

Working paper

11

Non-book materials cataloguing rules

*Library Association
Media Cataloguing Rules Committee*

Council for Educational Technology for the United Kingdom
with the Library Association

CET

Working Paper No.11

**Non-book materials
Cataloguing rules**

Integrated code of practice
*and draft revision of the
Anglo-American Cataloguing Rules British Text Part III*

Second Edition

prepared by the
Library Association
Media Cataloguing Rules Committee



Council for Educational Technology for the United Kingdom
with the Library Association

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Introduction

Between them the Library Association and the National Council for Educational Technology reflect the interests of a wide spectrum of agencies and organisations concerned with the development, organisation and exploitation of the various new (and not so new) media which are now of such importance in the communication of instruction, information and ideas. The creation and publication of this code of cataloguing rules under their twin auspices is thus not only a demonstration of their common interest in the solution of documentation problems arising for all kinds of media but, more significantly, an affirmation of the importance of establishing a single standard of uniform principles and practices across the whole of this spectrum of agencies and organisations as a basic element in the solution of those problems.

Such uniformity ensures equal and appropriate treatment in lists, catalogues and information storage and retrieval systems, of all kinds of materials, and so makes more effective the selection and utilisation of these materials by all those who work with them. It permits the easier exchange of information, and of materials, between one agency or organisation and another, whether on a local, national or international basis; and it facilitates the creation and development of centralised systems for the documentation of materials, potentially reducing the operating costs and increasing the efficiency of individual libraries, collections and resource centres.

Accordingly, these rules have been established, and are now presented, for use in all kinds of organisations engaged in the collection and exploitation of the non-book materials with which they deal, whether national bibliographic agencies, resource centres and libraries in the educational field, other types of multimedia libraries and collections, or such institutions as film and record libraries which specialise in only one or two of the categories for which uniform practices are herein prescribed.

Origin of the Project

The initiative for the establishment of the Media Cataloguing Rules Committee may be said effectively to have come from a meeting called

by NCET in 1970, at which representatives of a number of organisations with which NCET was working were invited to discuss the further development of one of the principal ideas to emerge from its earlier and concurrent studies on the improvement of the information network in its field of interest. This was the setting up of a centrally held machine-readable file or store of records relating to available media resources, including both commercially published materials and those produced within educational institutions and procurable on exchange: the store could then be drawn upon for the production of lists and catalogues of various kinds for different purposes.¹ Among the first needs of such a store would be standardisation of inputs, and a major recommendation of the meeting was that a standard form of description of the various types of materials to be documented in the store was a first requirement for further development. On this recommendation, NCET immediately sought an appropriate means of establishing the standards required.

At the time of this meeting, the Library Association was aware that the provisions of the recently completed Anglo-American Cataloguing Rules 1967 (of which it was one of the four author bodies) were already inadequate in some respects to support the phenomenal growth of interest in non-book materials in this country, manifest not only in the effects of educational technology on academic libraries and resources at all levels of the educational system, but also in those of the 'new media' on general and specialised libraries of other kinds. The British Text of AACR was particularly vulnerable to criticism, in that the pressures for swift completion had precluded detailed consideration in this country of much of the material drafted by the American authors (American Library Association, Library of Congress and Canadian Library Association) as Part 3, Non-book materials; and much of that which had perforce been accepted without full scrutiny of its application to the British context was now seen to be the centre of the new growth areas in library resources, i.e. the chapters on motion pictures, sound recordings and photographic and pictorial representations.

Even in America, however, the overtaking of AACR by events was such that the formulation of adequate standards for the cataloguing of the new materials in their new contexts was soon undertaken by a number of other bodies, notably by the Association for Educational Communications & Technology (AECT)² and by Jean Riddle Weihs and her colleagues in Canada³. In 1970, at a meeting in Detroit convened by the ALA Descriptive Cataloguing Committee, representatives of the

authors of AACR were therefore giving serious consideration to the revision of Part 3. At this meeting, the LA representative indicated the intention to investigate more fully the British requirements in this field, and offered to contribute the results of this work, alongside that of the Canadians, as a basis for the revision.

Thus it was that, at the time when NCET was seeking to support the establishment of authoritative cataloguing standards for non-book materials, the Library Association was seeking support for its own efforts to establish them; and the result was the setting up of the Media Cataloguing Rules Committee by the LA, with substantial financial support from NCET.

One other important British institution, Aslib, throughout maintained an interest in the same problem. Aslib's contribution to the present rules has lain most effectively in the active work on the Committee of members of the Aslib Audio-Visual Group who, while listed as representing the institutions in which they are employed, also brought to the Committee the viewpoints of the Group as a whole.

