

Catalogue and Index

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Editorial

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Welcome to Catalogue and Index 189 where our theme this issue is about cataloguing non-text based, and unusual material. We wanted to hear from people who catalogue this kind of material as part of their daily job, and who might be able to offer advice to those who only encounter it occasionally. As a result we have a wonderful selection of articles looking at a wide range of material from audio files to board games, pig lungs to meteorites, and pop music to volcanoes! With a gamut of useful information you may need to keep a copy of this issue close at hand to help with those unexpected items arriving at your desk.

We are also very privileged to have an article from Prof Eric Hunter which describes the contribution CIG made to the cataloguing of non-text material in the context of AACR; giving us a fascinating window onto a little bit of our own history.

Looking at the complexities of music and sound cataloguing we have three articles offering different perspectives. Margaret Jones gives us insight into the world of music cataloguing, and a closer look into the archive of British composer, William Alwyn. She demonstrates that to catalogue music it is vital to have musical knowledge, especially when items are not what they seem, and instrument parts might be missing. Two articles about procedures at the British Library complement this one, with Ian Moore discussing cataloguing pop music at the British Library and the use of their Sound and Moving Image Catalogue; and Robert Smith giving an insight into audio cataloguing and the BL sound archive.

Jacob Adler describes his time at the Paley Centre for Media in New York cataloguing audio visual material and utilising a unique classification system, with a very descriptive text entry for each item.

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Some of the articles contain very practical information, for example if you ever have the occasion to catalogue a board game for your library then you will find Alissa McCulloch's article invaluable as she guides you through all the necessary steps. Whilst Julie Renee Moore takes us through examples of three-dimensional objects (such as anatomical models) that she has encountered throughout her career, and what effect the change from AACR2 to RDA has had. Beatriz Flora and Simine Waliyar Marine discuss their use of MarcEdit with an online collection of audio files of lectures, which have been enhanced with scrolling images.

Maria White describes the difficulties attending Artists' books, especially when there may be no title, and the artist's name is also absent. These items range in material and size, and at first glance may not even resemble a book, but they are often fascinating.

Bernadette O'Reilly walks us through the challenges faced by a legal deposit library receiving 'toy books', explaining how they store them, catalogue them, and what they do with the dangerous parts!

We are sure you will find this issue completely engrossing, and next time something unusual crosses your desk you will hopefully feel better equipped to deal with it.

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The recent call for papers on this topic brought to mind the contribution that the Cataloguing and Indexing Group made to the cataloguing of non-text material in the context of *Anglo-American cataloguing rules (AACR)*. As this year is the fiftieth anniversary of the publication of *AACR* in 1967, it seems an opportune time to review this contribution.

Subsequent to the publication of *AACR*, the CIG Committee recognised the need for a collection of examples of items catalogued according to these rules. The Committee appointed a working party to plan the compilation of such a collection, to decide on its scope and method of arrangement, and to select suitable examples. An editor was required and I undertook to perform this task.

Examples illustrating Anglo-American cataloguing rules: British text was published in 1973. The work proved very popular and received good reviews. It contained just over two hundred examples. However, all but a few of these (e.g. music, motion pictures and graphics), concentrated on print material. It was never the intention to provide detailed samples of non-book materials, as the rules for such materials were in process of development. This development was continued by the Joint Steering Committee for *AACR* and the various national committees throughout the 1970s, culminating in the second edition of *Anglo-American cataloguing rules (AACR2)* in 1978. This contained rules for a wide range of non-text media.

