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## Cataloguing guidelines for community archives

*These guidelines are designed to help small heritage projects and community archives catalogue their collections. They have been developed by the Community Archives and Heritage Group (CAHG). This document was issued in July 2009.*

### Why have we created these guidelines?

There are an increasing number of community heritage groups round the country, building up digital collections, sometimes in association with a local record office or museum – and sometimes not. A recent study by the Community Archive and Heritage Group (CAHG.) estimated the number of these groups at between 3000-5000.

The enthusiasm and energy of the groups make them a fantastic heritage asset for the country, but they catalogue and present their material in very different ways, and frequently seek guidance on the issue. In 2007, there was a survey of the needs of community archives at the CAHG conference, and cataloguing was one of the top issues raised.

Professional cataloguing standards can be somewhat intimidating for non-archivists, so here we offer guidance on a minimal standard for cataloguing that aims to be realistic and user-friendly. We have tried to keep the guidance short and simple.

If you follow these guidelines, the records kept by your heritage project will be compliant with existing widely-used professional catalogue standards (see Appendix 2 for details).

### What do the guidelines cover?

The guidelines cover the information you should record about:

1. Your overall collection
2. Groups of items in your collection (if you organise the collection in groups)
3. Individual items in your collection

#### 1. The overall collection

The guidelines recommend you record some information which provides an overview of your collection. This is a relatively minor task, because you only need to record the collection information once, rather than once for each item. However, you may need to update the information as your collection grows.

#### 2. Groups of items in your collection

You may decide to organise the items in your collection into groups. This isn't essential, particularly if your collection is small, but many organisations and projects choose to do this.

Archivists usually organise their collections into groups which reflect the way the items were originally arranged, rather than trying to impose new groupings on it. For example, if you are

given 300 photos by three different people, you would simply put the photos into three groups, one for each person who gave them to you, instead of grouping all 300 photos into new headings such as 'buildings' and 'people'.

On this basis, the organisation of your catalogue might reflect:

- Individuals that contributed to the collection (e.g. photos of John Smith)
- Particular projects that contributed to the collection (e.g. Working Time Oral History Project)

This doesn't mean that you cannot also organise your collection into topics such as 'buildings' and 'people' as well, if you wish, particularly if you are displaying your collection on a website or arranging it for an exhibition. The usual method of doing this is to add keywords to items. However, the underlying organisation of your catalogue should reflect the way in which the items came to you.

One advantage of grouping items is that, if time is short, you might only create a catalogue entry for the group, rather creating an entry for each item within the group. For example, you could just create one group entry for a bundle of letters.

In Appendix 1 of these guidelines, there is a diagram showing examples of three possible catalogue structures. They are:

1. A collection without groups, which just has an overview of the collection plus information about individual items.
2. A collection which records information about groups of items, but no information about individual items (to save time)
3. A collection which records information about groups of items plus information about the items themselves.

You could decide to combine these last two approaches, and record information about the items in some groups, but not in other groups.

If you decide to use groups, any information which applies to all the objects in a group should be recorded at the group level. For example, if you have a group of photos relating to a particular person, record biographical information about the person at group level of the catalogue but not at item level. This avoids duplication.

### **3. Individual items in your collection**

By an item, we mean a photo, or an oral history interview, or a document such as a letter or a map.

Some groups have collections of physical items (for example, an original photo) and some have digital collections (for example, a scan of a photo). The guidelines are designed to fit both purposes.

Realistically, many heritage projects have limited time to catalogue their collections, so the guidelines divide up the information you could record about each item into three categories: mandatory, recommended, or optional.

If you're short of time, just record the mandatory information. You'll see that there are very few pieces of information that are mandatory.

