curators and interior decorators might want an artwork with a particular color palette for an exhibition or installation. |

Examples: For RDA 7.17.1.4 yellow and black text on green and brown camouflage (PB) For CCO 3.2.2.2.7 Color -- Linked to material in Physical Characteristics, ex. For a drawing it's linked to Material and Technique:

:

Material: ink | Color: black

Material: chalk | Color: brown

Material: laid paper | Color: ivory

Techniques: pen | drawing

Remarks: Color Content is covered in RDA 7.17.1 as basic Black, white, single color, shades of black, single color tints of white, and single color tones of gray and where needed RDA 7.17.1.4 Additional Details of Colour Content

|                                    |  |
|------------------------------------|--|
| Title (Goal)                       | 4.2 Find all artwork created from the same medium/media/material   |
| Mode of use                        | Research; Conservation   |
| Primary Stakeholders (who uses it) | Researchers, curators, conservation staff, artists, art students   |
| Scope                              | Discovery; Physical description  |
| Priority                           | Medium   |
| Story                              | A student is writing a research paper on textile fabrics in Africa and wants to look at actual examples. A conservator maybe want to do an inventory across the departments of all wooden objects. |

|                                    |   |
|------------------------------------|---|
| Title (Goal)                       | 4.3 Find all artwork created by a specific process (such as photographic or sculptural, etc.)   |
| Mode of use                        | Research  |
| Primary Stakeholders (who uses it) | Researchers, curators, museum staff, art students, artists, collectors  |
| Scope                              | Discovery   |
| Priority                           | Medium  |
| Story                              | A researcher wants to see all the German daguerreotypes in a collection. Or a graduate student is writing a paper on lost-wax casting process as it was used in Africa. |

Examples:

Remarks: Related to material but slightly different

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|--------------|--|
| Title (Goal) | 4.4 Find information about the weight of an art object |
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| Mode of use                        | Collection management, Conservation, Exhibition planning, Authentication   |
| Primary Stakeholders (who uses it) | Curators, Conservators   |
| Scope                              | Physical descriptions, Conservation  |
| Priority                           | Medium/Low   |
| Story                              | A conservator will need to know the weight of the object in order to plan for housing or exhibition cases and props. |

Examples: <https://clio.columbia.edu/catalog/12142189>

Remarks: CCO, Chapter 3, Physical characteristics.

CCO operates with 4 elements to express measurements: value, unit, and type. Examples of types of measurement include height, width, depth, length, circumference, diameter, volume, weight, area, and running time.

Remarks: category 4 (physical characteristics)

Remarks: In RDA a unit of measurement is transcribed and dimensions of carriers and containers “are recorded using metric units of measurement. However, allowance is made for recording dimensions in the system of measurement preferred by the agency creating the data”

|                                    |   |
|------------------------------------|---|
| Title (Goal)                       | 4.5 Find artworks that belong to a certain culture  |
| Mode of use                        | Discovery, Cataloging, Research   |
| Primary Stakeholders (who uses it) | Curators, Researchers   |
| Scope                              | Discovery (cross-institutional)   |
| Priority                           | High  |
| Story                              | A researcher is looking for French drawings in a particular collection or in North American collections |

Remarks: CCO Chapter 4: Stylistic, Cultural, and Chronological Information (see form/genre discussion paper)

## CONDITION/ALTERATIONS

|                                    |  |
|------------------------------------|--|
| Title (Goal)                       | 5.0 Find all artworks that are heavily damaged in a given collection   |
| Mode of use                        | Conservation   |
| Primary Stakeholders (who uses it) | Curators and museology staff   |
| Scope                              | Item-related information, internal information   |
| Priority                           | low-medium?  |
| Story                              | Curators want to know which artworks in their collections requires urgent/important interventions from the museology staff (to better plan their restauration budgets, etc.) |

Examples: Another example could be to locate all works that are in good enough shape to go on loan

Remarks: Conservation status often recorded in a ranking systems. Is there an ontology that adequately deals with ranking systems, e.g. 1 through 5? There is also a time-based aspect to this. When did the ranking change?