CIG decided that an up-date of the sampler was required to reflect these changes. Financial support was obtained from the British Library Bibliographic Services Division and this enabled a research assistant, Nick Fox, to be appointed. Various individuals suggested possible inclusions and, in addition, Nick and I scoured libraries, museums, educational institutions and elsewhere for appropriate items. These were selected not only because of the type of material but also because they illustrated particular responsibility, descriptive or other problems that we wished to highlight. Nick, an enthusiastic worker, would suddenly appear to announce 'I have found a diorama', or 'I've got a stained microscope slide with a parallel title'. The second edition, *Examples illustrating AACR2*, was published in 1980. The three hundred and sixty-three examples included not only printed monographs but serials, cartographic materials, manuscripts, music, sound recordings, motion picture and video recordings, graphic materials, microforms, computer files and multimedia. There were, for instance: a 1914-1918 war medal; an illuminated globe; a score for Elgar's *Pomp and circumstance*; a sand painting, a display of two butterflies; a silver shoe horn; and *Library of Congress subject headings* on microfiche. Two of the oddest items were, perhaps, an alarm clock and a body exerciser, a portable fitness gym. These had to be given the specific names '1 clock' and '1 exerciser' in the physical description area; none of the listed terms given in *AACR2* were appropriate.

As far as the cataloguing of these items was concerned, AACR2 coped extremely well. There were very few occasions when a solution had to be obtained by analogy with a rule that was not intentionally specific to the problem.

There were, of course, a few cataloguers who disagreed with certain solutions to problems. Some rules deliberately provided for more than one interpretation. It was often possible to produce convincing arguments for favouring at least two different rules for deciding the same point. When debate took place, one of the objectives of the sampler was achieved.

For those who are not familiar with *Examples* (it has not been available for a number of years), appended (see Figure 1) are a few selected entries reproduced from the text of *Examples illustrating AACR2* (1980) that will reveal the wide-ranging scope of the work. Also given below (see Figure 2) are several further entries that show the detail required in the accompanying explanatory commentary that was appended to each entry.

The last edition, *Examples illustrating AACR2 1988 revision*, was published in 1989 and the number of examples had increased to four hundred and sixty. One section that needed extensive revision was Chapter Nine; this dealt with the rapidly changing world of computer files.

It is thirty-five years since I last attended a meeting of the Library Association/British Library Committee on AACR2 or the international Joint Steering Committee for revision of AACR but I well recall the wide-ranging, detailed discussions that took place concerning the requirements and interpretations of the rules. I have fond memories of the very able people who were members of these Committees and also the CIG working party; some of the finest cataloguing minds in the world at that time, for example, Michael Gorman, AACR Editor and author of *The concise AACR*. The library profession owes a great debt to these and others who followed them.

References

Hunter, E. J. (Ed. and compiler). (1973). *Examples illustrating AACR2: British text*. London: Library Association.

Hunter, E. J. and Fox, N. J. (Eds. and compilers). (1980). *Examples illustrating AACR2: Anglo-American cataloguing rules* (2nd ed.). London: Library Association.

Hunter, E. J. (Ed. and compiler). (1989). *Examples illustrating AACR2, 1988 revision*. London: Library Association.

Selected entries from

Examples illustrating AACR

COCKERILL, J.

Beatrix Potter's house : Hilltop, Sawrey,
near Hawkshead / [illustration by]
J. Cockerill. — [Robin Hood's Bay,
Yorkshire] : Gatehouse Prints, [197-?].
1 study print : b&w ; 15 x 11 cm. —
(Local history cards ; no. 508).

1. Title

FASCIOLA hepatica = The liver fluke /
[mounted by] Liverpool School of
Tropical Medicine. — Liverpool, 1975.
1 microscope slide : glass, stained ;
3 x 8 cm.

1. The liver fluke

GALL and Inglis' map of the Cumberland
and Westmorland Lake District. —
Scale [1:126,720]. ½ in. to 1 mile. —
Edinburgh : Gall and Inglis, [19-?].
1 map : col. ; 80 x 51 cm. folded to
22 x 8 cm.

HOLOGRAPHIC portrait of Professor
Gabor / produced by McDonnell
Douglas Electronics Company. — St Charles,
Mo. : The Co., [197-].
1 hologram : col. ; on photographic
plate, 44 x 59 cm.
"Taken with a 30 nanosecond, 10 Joules
pulsed laser of a coherent length of about
5 metres".