The work of the Committee

The converging interests which brought it into being dictated for the Committee a single prime objective which was to establish, as far as possible from first principles and the evidence of current needs and practices in Great Britain, a comprehensive set of rules having the widest practical utility in those institutions in which the documentation of non-book materials is a substantial and significant activity. At the first meetings it was agreed that, while there was a need for these rules to retain a basic compatibility with those for books and printed materials, a satisfactory relationship with the general principles of AACR would best follow from – rather than precede – the attainment of this primary objective. As the work progressed, and the lines on which solutions to some of the problems were to be found became clearer, it sometimes turned out to be convenient and desirable to adopt or refer to existing rules in AACR rather than to invent new ways of saying the same thing. But the Committee took none of these adoptions or references for granted, and subjected them to the same close scrutiny as all other rules arising from its work.

The Committee met frequently in full session to work out the General Rules; and between full sessions its members as frequently grouped themselves into smaller working parties to elaborate the chapters of

special rules. There was thus a continuous interaction between the general and the special; each was successively modified by consideration of the other, and the basic principles embodied in the resulting rules have been inferred from empirical study rather than accepted a priori from AACR or from theoretical considerations.

During its most active months of working life, the Committee was also in touch with other work and discussions on both sides of the Atlantic, and was able to contribute to some of these. In particular, information and ideas were exchanged with Jean Riddle Weihs and her colleagues in Canada; and the Committee was represented by its Chairman at meetings of the AACR author bodies (with AECT observers) in Dallas, June 1971 and Chicago, June 1972. At the later of these, preliminary drafts of the British general rules were examined in some detail and recommended in principle as a basis for the revision of AACR.

In only one area has the pressure of its timetable prevented the Committee from completing the work it had planned. One of its members, Mr Ray Wall, having been constituted a one-man working party for the purpose, drafted a chapter of special rules for the cataloguing of computer records. Detailed consideration of this draft was delayed by the volume of other business, and by the appearance somewhat late in the day of a like set of proposals coming from the ALA Sub-Committee on Machine Readable Records and requiring careful comparison with Mr Wall's draft. Time ran out before this consideration could be given, and it was therefore regretfully decided to omit rules for this category of materials from the present publication. It is hoped nevertheless that attention will be given to the draft in any work continuing that of the Committee.

Position as a Draft Revision of AACR

It is emphasised that this publication has been designed first and foremost as a self-contained code of practice in its own right, reflecting the considered and authoritative recommendations of an expert cross-section of practitioners experienced in the various fields of interest to which it is addressed. However, as the rules themselves indicate, occasional reference to the full text of the Anglo-American Cataloguing Rules is likely to be needed from time to time in the solution of more abstruse problems common to the cataloguing of all categories of materials, e.g. in the establishment of a particular form of heading.

In offering the rules also as a draft standard for the revision of the Anglo-American Cataloguing Rules, the Committee makes only one further recommendation of importance. This is that the present chapters 10 (Manuscripts), 11 (Maps, etc.) and 13 (Music) are not embraced by the draft, and should preferably be taken out of the present Part III and regrouped in closer relationship with Parts I and II with which, dealing with written and printed materials, they have a closer affinity than with the rest of Part III. The present draft is then seen as a replacement for the remaining chapters in Part III, i.e. chapters 12 (Motion pictures and filmstrips), 14 (Phonorecords) and 15 (Pictures, designs etc.).

In other respects, the text and appendices show explicitly throughout how they may be slotted into the existing framework of AACR. To facilitate eventual incorporation, an attempt has been made to conform to the general structure and notational style of individual rules in AACR. Where terms unfamiliar to AACR have been introduced in contexts seemingly identical with those of apparent synonyms in AACR, they should not lightly be replaced by their apparent synonyms for the sake of uniformity. They have for the most part been deliberately preferred, either as signalling conceptual differences of approach demanded or well understood in the cataloguing of non-book materials, or as reflecting significant developments in general cataloguing ideas since 1967.

References

1. Non-book materials: their bibliographical control, by L.A. Gilbert and J. Wright. London: National Council for Educational Technology, 1971.
2. Standards for cataloguing non-print materials. W.J. Quinley [and others]. Revised edition. Washington: Association for Educational Communication & Technology, 1971.
3. Non-book materials: the organisation of integrated collections. Jean Riddle Weihs [and others]. First edition. Ottawa: Canadian Library Association, 1973. (Preliminary edition 1970).