Remarks: CCO divides the Physical Condition into two areas: 3.2.4.3.3 Condition and Examination History and 2.3.4.3.4 Conservation and Treatment History)

|                                    |  |
|------------------------------------|--|
| Title (Goal)                       | 5.1 Document changes to an artwork that occurred over time |
| Mode of use                        | Conservation   |
| Primary Stakeholders (who uses it) | Curators, Preservation staff                               |



|          |   |
|----------|---|
| Scope    | Time-based; Events; Condition; Item information; internal information   |
| Priority | medium/low  |
| Story    | A curator wants to document the changes in preservation state over time and be able to point to when and where damage occurred. |

Examples: Cantor Arts Center, Stanford: Requested to be able to document changes (particularly damage) to a work over time, e.g. outdoor sculpture on campus.

Remarks: Related to: Find all artworks that are heavily damaged in a given collection  
Also related to images of a particular artwork -- need to be able to record dates related to images taken of an object.

Remarks: CCO divides the Physical Condition into two areas: 3.2.4.3.3 Condition and Examination History and 2.3.4.3.4 Conservation and Treatment History

## OBJECT HISTORY

|                                    |   |
|------------------------------------|---|
| Title (Goal)                       | 6.0 History of custodianship  |
| Mode of use                        | Collection management   |
| Primary Stakeholders (who uses it) | Curators  |
| Scope                              | Provenance  |
| Priority                           | medium/low(?)   |
| Story                              | A curator wants to find all the artworks in the collection that was at any point owned by a specific collector. |

Examples:

Remarks: custodialHistory related to "Find artworks (any genre) that have been relocated or sequestered as a result of civil conflict or a war"

Remarks: CCO 5.2.1.2.5 Ownership History -- provenance (full history of ownership) recommends recording the ownership history of a work as a continuous chronological sequence ("with controlled fields for dates of ownership and methods of acquisition")

Remarks: RDA 2.18 Custodial History of an Item -- record of previous ownership or custodianship of an item

|                                    |   |
|------------------------------------|---|
| Title (Goal)                       | <b>6.1 Find all artwork purchased by a particular name fund</b>   |
| Mode of use                        | Finance   |
| Primary Stakeholders (who uses it) | Curators, Department Directors, Finance Department, Donors and Family   |
| Scope                              | Discovery   |
| Priority                           | High  |
| Story                              | A departmental director is writing up the annual report and wants to know how much was purchased using monies from a particular named fund last year. Additionally the information is used to give credit to donors on public web site. It isn't unusual for a reference librarian to get a question about an artwork donated by a parent or family member. |

Remarks: Equivalent of a credit line;? Related to provenance use case? Donated object vs. donated money; two separate elements

|                                    |  |
|------------------------------------|--|
| Title (Goal)                       | <b>6.2 Identify artwork associated with alumni donors from particular schools/colleges/divisions/departments</b>                     |
| Mode of use                        | Finance; Development; Exhibition/Installation  |
| Primary Stakeholders (who uses it) | Curators, Department Directors, Finance Department, Donors and Family, Alumni, Administrators  |
| Scope                              | Discovery  |
| Priority                           | High   |
| Story                              | Development is sponsoring an event for a particular alumni reunion class and they are known to be generous donors, including through |

|  |  |
|--|--|
|  | tangible gifts, so they want a list of all works of art donated by members of a particular class of an undergraduate year. |
|--|--|

Notes:

Although this particular example seems relevant only to university collections, it stands to reason that the same individuals/groups could also be donors to related museums or other library institutions.

|                                    |   |
|------------------------------------|---|
| Title (Goal)                       | 6.3 Discover artwork(s) sold at a particular auction sale/by a particular auction house   |
| Mode of use                        | Research  |
| Primary Stakeholders (who uses it) | Researchers, curators, museum staff   |
| Scope                              | Discovery   |
| Priority                           | Medium  |
| Story                              | A researcher is examining the history of art sales during the period of WWI and wants to learn how much artwork sold at the Hotel Druout went for during that period. |

Examples:

Remarks: Related to provenance

|                                    |   |
|------------------------------------|---|
| Title (Goal)                       | 6.4 Discover how a site-specific work is displayed in different places or contexts. |
| Mode of use                        | Research  |
| Primary Stakeholders (who uses it) | Researcher  |
| Scope                              | Discovery   |
| Priority                           | Medium-low  |

|       |  |
|-------|--|
| Story | Works are described as “site-specific” but are sometimes moved or reconstructed at different sites. A researcher is interested in the variants that this has caused in the work, for example materials used. |
|-------|--|