1. McDonnell Douglas Electronics Company

LOUGHBOROUGH UNIVERSITY OF
TECHNOLOGY. Library
Issues system : job control macro
LBL404 / Loughborough University of
Technology, Library. — Loughborough : The
University, 1972.
1 program file (23 statements, PLAN).

1. Title

MOON landing 1969 : NASA's Apollo
project. — New York : GAF, 1969.
3 stereograph reels (Viewmaster)
(21 double fr.) : col. + 1 booklet.
"Actual moon trip photographs
July 21 1969".
Reels in pocket at back of booklet.

[PLATED tibia and broken fibula]. —
Wallasey : Victoria Central Hospital,
[197-].
1 radiograph ; 29 x 24 cm.
Shows front view and side view.
Title supplied by cataloguer.

A POLLUTED beach. — [Liverpool : City
of Liverpool Museums, 197-].
1 diorama (various pieces) : col. ; in
glass-fronted container, 238 x 80 x 105 cm.
Items picked up along a 100-yard
stretch of beach in March 1972: oil-polluted
guillemots (stuffed), rusty cans, plastic
bag, cartridge cases, tyres, etc., in front
of b&w photo. of wrecked "Torrey
Canyon".
Prepared for display by the Museum.

RAISING the "Empress of Canada" in
Gladstone Dock, Bootle, 3 March,
1954 / made by Bootle Fire Brigade. —
Bootle : The Brigade, 1954.
1 film reel (10 min.) : si., b&w ;
16 mm.
Summary: Shows how the ship was
raised after she rolled over and sank owing
to the effects of a fire on board.

1. Bootle (Lancashire) Fire Brigade

RODGERS, Richard
Slaughter on tenth avenue : piano
solo / by Richard Rodgers. — London :
Chappell, c1956.
1 piano score (12 p.) ; 28 cm.

1. Title

Figure 1. Selected entries reproduced from *Examples illustrating AACR2* (1980)

Entries with explanatory commentary

DAVIES, Harry
[Letters] / Harry Davies. — 1916-19.
10 items : ill., plans, port. ; 26 x 21 cm.
or smaller.
Conscientious objector. Letters to
friend, Edith, mainly relating to prison
conditions he was experiencing at various
centres. Includes detailed account of
Wormwood Scrubs (30 p.).
Title supplied by catalogue.
Some pages of letters missing.
Accompanied by hand-drawn plans of
Scrubs, Wakefield Centre and Dartmoor
and self-portrait.
Also contains official regulations from
Scrubs concerning communications between
prisoners and visitors.

Description of manuscripts — Ch.1 and Ch.4.
Collection of letters by individual given title
'[Letters]' — 4.1B2. Number of items recorded —
4.5B2. When size of items is not uniform, size
of largest is recorded optionally — 4.5D2. Infor-
mation to identify writer recorded, followed by
summary — 4.7B1. Source of title — 4.7B3.
Additional physical description given — 4.7B10.
Accompanying material — 4.7B11. Further
contents recorded — 4.7B18.

IN the beginning. — London : Scripture
Union ; Loughborough : Ladybird,
1978.
[28] p. : chiefly col. ill. ; 27 x 13 cm. —
(A Ladybird Bible book ; [1]).
16 slides : col.
Majority of slides correspond to scenes
from book.
In transparent folder.
ISBN 0-0-85421-724-X (Scripture
Union).
ISBN 0-7214-0562-2 (Ladybird).

1. Series

Description of items made up of more than one
material — 1.10. Separate physical descriptions
for each class of material recorded on separate
lines — 1.10C2(b). Description of printed
monographs — Ch.2. Description of slides — Ch.8.
If an item bears two ISBN's, both may optionally
be recorded, with appropriate qualifications —
1.8B2 and 1.8E1.

NUFFIELD '460 farm tractor. —
[Oxford?] : Morris Motors, [197-?].
1 mock-up : red.
Sectionalised representation of tractor,
powered by electricity to demonstrate
operation.
Actual size.