### **How should you create your catalogue?**

These guidelines are intended to help you decide *what* information you should record, rather than *how* you should record it. This is therefore not the right place to provide recommendations for cataloguing software. However, here are a few general points:

1. We suggest that your catalogue is recorded in some kind of spreadsheet, database or cataloguing software. If you just type your catalogue into word-processing software, it may be much more difficult to move it elsewhere in the future. You might end up copying and pasting a lot of entries! (It is, however, often possible to export from tables in Word into a database, so long as the column headings match the names of the fields in the database.)
2. There are many types of cataloguing software available. Some groups or organisations even design their own. However, you should make sure the software has an export facility. This means that, if you need to move your catalogue to some other software at some point in the future, you can do so.
3. If you have a particular organisation in mind that might one day look after a copy of your catalogue, such as the local record office, we suggest you talk to them about the form in which they might import your catalogue (for example, from a spreadsheet).
4. These guidelines suggest that you record information about your collection at different levels; for example, at the level of the overall collection and the level of a group of items. This is similar to the way that professional archivists catalogue their collections.

However, not all cataloguing software allows you to do this. Sometimes all the records in the catalogue are at the same level in a 'flat' structure.

If the software you use to create your catalogue does not allow you to easily group your records in a hierarchy, then you can still use these guidelines, but you will need to record the relationship between different records with the use of some additional fields for each record.

See Appendix 3, which shows how our guidelines map to the Dublin Core standard (which has a 'flat' structure), for more information on how this is done.

**INFORMATION YOU SHOULD RECORD ABOUT THE OVERALL COLLECTION**

We recommend you record some information about your overall collection. This is a relatively minor task, because you only need to do this once.

Reference	Mandatory	This is the unique reference number of your collection. <i>EXAMPLE: ANY (three-letter identifier for the Anytown archive collection)</i>
Title	Mandatory	Free-text. The name of your collection. <i>EXAMPLE: Anytown Community Archive</i>
Description	Mandatory	Free-text. The description of your collection should describe how the collection came to be, what it contains in general terms, and how it has been arranged. <i>EXAMPLE: The Anytown Community Archive was set up in 1997 by a group of volunteers. There are now 800 items in the collection, consisting mainly of photos and documents relating to Anytown and the surrounding area. Approximately half the collection consists of original objects that have been given to the Archive; the remainder are digital copies of originals that are in the care of the contributors. Most of the photos show buildings and street scenes. There are also three collections of oral history interviews with local people, on the themes of Transport, Entertainment and Health. The collection is organised into groups of items that were either donated by a particular contributor or were collected through a particular project.</i>
Size/type	Mandatory	Indication of the number of items in the overall collection and the type of items (still image, sound, text etc.) <i>EXAMPLE: 700 photos and 100 oral history interviews.</i>
Creator	Mandatory	The name of the organisation or people responsible for creating the collection. <i>EXAMPLE: Anytown Local History Society</i>
Dates of coverage	Mandatory	This is the time period the collection covers. Use clear numeric date ranges, such as 1940-1949. Refer only to whole years, not months or days. <i>EXAMPLE: 1880-2006</i>
Place	Mandatory	The geographical area to which the collection relates (e.g. East Brighton). You should put the general administrative district before the more specific details of the location.

		<p><i>EXAMPLE: Anytownshire, Anytown</i></p>
Storage location	Mandatory	<p>Where the collection is physically stored (this might also apply to digital items – for example, their location on a particular computer drive or the location of a set of DVDs.)</p> <p><i>EXAMPLE: Anytown Community Centre storeroom.</i></p>
Access	Recommended	<p>If all the items in the collection have the same access status (open or closed), then indicate this here. If not, then record the access information at lower levels in the catalogue. See the explanatory note about access and licensing.</p> <p><i>EXAMPLE: Open</i></p>
Rights	Recommended	<p>If all the items in the collection have the same copyright status and reproduction rights, then indicate this here. If not, then record the rights information at lower levels in the catalogue. See the explanatory note about copyright.</p> <p><i>EXAMPLE: Copyright Anytown Archive.</i></p>
Language	Recommended	<p>If all the items in the collection are in the same language, then indicate this here. If not, then record the language at lower levels in the catalogue.</p> <p><i>EXAMPLE: English</i></p>
Recorder	Mandatory	<p>The person who created the record in the catalogue. Cataloguing software may record this information automatically.</p> <p><i>EXAMPLE: Green, Mary</i></p>
Date of recording	Mandatory	<p>The date the record was created or last edited. Cataloguing software may record this information automatically.</p> <p><i>EXAMPLE: 23/4/2007</i></p>

## INFORMATION YOU SHOULD RECORD ABOUT EACH GROUP OF ITEMS

Below is a list of information that it would be useful to record about the groups of items in your collection. If time is short, you might only create a catalogue entry for the group of items, rather than creating a catalogue entry for each item. The guidelines divide up the information you could record about each group into three categories: mandatory, recommended, or optional. Again, if you're short of time, just record the mandatory information.