How to use the Rules

1 PLAN OF THE RULES

Chapter 1, General Rules, sets out the general principles, procedures and requirements common to all the non-book materials for the cataloguing of which the rules as a whole are intended. Chapters 2 (Graphics & Three-dimensional Representations), 3 (Motion Pictures) and 4 (Sound Recordings) are supplementary to Chapter 1, and each sets out only the special provisions necessary for the range of materials which it covers, where these extend, modify, or otherwise differ from the general provisions of Chapter 1.

The order and notation of rules is the same in all chapters and the general and special rules are cross-linked as follows:

General Rules (Chapter 1)

Abbreviations in square brackets after the notation and heading of a particular rule, or section of a rule, indicate which chapter of special rules contains modifications or extensions of the rule or section of the rule, in question. The abbreviations are as follows:

[GT] Graphics & Three-Dimensional Representations (Chapter 2)

[MP] Motion Pictures (Chapter 3)

[SR] Sound Recordings (Chapter 4).

For example, the cataloguer wishing to establish the prescribed sources from which to take elements of the description turns to page 18 and finds the rule headed '2. Source of the description [MP SR]'. This indicates that the General Rule set out under this heading is further elaborated in respect of motion pictures and sound recordings in Chapters 3 and 4 respectively, at the same rule number. If the item being catalogued is a type of motion picture or a sound recording the cataloguer turns to MP2 or SR2 for fuller provisions on this aspect of cataloguing; if not, he follows the General Rule 2 as it stands. He follows a similar procedure in respect of 3A. Uniform title [MP SR], 3B. Title proper, alternative title, subtitle [MP SR], etc.

Special Rules (Chapters 2, 3 & 4)

The numbers and headings of all the General Rules are repeated in each

Index of Materials

References are to the chapter (and, where necessary, to the rule number) in which special rules cover the treatment of the material or in which explicit provision is made for its requirements.

- Gen* – Chapter 1, General Rules
- GT* – Chapter 2, Graphics & Three-dimensional Materials
- MP* – Chapter 3, Motion Pictures
- SR* – Chapter 4, Sound recordings

- | | |
|----------------------------|--------------------------------------------|
| Art original <i>GT</i> | Portfolio <i>GT</i> |
| Art print <i>GT</i> | Postcard <i>GT</i> |
| Art reproduction <i>GT</i> | Poster <i>GT</i> |
| Cinefilm <i>MP</i> | Radiograph <i>GT</i> |
| Diorama <i>GT</i> | Relief model <i>GT</i> |
| EVR <i>MP</i> | Slide <i>GT</i> |
| Film loop <i>MP</i> | Sound cylinder <i>SR</i> |
| Filmstrip <i>GT</i> | Sound disc <i>SR</i> |
| Flipchart <i>GT</i> | Sound tape <i>SR</i> |
| Game <i>GT</i> | Sound track film <i>SR</i> |
| Globe <i>GT</i> | Specimen <i>GT</i> |
| Kit <i>Gen.</i> (1B) | Stereograph <i>GT</i> |
| Laboratory kit <i>GT</i> | Study print <i>GT</i> |
| Microfiche <i>GT</i> | Synchronised presentations <i>Gen</i> (1B) |
| Microfilm <i>GT</i> | Tape-slide presentation <i>Gen</i> (1B) |
| Micro-opaque <i>GT</i> | Teaching machine programme <i>Gen</i> (8E) |
| Microscope slide <i>GT</i> | Technical drawing <i>GT</i> |
| Model <i>GT</i> | Transparency <i>GT</i> |
| Pack <i>Gen</i> (1B) | Videodisc <i>MP</i> |
| Photograph <i>GT</i> | Videotape <i>MP</i> |
| Picture <i>GT</i> | Wallchart <i>GT</i> |

Chapter 1 General Rules

Introductory notes

General principles. In the non-book materials for which these rules are intended the creative responsibility for intellectual or artistic content is characteristically shared among several persons and bodies, performing between them a variety of functions, the relative importance of which to the work is difficult to determine, and which often permit no analogy with the authorship of books and texts. These materials are therefore regarded as constituting an exception to the General Principles determining the entry of books and book-like materials in catalogues, as set out in the Introductory Notes of Chapter 1 of the Anglo-American Cataloguing Rules, with their emphasis on the determination of primary responsibility for the work, that is, of authorship. Although this need is also felt in some classes of audio-visual materials (for example, recorded music), in general the emphasis is, first, on the establishment systematically for each item of a body of descriptive information which satisfies the needs of the user in all of the several approaches he may make to the material catalogued; and second, on the anticipation – from the relationship of the various names and titles associated with the item in description – of the most effective points of access to this information, as headings in the catalogue file.