Description of three-dimensional artefacts — Ch.1
and Ch.10. Item is treated as 'mock-up', which is
defined in AACR 2 as: 'a representation of a
device or process that may be modified for training
or analysis to emphasise a particular part or
function; it usually has movable parts that can be
manipulated' (p. 568).

POTTER, Beatrix
A jig-saw puzzle of Jemima Puddleduck :
Beatrix Potter's famous character. —
London : Warne, [197-?].
1 jigsaw puzzle (43 pieces) : wood, col. ;
in box, 22 x 22 x 4 cm.

1. Title

Description of three-dimensional artefacts — Ch.1
and Ch.10. None of listed terms is appropriate
as specific material designation, so specific name
is given as concisely as possible — 10.5B1.

Material and colour recorded — 10.5C1 and
10.5C2. If object is in container, container is
named and its dimensions given, either after
those of the object or as the only dimension —
10.5D2.

Reproduction of art work entered under heading
for original work — 21.16B.

Figure 2. Further entries from *Examples illustrating AACR2* (1980), showing detailed accompanying explanatory commentary

Erupting volcanoes at the Bodleian, and how we deal with them

Bernadette O'Reilly, Bibliographic Standards Librarian, The Bodleian Libraries



Awaiting cataloguing at the Bodleian:

Erupting volcano : 15-piece erupting volcano kit.

"Fact file, instruction book, volcano mould and more to impress your friends! ... Activity requires chemicals which present a hazard to health ... Do not allow chemicals to come into contact with any part of the body ... Paint may stain – we recommend precautions are taken to protect skin, clothing and furnishings."

Hug in a box.

"Mini hardback book and cute hugging pandas!"

The potty song.

"Have fun with your Little Baby Bum Nursery Rhyme Friends! Press the button and sing along to this much-loved song."

The book of runes : interpreting the ancient stones.

"Includes 25 rose-quartz rune stones, drawstring pouch, 120-page instructional book."

My little pony read and make play case.

"Inside! Tail-rific twilight sparkle case. Play book, packed with activities and facts about your favourite characters. Pots of air-dry clay and tool plus press-out pieces to make 3 super-fun models!"

Beep beep beep : time for sleep.

"Includes 5m of reusable road tape! And 2 construction vehicles."

Make a turtle : complete ninja hero kit.

"Inside : felt fabric, thread, stuffing, instruction book, epic activities."

Mickey Mouse Clubhouse sweet dreams library : musical carousel and 5-book collection.

"Gently turning musical carousel ... enchanting night-light projector."



Why do we have these intriguing things? Because the Bodleian is a Legal Deposit Library and has the right to claim, and the responsibility to care for, a copy of almost any book published in the British Isles. As these examples show, manufacturers can be quite free in their interpretation of what counts as a 'book', perhaps partly because books are not liable to VAT.

Resources received on Legal Deposit which need individual attention because of their shape(s) and materials are known as 'toy books'. Not all of them are actually toys: some are 'ordinary' children's books but with problematic decorations such as glitter or fluorescent materials; others are adult resources, such as guidebooks in PVC covers (which tend to stick to other resources and/or degrade quickly) and 'artistic' publications featuring anything from feathers to glass. I particularly remember one enormous artistic book which came in a thick and heavy case of poor-quality glass with very sharp edges – it had to be wrapped immediately, shelved with warning labels and rushed through cataloguing so that we could get it out of our room.

Most of the materials which we receive on Legal Deposit can be processed by 'streamlined' workflows which get them ingested, provided with high-quality bibliographic records, and sent to their final destinations, whether reading room shelves or our remote Book Storage Facility, with the minimum of individual attention. The Legal Deposit Agency supplies a bibliographic record for every resource it sends us, and item and holding records are added automatically on ingest. If the bibliographic record is from the British National Bibliography (which we help to create through the Shared Cataloguing Programme), the resource can go straight to our Book Storage Facility after a very brief inspection to make sure that it really matches the record and does not fall into any special categories. If the record is not already full-level, it should be automatically upgraded when the BNB record is upgraded, so it need never visit the cataloguing room. In the Book Storage Facility it will live in a standard tray with other resources of similar size, to make best use of space.