Reference	Mandatory	This is the unique reference number of the group of items. <i>EXAMPLE: ANY/1 (reference number for the first group of items in the Anytown Community Archive)</i>
Title	Mandatory	Free-text. The title should be brief (no more than one line) and ideally unique. <i>EXAMPLE: Interviews and photos relating to the first Anytown charity marathon</i>
Dates of coverage	Mandatory	This is the time period the group of items covers. Use clear numeric date ranges, such as 1940-1949. Refer only to whole years, not months or days. <i>EXAMPLE: 1975-1995</i>
Storage location	Mandatory	The storage location of the group of items plus the date when they were last seen at that location. Update this field if the items are moved. This information might also apply to digital items – for example, to record their location on a particular computer drive or the location of a set of DVDs. <i>EXAMPLE: Store, shelf 2, box 4, 23/4/2007.</i>
Contributor	Recommended	This should be the name of the person who contributed the group of items to your collection. This person should have signed a consent form making the item available to your archive. If different items were contributed by different people, this information should not be recorded here, but at item level.  Contact information, such as address details, should not be included in the catalogue and should be stored separately. There may be more than one contributor. If so, put both names, but always separate the two names in exactly the same way (for example, with a semi-colon). Surname should go before first name. <i>EXAMPLE: Smith, Beryl</i>
Description	Recommended	Free-text. The description should mention any people, organizations and events relating to the group of items.

		<p><b>EXAMPLE:</b> <i>The first Anytown charity marathon took place in 1995 to raise funds for the local hospital. This group of items consists of photos of the event plus interviews with prominent organisers and participants, including local athlete John Smith and the Mayoress Deborah Phillips. The photos are mainly taken on the day of the marathon and show the runners preparing for and taking part in the race.</i></p>
Size/type	Recommended	<p>Indication of the number of items in the group and the type of items (still image, sound, text etc.)  <b>EXAMPLE:</b> <i>10 interviews and 150 photos.</i></p>
Place	Recommended	<p>The geographical area to which the group of items relates (e.g. East Brighton). You should put the general administrative district before the more specific details of the location.  <b>EXAMPLE:</b> <i>Anytownshire, Anytown</i></p>
Access	Recommended	<p>If all the items in a group have the same access status (open or closed), then indicate this at group level. Put an explanation if the items are closed. See the explanatory note about access and licensing.  <b>EXAMPLE:</b> <i>Open</i>    <b>EXAMPLE:</b> <i>Closed until 2040 by instruction of contributor.</i></p>
Rights	Recommended	<p>If all the items in a group have the same copyright status and reproduction rights, then indicate this at group level. See the explanatory note about copyright.  <b>EXAMPLE:</b> <i>Copyright Anytown Archive. Acquired through Anytown Archive consent form AA1.</i></p>
Recorder	Mandatory	<p>The person who created the record in the catalogue. Cataloguing software may record this information for you.  <b>EXAMPLE:</b> <i>Green, Mary</i></p>
Date of recording	Mandatory	<p>The date the record was created or last edited. Cataloguing software may record this information automatically.  <b>EXAMPLE:</b> <i>23/4/2007</i></p>
Language	Optional if the same as at higher level	<p>The language of the group of items.  <b>EXAMPLE:</b> <i>English</i></p>

**INFORMATION YOU SHOULD RECORD ABOUT EACH ITEM**

Below, there is a list of information that it would be useful to record about the items in your collection. As a general rule, the information you record at item level is likely to be much briefer than the information you record at group or collection level. The guidelines divide up the information you could record about each item into three categories: mandatory, recommended, or optional. If you're short of time, just record the mandatory information.