Examples: Tom Burr, Deep Purple (exhibited at Whitney 2003/2004 and earlier in Germany); Alice Aycock, A Simple Network of Underground Wells and Tunnels (first built in N.J. in 1970s, reconstructed at The Fields Sculpture Park, 2011/2012); Jackie Ferrara, Ribbed Dome (1997, rebuilt 2014)

Remarks: add Doug and Mike Starn. Big Bambu (Variants) Beacon (2008), Metropolitan Museum of Art (2010), Venice Biennale (2011), Macro Testaccio, Rome (2012), Teshima, Japan (2013), Israel Museum (2015)

Big Bambu is the “series” title -- each iteration is different

Remark 2: This could also refer not just to large-scale, site-specific works but also simply works of art created by an individual of one culture/ethnicity but made in another location, e.g. Pablo Picasso working in Paris, and Ai Weiwei working in London.

|                                    |   |
|------------------------------------|---|
| Title (Goal)                       | 6.5 Identify archaeological objects made by one culture but excavated in a location different from where the culture originates   |
| Mode of use                        | Research, exhibition, installation  |
| Primary Stakeholders (who uses it) | Researcher, scholars, curators, archaeologists  |
| Scope                              | Discovery   |
| Priority                           | Medium  |
| Story                              | A museum is interested in curating an exhibition on the trade relationships between ancient Rome and Han-dynasty China and want specific examples of works made in Rome and Eastern China that have been excavated in archaeological sites in the other location. |

Examples:

NOTE: The use case given previous to this emphasized contemporary installation art and its movement. This use case emphasizes archaeological discoveries and ancient artifacts.

|                                    |  |
|------------------------------------|--|
| Title (Goal)                       | 6.6 Exhibition history   |
| Mode of use                        | Research   |
| Primary Stakeholders (who uses it) | Curator, Researcher  |
| Scope                              | Discovery; cross-institutional discovery                                       |
| Priority                           | High   |
| Story                              | A researcher wants to find art objects that were part of a particular exhibit. |

Examples:

Remarks: In library-based cataloging generally recorded as a text string. Would need to change that practice and maybe treat exhibitions as events to accommodate this use case?

Remarks: Typically using "repeatable" MARC 585 for each exhibition instance

|                                    |   |
|------------------------------------|---|
| Title (Goal)                       | 6.7 Recording the earliest/latest date in the lifecycle of a work   |
| Mode of use                        | Research  |
| Primary Stakeholders (who uses it) | Researchers, Curators   |
| Scope                              | Date information  |
| Priority                           | High  |
| Story                              | A cataloger wants to record a time span. The only information available is that the work was created in the first half of the 19th century. |

Examples:

Remarks: BIBFRAME currently does not accommodate earliest and latest date. It was recommended to Columbia to use edtf instead, but edtf loses some of the contextual data needed.

|                                    |  |
|------------------------------------|--|
| Title (Goal)                       | 6.8 Create/find groupings of artworks originating from specific places   |
| Mode of use                        | Discovery  |
| Primary Stakeholders (who uses it) | Discovery tools developers<br>Reference librarians<br>End-users  |
| Scope                              | Production/Publication/Manufacturing Place (or Creation location)  |
| Priority                           |  |
| Story                              | Discovery tools developers are working on a new geolocalization interface where artworks from the Heritage collections of a group of Canadian museums will be displayed according to their " <a href="#"><u>Creation Place/Original Location</u></a> " (CDWA label). |

## RELATED IMAGES OF WORK

|                                    |   |
|------------------------------------|---|
| Title (Goal)                       | 7.0 Find images of an art work  |
| Mode of use                        | Research  |
| Primary Stakeholders (who uses it) | Researcher  |
| Scope                              | Discovery, rights information   |
| Priority                           | Medium  |
| Story                              | A researcher wants to find digital images of particular works of art for a book |

|                                    |   |
|------------------------------------|---|
| Title (Goal)                       | 7.1 Document information about the images of an object  |
| Mode of use                        | Research, Cataloging  |
| Primary Stakeholders (who uses it) | Catalogers, Curators, Researchers   |
| Scope                              | Discovery, Conservation   |
| Priority                           | Medium?   |
| Story                              | A curator wants to express that several images of the same object document the object at different times from different views. Some of the images were taken by a known photographer. |