Toy books, however, require individual treatment at every stage. Although most of them are picked out at ingest, there have to be further inspections of the sorted material to make sure that nothing has been missed – even one volcano in the wrong place would be too many. Then their automatically-created item and holding records have to be cancelled, because they will not be circulated using ordinary barcodes stuck on the resources themselves. Instead they will nestle in acid-free, slow-burning and sometimes custom-made conservation boxes or envelopes and will be circulated by the barcodes on the boxes. If they share a box, users will have to order the whole box to the Special Collections reading room.

There are a lot of extra tasks for the cataloguers responsible. First they pull out any resources which pose no particular conservation risk but would be destroyed by use, such as colouring books or diaries with no significant text. These have their individual records suppressed and are loaded into boxes which are attached to a single bibliographic record for each broad type, e.g. '[Miscellaneous publications : diaries]' or '[Miscellaneous publications : colouring books, painting books, drawing books, magic picture books, dot-to-dot books]'. The latter has been quite a growth area, particularly because of the recent popularity of adult colouring books and similar. Fifteen years ago there would have been a couple of boxfuls per year, but nowadays there may be five boxfuls in a single month. The boxes are given a special circulation code so that they too can only be ordered to the Special Collections reading room 'for improved invigilation', in case a user cannot resist the temptation to join the dots.

The remaining toy books are then shelved in the cataloguing room with *great* care. Because of their varied shapes and sizes it is tricky to arrange them really firmly on shelves or trolleys, and some of them could cause injury if they slipped, because of their weight and/or sharp edges. We have a special risk assessment for toy books covering issues such as the maximum height at which heavy or sharp items may be shelved and whether they need to be wrapped before shelving. Any components which present an immediate hazard such as chemicals (e.g. slime putty or chemistry sets) must be disposed of safely before shelving. Fortunately it turned out that the erupting volcano set did not actually contain hazardous chemicals – it was just a kit for making a volcano shape inside which mild household acids and alkalis could be mixed to make a fizz.

Toy books may stay on the shelves for some time, because they are in very low demand and not a priority for full cataloguing. (We can be sure that they are in low demand because the brief bibliographic records supplied by the Legal Deposit Agency are visible to users and so they could be ordered to a reading room if wanted.) The cataloguing team responsible for toy books is also responsible for our weekly contributions to the British National Bibliography and naturally has to prioritise that work. On the other hand, toy books are awkward things to keep in the cataloguing room, because they require a lot of space on easily accessible shelves and cannot be shifted quickly if the room's shelving is being reorganised, so some colleagues from another team have recently learned to share the work.

Packing the toy books for long-term storage is an art in itself. The team has a long list, based on advice from our conservation experts, of the different materials and how to treat them, and if anything turns up which is not on the list they will ask for further advice. Elastic and rubber bands are replaced with conservation tape and sellotape is removed. Any batteries are removed from their childproof housing and discarded – the team has a set of fine-bladed screwdrivers to deal with this. Books or kits with pens are stored separately. Anything liable to degrade or stick, e.g. silicon or PVC, must have an *individual* envelope or box. Some items are too big for standard boxes, in which case the team has to order custom-fitting boxes, and they have a special box-measuring tool to help them get this right. Other items share boxes if possible, which means that at any given time there will probably be several partly-filled boxes waiting for suitably-sized items to fill the gaps. The box (or envelope) is barcoded and becomes the 'item' for circulation purposes, so all the bibliographic records for its contents must be carefully linked to the item record for the box. Once the box departs for our Book Storage Facility there can be no more checking of contents and anything not properly linked to it would probably be lost for ever.