Standard catalogue entry. The objective of the cataloguer is therefore taken primarily to be the establishment of a standard catalogue entry which is the first entry to be made and the basis of all other entries. The standard catalogue entry consists of a standard item description together, in certain prescribed circumstances, with a primary name heading. Additional entries are made as required by adding secondary headings to the standard catalogue entry.

Item to be catalogued. In general, a standard catalogue entry is made for each work, or representational whole, whether this be in itself a discrete physical entity (e.g. a filmstrip), or part of a discrete physical entity (e.g. one of three motion pictures on a single ciné film reel), or made up of a number of discrete physical entities (e.g. a tape-slide presentation, a laboratory kit, etc.).

However, the nature of the media, and of their handling and use, is such

Chapter 2 Graphics & Three-dimensional Representations

Introductory notes

Coverage. These rules are designed to be used in conjunction with the General Rules (Chapter 1) for the cataloguing of graphic and three-dimensional representations of all kinds, other than motion pictures, and specifically as detailed in rule GT 8B.

Rule headings printed in square brackets and without the prefix GT are references to the General Rule of the same number and heading, which is to be applied without modification.

Item to be catalogued. The cataloguing unit may be a single item, a set or a collection.

Rules

[1. Standard item description]

[2. Source of the description]

[3. Title statement]

GT4. Statement of primary intellectual responsibility

A. General. In application of the General Rule, primary intellectual responsibility is normally attributed to the artist in respect of the following forms: art original, art print, art reproduction.

In the following forms, a statement of primary intellectual responsibility is almost always made in respect of the function indicated in parentheses: portfolio (author, editor or compiler), study print (author, editor, compiler, photographer or illustrator).

A statement of primary intellectual responsibility is sometimes given in respect of an appropriate function, and according to content, for the following forms: filmstrip, flipchart, microforms, photograph, picture,

Chapter 3 Motion Pictures

Introductory notes

Coverage. The rules in this chapter are designed to be used in conjunction with the General Rules (Chapter 1) for the cataloguing of cinefilms and videorecordings of all kinds, including complete films and programmes; compilations; serials; series; cinemagazines; trailers; news-reels; newscasts and newsfilm; stock shots and unedited material; and sound track held separately from the films (but not sound track film that is not intended to accompany visual images, for which Chapter 4, Sound Recordings, should be used).

Rule headings printed in square brackets and without the prefix MP are references to the General Rule of the same number and heading, which is to be applied without modification.

Except where otherwise indicated, the terms 'motion picture' and 'film' are used throughout this chapter to include both cinefilm and videorecording.

Item to be catalogued. The cataloguing unit may be an individual film or shot, or a series of films or shots. However, a serial (i.e. a film prepared for release in chapters) should be catalogued as a whole.

Rules

MP1. Standard item description

[A. General]

B. Collections. In the cataloguing of motion pictures, where two or more distinct films exist on a single reel or cassette (or set of cassettes), make a separate standard item description for each film.

EVR accompanying leaflet: Geography/no. of programmes
4/Programme titles India/Sarawak Story/Life in the Far East/
Moscow to Peking/no. of cassettes 2.

Make separate item description for each programme title.

Chapter 4 Sound Recordings

Introductory notes

Coverage. These rules are designed to be used in conjunction with the General Rules (Chapter 1) for the cataloguing of sound recordings – musical and non-musical, on disc, tape, wire or cylinder – and of sound recordings on film not intended to accompany visual images. Rule headings printed in square brackets and without the prefix SR are references to the General Rule of the same number and heading, which is to be applied without modification.

Item to be catalogued. The cataloguing unit may be a single recording, or a set of recordings, in the same physical form.

Rules

SR1. Standard item description

[A. General]

B. Collections. Extending the General Rule, in the case of a recording containing more than one work, make standard item descriptions in accordance with the following distinctions:

1. With collective title. If the recording has a title comprehensive of all the works it contains (e.g. 'English string music', 'Early Victorian poetry', etc.), make a standard item description for the whole recording, on the basis of its collective title. Give the titles of individual works in notes, and, as appropriate, make secondary title or author-title headings for them; or, alternatively, make analytical entries for the individual works in accordance with Rule 16.

2. Without collective title.

- a. **Not more than three works in recording.** When a recording having no collective title contains not more than three works, make a separate standard item description for each work, and link the resulting standard catalogue entries with each other by means of 'with notes (see SR 10).

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