**MANDATORY**

Reference	Mandatory	This is the unique reference number of the item. See the explanatory note about reference numbers. <i>EXAMPLE: ANY/1/1 (identifier for the first item in the first group of the Anytown archive collection)</i>
Title	Mandatory	Free-text. The title should be brief (no more than one line) and ideally unique. <i>EXAMPLE: Interview with John Smith about organising the first Anytown charity marathon</i>
Filename	Mandatory if digital asset	If the resource is digital, then the filename must be recorded. Ideally, the filename should be based on the reference number. Digital filenames should not include any spaces (use underscores instead). <i>EXAMPLE: ANY_1_1.wav</i>

**RECOMMENDED**

Description	Recommended	Free-text. If you are recording brief information about a large number of similar items, you may not require both a title and a description because the title will contain all the necessary information. <i>EXAMPLE: This interview covers John Smith's childhood in Anytown, his international athletics career, the origins and organisations of the first Anytown charity marathon, and an account of the first marathon held in 1995.</i>
Size/type	Recommended	Here you describe the type of item it is. We suggest you choose from the following terms: Still image, Moving image, Sound, Text, or Physical object. You can record more detailed information about the format of the item if you wish (for example, dimensions of an object, format of a digital file.) <i>EXAMPLE: Sound</i>
Place	Recommended	This is the geographical area to which the item relates. You should put the general location before the more specific details of the location – so the name of the town should come before the name of the street.

		<p><i>EXAMPLE: Anytown, Broad Street</i></p>
Date of coverage	Recommended	<p>This is the time period the item covers. For example, an oral history interview created in 1999 could cover the period 1960-80.</p> <p>As this field might be searched by computers, use clear numeric date ranges, such as 1940-1949, instead of verbal expressions as 'post-war' or 'the 40s'.</p> <p>Avoid saying the date is 'unknown' or 'not dated'. Instead, give an approximation of the date using a wide date range and explain any imprecision or uncertainty in the Description field. You can use circa ('c') to indicate a possible span of five years before or after the date given. Square brackets may be used for derived dates.</p> <p>Months should either be given in full or abbreviated to 3 letters. For days, do not use the suffixes 'st', 'rd', 'th'.</p> <p><i>EXAMPLE: 1965-1995 EXAMPLE: c1950 EXAMPLE: [1960]</i></p>
Date of creation	Recommended	<p>This is the date that the item was originated: for example, the date an old postcard was first created, or the date an oral history interview took place.</p> <p>Guidelines for expressing dates are as for the Date of coverage field.</p> <p><i>EXAMPLE: 3 March 1998</i></p>
Creator(s)	Recommended	<p>This is the person who created the item: for example, took the original photo, created the original postcard or reminisced about her memories to create the oral history interview</p> <p>Surnames should go before first names and the person's role in creating the item should be stated.</p> <p>If the creator isn't known, put 'unknown'. There might be more than one creator. If so, put both names, but always separate the two names in exactly the same way (in the example below, with a semi-colon).</p> <p><i>EXAMPLE: Smith, John (interviewee); Jenkins, Greg (interviewer)</i></p>
Recorder	Recommended	<p>The person who created the record in the catalogue. Cataloguing software may record this information automatically.</p> <p><i>EXAMPLE: Green, Mary</i></p>

Date of recording	Recommended	The date the record was created or last edited. Cataloguing software may record this information automatically. <b>EXAMPLE: 23/4/2007</b>
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**OPTIONAL**