Naturally, the bibliographic records often feature striking physical descriptions:

“25 pages : colour illustrations, colour map ; 20 cm + 1 plastic rabbit figure + 1 plastic okapi figure”
[*Tina the rabbit*, from a 60-part *My zoo animals* series]

“1 volume, 1 kneeling mat, 1 pair of gardening gloves, 1 mini trowel, 1 mini fork ; box 28 x 42 x 7 cm”
[*Garden tools and book set*, part of the *Helping Mummy* series]

As the first example shows, we catalogue mixed sets as books with accompanying material if we can reasonably do so; but, as the second example shows, sometimes the non-book components are just too important to be deemed accompanying material, which means that the set has to be catalogued as a kit, in the (rather unsatisfactory) VM format. Whichever approach is taken, varied contents and carriers will mean extra fixed fields (006 for contents, 007 for carriers), extra 33X fields, and, for audio, video and/or digital components, 34X fields as well.

It can be quite tricky to convey all the physical complexities, so the team have devised a list of useful phrases to use in notes for the sake of speed and consistency:

“In case with plastic handle and velcro fastenings.”

“Board book with plastic rattle and rubber teether attached to spine.”

“Centre pages open out to form a track.”

One other complication is that not all the books we receive on Legal Deposit are in English. This is no problem for mainstream material, because the National Libraries of Wales and Scotland and Trinity College Dublin supply records for most Welsh, Gaelic and Cornish materials to the British National Bibliography, from where we can copy them; but most kinds of toy book are excluded from BNB. The majority of non-English toy books are in Welsh, so systems staff have kindly set up a Z39.50 connection to the National Library of Wales for the benefit of the toy books cataloguers, so that they can copy Welsh toy book records too.

When all is done, the boxes go to our Book Storage Facility in Swindon, to be kept permanently in an ideal environment which will minimise the risk of deterioration.

You might wonder whether it is a good use of resources to give so much individual attention to relatively low-use materials. Legal Deposit does not allow us to select and preserve just the materials which we perceive as immediately valuable and important or as convenient and trouble-free, but that can be a good thing in at least two ways. If we were allowed to choose what to keep, we would inevitably reject as trivial some resources which will in future be perceived as design classics or cultural icons. And even resources which individually are of slight value become a rich source of cultural or technical history when a large and representative collection is assembled over a long period. Legal Deposit frees us from the risks of short-termism and limited viewpoints.

Finally, the most beguiling question of all: will anyone ever get to play with them? Although we may joke about letting in a bunch of lively toddlers, of course we have to be serious and remember that these are heritage resources entrusted to us for safekeeping. But libraries are places of continual change, re-evaluation and re-imagining. Fifty years ago, who would have dreamt that a Christmas sales advertisement from an 1890s Brixton department store, held in the Bodleian's John Johnson Collection of Printed Ephemera,¹ might be studied minutely from the other side of the world? Who knows how our cupcake trays and light sabers will be viewed and utilised in fifty years' time?

Meanwhile, if you really want a volcanic eruption, you can easily make one for yourself by mixing vinegar, colouring and washing-up liquid in a small jar, then adding bicarbonate of soda. But please do not try this out in the library.

Written with lots of help from Caroline Waddup and Julie Groom (the SCP/Toy books team)

¹ <http://johnjohnson.chadwyck.co.uk/search/displayItemImage.do?&shelfNumber=1&FormatType=fulltextimages&ResultsID=15F6F8311D0&ItemNumber=4&ItemID=20080717121200em&PageNumber=1&defaultview=jpeg>

Introduction

The working title of this issue, “Non-Text Collections, or, Weird Things I have Catalogued,” caught my attention. It sums up my 28-year cataloging career. The title conjures up images of the very real mounted black bear in Alaska and the equally real pig lungs here in Fresno. It has been my experience that Technical Services Departments in libraries across the land have many weird things that sit on the shelves, gathering dust, because nobody wants to tackle them.