Examples: A digital collection contains an image of a glass stained window in Columbia's collection that was taken before preservation,

## SUBJECT/ABOUTNESS

|                                    |  |
|------------------------------------|--|
| Title (Goal)                       | 8.0 Find art works to illustrate the cultural context of a specific place  |
| Mode of use                        | Research   |
| Primary Stakeholders (who uses it) | Researchers  |
| Scope                              | Discovery, geodata   |
| Priority                           | Medium   |
| Story                              | A researcher is writing a paper on a specific geographic place and is interested in finding information and objects illustrating the cultural context. |

Remarks: VRA Core has a number of subcategories of PLACE which would be relevant to this use case, e.g., discovery place, production place, repository(ies).

|                                    |   |
|------------------------------------|---|
| Title (Goal)                       | 8.1 Find all paintings of women in the collection   |
| Mode of use                        | Research, reference   |
| Primary Stakeholders (who uses it) | Researcher, curators  |
| Scope                              | Authority control; Discovery  |
| Priority                           | Medium  |
| Story                              | A researcher is looking for a specific portrait that is known to be part of the collection. All that he/she remembers is that it was a portrait painting of a female sitter |

Remarks: Related to leveraging external information.

|                                    |  |
|------------------------------------|--|
| Title (Goal)                       | 8.2 Find artworks (any genre) depicting the performance (an event) of a dramatic musical work  |
| Mode of use                        | Research   |
| Primary Stakeholders (who uses it) | Researchers  |
| Scope                              | Authority control ; Discovery  |
| Priority                           | Medium   |
| Story                              | A researcher is interested in identifying artworks depicting the premiere performance of Wagner's Ring der Nibelungen at Bayreuth in 1876-- posters, photographs, playbills, memorabilia, etc. |



Remarks: Subject/event (performance) relationships. Ties in well with the music community's exploration of musical performance as an event.

Remarks: Related to use case "Find visual works citing or inspired by another artwork" -- could be combined into a general "inspired by another work (in any genre)?"

|                                    |   |
|------------------------------------|---|
| Title (Goal)                       | 8.3 Find artworks depicting a specific pattern (or item?)                                 |
| Mode of use                        | Research  |
| Primary Stakeholders (who uses it) | Researchers, curators, designers  |
| Scope                              | Cross-institutional   |
| Priority                           | Medium  |
| Story                              | A curator is developing a show about the use of the harlequin pattern throughout history. |

:

## ANNOTATIONS

|                                    |   |
|------------------------------------|---|
| Title (Goal)                       | 9.0 Find annotations/marginalia attributed to or related to a specific person |
| Mode of use                        | Research, Discovery   |
| Primary Stakeholders (who uses it) | Curators, researchers   |
| Scope                              | Cross-institutional; Annotations  |
| Priority                           | Medium-low  |

|       |   |
|-------|---|
| Story | A researcher is trying to track all annotations and marginalia made by a particular collector in a private collection now dispersed to an unknown number of institutions and individuals. |
|-------|---|

|                      |  |
|----------------------|--|
| Title (Goal)         | 9.1 Track information about labels and marks on frames and other supports (e.g. pedestals)   |
| Mode of use          | Collection management, exhibitions, installations, research  |
| Primary Stakeholders | Collection managers, curators, scholars  |
| Scope                | Physical descriptions, conservation, discoverability   |
| Priority             | Medium-low   |
| Story                | By identifying partial or whole labels on the back of paintings or other framed works, or tracking similar objects on sculptures or their bases/pedestals, a researcher is interested in tracking the history of art works by a specific artist that were exhibited in particular galleries or cities over time. |

## TITLES

|                      |                                       |
|----------------------|---------------------------------------|
| Title (Goal)         | 10.0 Find artworks by variant titles  |
| Mode of use          | Discovery, Cataloging, Research       |
| Primary Stakeholders | General public, Curators, Researchers |
| Scope                | Discovery                             |
| Priority             | Medium                                |

|       |  |
|-------|--|
| Story | I know the title in English, but I remember that the artwork is known by its French title. |
|-------|--|

Examples: Les Demoiselles d'Avignon (The Young Ladies of Avignon, and originally titled The Brothel of Avignon) (Wikipedia); Swimming, by Thomas Eakins (formerly The Swimming Hole) (title change based on research)

Remarks: CCO Chapter 1, p. 49-50 Title, Title type.