Subject	Optional	Here you can record keywords that describe the item, often separated by commas. See the explanatory note about keywords.
Contributor(s)	Optional if the same as recorded at higher level	This should be the name of the person who contributed the item to your collection: for example, the member of the public who brought in a photo or the volunteer who did an oral history interview. This person should have signed a consent form making the item available to your archive. Contact information, such as address details, should not be included in the catalogue and should be stored separately. There may be more than one contributor. If so, put both names, but always separate the two names in exactly the same way (for example, with a semi-colon). Surname should go before first name. <b>EXAMPLE: Smith, Beryl</b>
Rights	Optional if same as at higher level	This should provide information who owns the copyright of the item. See the explanatory note about copyright. <b>EXAMPLE: Copyright Anytown Archive.</b>
Access	Optional if same as at higher level	This should provide information about how the item can be viewed or re-used. You can simply put 'open' or 'closed'. See the explanatory note about access and licensing. <b>EXAMPLE: Open</b>
Storage location	Optional if same as at higher level	If the resource is physical, then the storage location of the object must be recorded, plus the date when the object was last seen at that location. Update this field if the item is moved. If the physical object is retained by the contributor, rather than the archive, then this should be indicated with a standard wording (e.g. 'Original document in the care of the contributor'). <b>EXAMPLE: Store, shelf 2, box 4, 23/4/2007.</b>
Language	Optional if same as at higher level	The language of the item. <b>EXAMPLE: English</b>

## Explanatory notes about particular fields in the guidelines

These guidelines are intended to be short and simple, rather than comprehensive. Links to sources of more information on these subjects can be found at [www.communityarchives.org.uk](http://www.communityarchives.org.uk).

### 1. Reference numbers and digital filenames

If you are organising your collection into groups, your system of reference numbers should reflect these groups. Often, archives use a three-letter code as an acronym for their overall collection and numeric references for groups and items. For example:

ANY	the acronym for the Anytown Archive
ANY/1	a group of all the items received from John Edward Smith
ANY/1/1	the first item received from John Edward Smith
ANY/1/2	the second item received from John Edward Smith
ANY/2	a group of all the items received from Mary Jane Winter
ANY/2/1	the first item received from Mary Jane Winter
ANY/2/2	the second item received from Mary Jane Winter

The filenames you use for digital files, such as scans, could then reflect these reference numbers. This is not essential, but helps keep the files organised. Filenames shouldn't contain forward slashes or spaces, though, so you would call the files something like:

ANY\_1\_1.tif  
ANY\_1\_2.tif

If more than one image is associated with a particular item, you could reflect this in the filename. For example:

ANY\_1\_1\_image1.tif  
ANY\_1\_1\_image2.tif

Finally, instead of a 3-letter reference of your own choice, you might consider getting an MDA code. These codes are issued by the Collections Trust at [www.collectionstrust.org.uk](http://www.collectionstrust.org.uk). They are used to identify collection-holding organisations and their collections in the UK. They normally consist of 5 letters, the first three being an abbreviation of the town or village where your organisation is located.

### 2. Keywords

Keywords are a popular way of providing information about the subject-matter of resources. To be really useful, though, you should work from a master list of keywords (a 'controlled vocabulary'). These master lists of keywords are designed to ensure that any one particular concept is described using only one authorized keyword.

Controlled vocabularies are particularly useful if:

- Your users are familiar with the terms used in the master list (for example, they can pick from that master list as a means of searching your website.)
- Your collection might be searched alongside other similar collections and you are all using the same controlled vocabulary in the same way.

There is a link to lists of controlled vocabularies on the website at [www.communityarchives.org.uk](http://www.communityarchives.org.uk)

The problem is that it can be very time-consuming to use a controlled vocabulary when you are cataloguing. Many heritage projects will not have the time to do this.

If you are not going to use a controlled vocabulary, then there may be little point in entering a separate list of keywords at all. Computers and search engines like Google are very good at searching blocks of text, so one pragmatic approach is just to make sure that all relevant terms are included in the description of the item.

If your catalogue is published online, another option which many projects are beginning to use is 'tagging'. This allows the users of the catalogue on the web to add their own keywords to items. This has the benefit of saving you time, as your users are doing the work. It also ensures that the keywords are meaningful and familiar to your users, as your users choose them! It is, however, an informal approach which has its strengths and weaknesses. It is also only applicable to online catalogues.

### 3. Copyright

These guidelines aren't intended to provide guidance on copyright issues and this paragraph does not constitute legal advice. There are links to some simple introductions to this subject on the [www.communityarchives.org.uk](http://www.communityarchives.org.uk) website, which will only take you a few minutes to read. There is also a link to a standard consent form which you can easily adapt for your project.