## ADMINISTRATIVE METADATA

|                      |  |
|----------------------|--|
| Title (Goal)         | 11.0 Create a list of the highest-valued items in a collection   |
| Mode of use          | Collection management, Risk Management, Insurance, Financial, Development  |
| Primary Stakeholders | Collection managers, development, exhibition coordinators,   |
| Scope                | Discoverability,   |
| Priority             | Low  |
| Story                | Risk Management is reviewing insurance policies and needs a list of the top 100 most-valuable works of art in the collection based on appraisal or comparable sales value to estimate insurance needs for collection |

|                                    |   |
|------------------------------------|---|
| Title (Goal)                       | 11.1 Identify the credit line of an artwork               |
| Mode of use                        | Collection management, Exhibition, Catalog production     |
| Primary Stakeholders (who uses it) | Collection managers, development, exhibition coordinators |
| Scope                              | Discoverability   |

|          |   |
|----------|---|
| Priority | Medium  |
| Story    | A curator needs to identify the credit line of an artwork in order to use it on an exhibition label or in an online or printed catalog. |

Examples: Gift of Mr. Smith, 1989. Purchased as the gift of Mr. Smith, 1989.

Remarks: Related to but different from Provenance. The credit line is often included as the last segment of provenance. In library cataloging it can be compared to the immediate source of acquisition (MARC 541). Placed under admin. metadata, but it could also be placed with object history.

|                                    |  |
|------------------------------------|--|
| Title (Goal)                       | 11.2 Long-term Loans   |
| Mode of use                        | Collection management  |
| Primary Stakeholders (who uses it) | Collection managers, registrars, curators  |
| Scope                              | Discoverability  |
| Priority                           | Medium   |
| Story                              | A registrar needs to compile a list of long-term loans to other institutions that are up for renewal |

Remarks: When a work is housed in one location on long-term loan and is owned by another repository -- short term loans would be described in "Exhibition History"

## Related Events

|                      |   |
|----------------------|---|
| Title (Goal)         | 12.0 Art works associated with an event : find art works/objects that were produced as wedding gifts for a given period |
| Mode of use          | Research  |
| Primary Stakeholders | scholars, students, reference librarians  |
| Scope                | Discoverability   |
| Priority             | Medium  |
| Story                | A student wants to document her thesis on art and the conception of wedding in the Old Regime.                          |

### Examples:

1) Portrait of a couple, Frans Hals, ca 1622 (painted on the occasion of Isaac Abrahamsz Massa and Beatrix van der Laen wedding in April 1622)

2) The Continnence of Scipio', from the workshop of Apollonio di Giovanni, Florence, Italy, about 1463-5, poplarwood cassone panel painted in tempera (showing a wedding procession)

"Up to the mid-15th century, wedding chests were commissioned by the bride's father and accompanied the bride in her cortege; indeed, they often included a depiction of a procession just like their own progress through the town. During the second half of the century, cassoni began to be bought by the groom's family. From about 1475 onwards they were usually placed in the nuptial chamber without being displayed in the wedding procession first."

<http://www.vam.ac.uk/content/articles/r/renaissance-wedding-gifts/>

|                                    |  |
|------------------------------------|--|
| Title (Goal)                       | 12. 1 Find all works of art or monuments produced for the 400th anniversary of Quebec City   |
| Mode of use                        |  |
| Primary Stakeholders (who uses it) |  |
| Scope                              | Discoverability  |
| Priority                           | Medium   |
| Story                              | The University of Laval Library wants to produce an online repertoire listing all works produced specifically on the occasion of the city's 400 <sup>th</sup> anniversary. |

Examples:

Clock from Jura

"This genuine masterpiece of the clockmaker's art stands 3.5 metres tall and weighs in at close to 2 tons. It is a 400th anniversary gift from the Swiss canton of Jura to Québec City, where it has been installed at the City Hall Gardens. The design and manufacture of this marvel, by Swiss clockmaker Richard Mille, took 10,523 hours, while its 5,451 parts form a mechanism more precise than that of quartz timepieces."