In terms of your cataloguing, however, a few points about the consent form:

- It is good practice for all the contributors to your project to sign a consent form. In the case of a museum or a charity, for example, this consent form often grants the project the copyright in the item being contributed.
- Some projects don't ask for the copyright; instead, the consent form just grants a license to reproduce and use the item in question. Indeed, if your group is only run by volunteers, this approach may well be your only option. Many volunteer organisations are 'unincorporated associations' which do not have the legal status to collectively own any property (copyright is a form of property).
- Whatever form you choose, the form is the ultimate source of information about what rights have been granted in the item, and so you should include a reference to the form in the 'rights' field of the catalogue. For example, if the copyright in an item has been retained by the contributor, but your archive has been granted rights to reproduce it by signing a particular consent form, the rights field in your catalogue could contain the statement:

*Copyright Ann Jones. Reproduction rights acquired through Anytown Archive consent form AA1.*

In the example above, the reference to form AA1 is a reference to the generic blank form, rather than the completed form for that particular contribution, though you would copy across any relevant details on the form into the copyright field.

- There is a standard release form which you can easily adapt for your project on the CollectionsLink website. See the link on the [www.communityarchives.org.uk](http://www.communityarchives.org.uk) website.
- You also need to bear in mind that volunteers will retain the copyright in material they create, unless you ask them to sign a release form. For example, a volunteer who records an oral history interview will hold an element of copyright in the recording.

#### **4. Access and licensing**

The access field provides information about any restrictions on access to the items in your collection. For example:

- Some material may have been donated to your collection on condition that it is not made publicly available for a certain number of years. In this case, you might record in the access field, 'Closed until 2040'.
- The donor may ask to be consulted each time there is a request to view the material. In this case, you might write in the access field, 'Closed without the written permission of the contributor'.

These situations are likely to be exceptions. Normally, the items in your collection will be open to the public to view, and you can simply enter the word 'open' in this field.

Many archives offer contributors a choice about the terms under which they can offer material to the archive. The following options are common:

1. **Donation:** If the contributor donates material, all rights (except copyright) and ownership of the collection go to the archive and the contributor no longer has any say about closure or access to the collection.
2. **Deposit:** If the material is deposited 'on loan' from contributors, they retain rights and ownership. This way, contributors have a say about closure periods and access to the material and can withdraw their material at any time.

If you wish to offer your contributors these choices, they should be clearly defined on your release forms.

## How these guidelines relate to widely-used cataloguing standards

These guidelines are based on widely-used cataloguing standards. This means that if you ever want to incorporate your catalogue within the catalogue of a professional institution (such as a record office), it should be easy to do so. The standards are:

### *ISAD(G)*

This is the international standard for cataloguing archives.

### *Dublin Core*

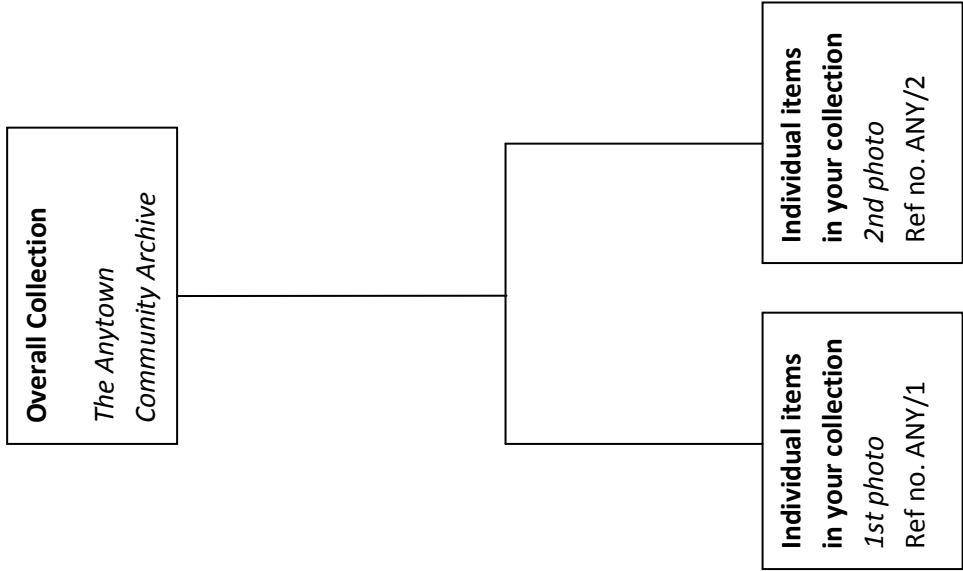
This is a very widely-used international standard for many types of cataloguing.

Appendices 2 and 3 shows how the fields in these guidelines relate to the fields in the standards above.

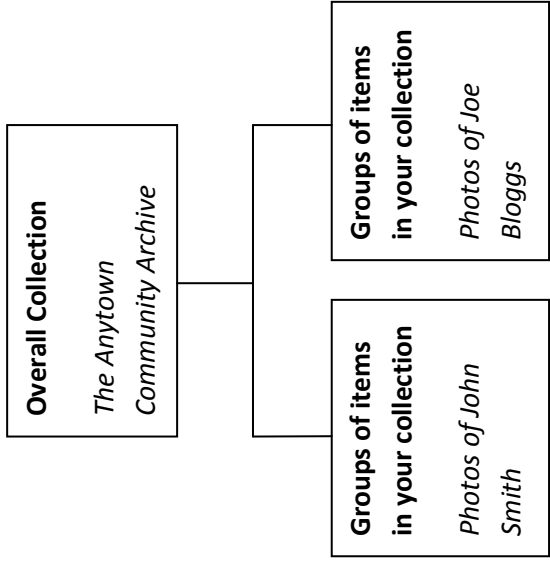
## Credits

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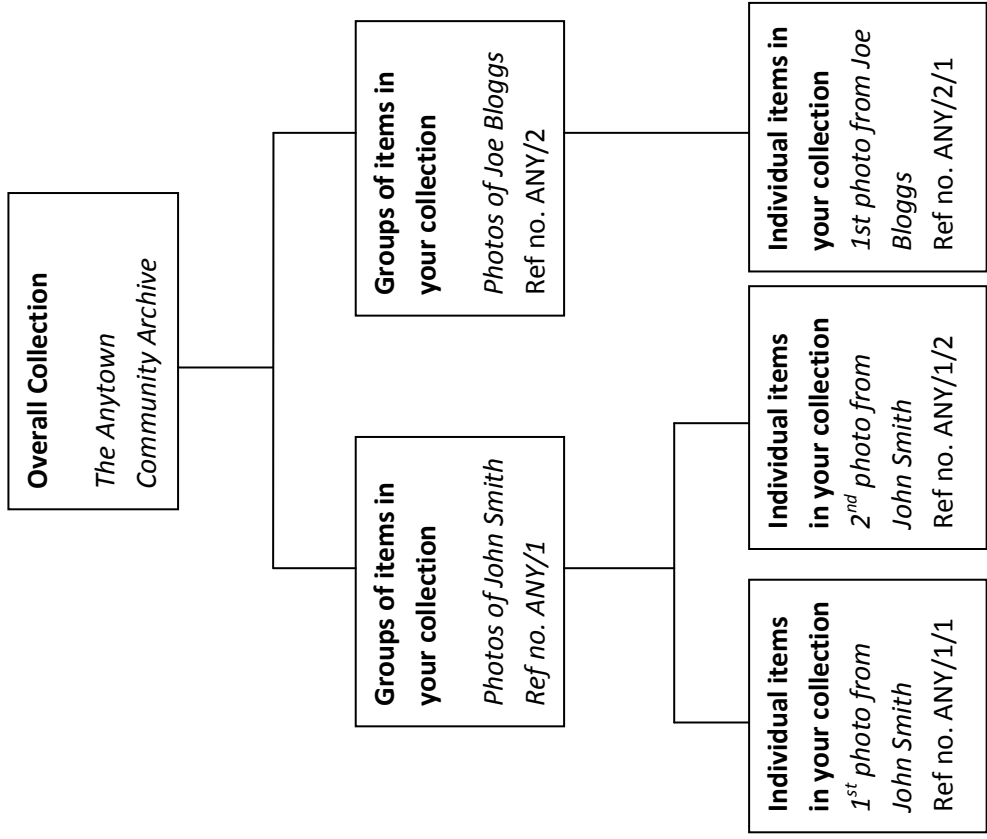
**Example 1:**  
Cataloguing only individual items



**Example 2:**  
Cataloguing only groups of items



**Example 3:**  
Cataloguing individual items in groups



## APPENDIX 2: MAPPING OF FIELDS IN COMMUNITY ARCHIVE CATALOGUING STANDARD TO ISAD(G)

Reference	ISAD(G) 3.1.1 Reference code
Title	ISAD(G) 3.1.2 Title
Description	ISAD(G) 3.3.1 Scope and content
Creator	ISAD(G) 3.2.1 Name of creator
Subject	Probably not applicable, as this field, which is for keywords, is not in ISAD(G). However, the software used by an organisation which imports the records may record keywords by other means, so may still want to import the keywords, particularly if the community archive is using the same controlled vocabulary as the receiving organisation.
Size/type	ISAD(G) 3.1.5 Extent and medium of unit of description
Place	Not a distinct field in ISAD(G), so append to ISAD(G) 3.3.1 (Scope and content).
Date of coverage	Not a distinct field in ISAD(G), so append to ISAD(G) 3.3.1 (Scope and content).
Date of creation	ISAD(G) 3.1.3 Dates of creation

Language	ISAD(G) 3.4.4 Language of material
Contributor	ISAD(G): 3.2.4 Immediate source of acquisition or transfer
Rights	ISAD(G): 3.4.2 Conditions governing reproduction
Access	ISAD(G): 3.4.1 Conditions governing access
Filename	ISAD(G): 3.2.4 Custodial history NB There is no agreed field for this. Some record offices use Custodial History, but others record filenames as an Alternative Reference Number.
Location	Not applicable, as the storage location in the record office will be different than the storage location in the community archive. There is no ISAD(G) field for this.
Recorder	ISAD(G) Archivist's note 3.7.1 but it is probably not necessary to migrate this information.
Date of recording	ISAD(G) Date of Description 3.7.3 but it is probably not necessary to migrate this information.

**APPENDIX 3: MAPPING OF FIELDS IN COMMUNITY ARCHIVE CATALOGUING STANDARD TO DUBLIN CORE**

Reference	DC Identifier
Title	DC Title
Description	DC Description
Creator:	DC Creator
Subject	DC Subject
Size/Type	DC Description (NB This is a pragmatic approach. Ideally, you would create multiple DC Format and DC Extent fields for each of the different types of media described in this field e.g. sound, still images, text etc.)
Place	DC Coverage (spatial)
Date of coverage	DC Coverage (temporal)
Date of creation	DC Date
Language	DC Language
Contributor	DC Contributor
Rights	DC Rights

Access	DC accessRights
Filename	DC Identifier
Location	Not applicable, as the storage location in the receiving organisation will be different than the storage location in the community archive.
Recorder	DC Contributor recorder, but it is probably not necessary to migrate this information.
Date of recording	DC Date.cataloguing, but it is probably not necessary to migrate this information.

Dublin Core has a 'flat' structure, which means that all the records are at the same level, instead of being grouped in a hierarchy. If you have recorded information about your collection using the hierarchy of collection/group/item, then, when the information is migrated to Dublin Core, the following fields could be used in order to record the relationships between your information.

DC Relation Is Part of	<p>In the case of an item, this field would contain the reference number of the group to which the item belongs. For example, a record about an item with a reference number ANY/3/23 would contain the reference number of the group to which it belongs (ANY/3).</p> <p>Similarly, in the case of a group (ANY/3), this field would contain the reference number of the collection to which the group belongs (ANY).</p>
DC Relation Has Part	<p>In the case of a group of items, this field would contain the reference number of all the items which belong to the group. For example, a record about a group with a reference number ANY/3 would contain the reference number of all the items which belong to it (ANY/3/1-ANY/3/24).</p> <p>Similarly, in the case of an overall collection with a reference number ANY, this field would contain the reference number of all groups which belong to that collection (ANY/1-ANY/11).</p>