I have been fortunate enough to have a number of very special people who have mentored me and have had a profound influence on my cataloging journey, including the great Nancy B. Olson (Mankato State, Minnesota, retired). I think of Nancy as the Grandmother of Modern-Day Special Formats Cataloging. I consider myself to be taking on at least a part of Nancy’s mantle, doing my part to pick up where she left off. Other mentors include Michael Gorman (Librarian *Emeritus* and former Library Dean, California State University, Fresno), Jay Weitz (OCLC), and Deborah Fritz (The MARC of Quality). I have certainly benefited from the knowledge these colleagues and mentors have imparted to me over these many years.

One of my favorite Nancy B. Olson stories was when I took one of her special formats workshops at San Jose State University. She asked the students to work in small groups and catalog a chair. (This is a state school, so there were many mismatched chairs in the room.) In the end, if she could identify our chair by our catalog record, we passed! This provided for many great discussions ... and it has always stuck with me. It was also an empowering exercise. If you can catalog a chair, you can catalog anything.

Cataloging Background

Our long and deep history of cataloging rules is geared toward the book, largely. In dealing with special formats, we turn to best practices from within our specialized cataloging communities (other catalogers who catalog similar formats.) In the U.S., we turn to the Online Audiovisual Catalogers, Inc. (OLAC) for special formats cataloging. I always encourage my workshop participants and article readers to join us. OLAC has an electronic list, OLAC-L, where cataloging experts in the field answer challenging queries. OLAC’s Cataloging Policy Committee (CAPC) creates best practices guides. There are a number of best practices guides (all freely available) under the OLAC website, <http://olacinc.org/> (I am currently chair of the OLAC CAPC Objects Task Force, writing the *Best Practices for Cataloging Objects Using RDA and MARC 21*, with planned publication in 2018.)

Defining Three-Dimensional Objects

This brings us to cataloging three-dimensional objects. What are three-dimensional objects? After all, every physical thing has three-dimensions. In cataloging, three-dimensional objects are “visual materials,” excluding resources that are two-dimensional, projected by machines, or contain multiple material types (kits). In three-dimensional objects, the types of materials include: art original, art reproduction, diorama, game, microscope slide, model, realia, and toy. When cataloging three-dimensional objects, as long as we are in the MARC environment, one must consider to which of these groups our three-dimensional object belongs, because there’s a code for that in the fixed field (Type of Visual Material) MARC tag 008, byte 33.



My current position at Fresno State has provided me with a lifetime supply of three-dimensional objects cataloging. We have a vibrant Teacher Resource Center (TRC) with many three-dimensional objects. Within this collection, I have cataloged many examples of realia for TRC, including: a number of various boxes of rocks and minerals, a box of seashells, and an occasional meteorite, tree rounds, tree leaves, and the like. I have also cataloged examples of models; surely, *Tall Paul* (an anatomical model) has become the most famous among my OLAC colleagues, as he has been on tour with me, giving workshops about cataloging three-dimensional objects across the country (see Figure 1). We have a bin full of hand puppets, which are “toys” in cataloging. We also have a good variety of educational games.



Figure 1. Julie Moore with Tall Paul, presenting a workshop on cataloging three-dimensional objects

I currently work in the Special Collections Research Center, where we also have many three-dimensional objects. Resources in Special Collections are housed there because they are rare, unique, and/or valuable. For example, our library is home to one of the most significant World's Fair collections in the world. Within this collection, there are hundreds of three-dimensional objects, ranging from a tiny (3 cm) souvenir telescope to a large diorama of the 1964-65 New York World's Fair (see Figure 2), one of only eight known to have been built (only three are confirmed to still exist.) These are items from the Donald G. Larson Collection on International Expositions and Fairs.



Figure 2. Tabletop Model of the New York World's Fair 1964-65, one of only three known to still exist

What Makes Three-Dimensional Objects Challenging to Catalog?

It depends upon the item at hand, but often, even the most basic core elements of cataloging description can be challenging to figure out.

Title

If there is a title at all, it may appear on the item, a label, on the box, or on an external source, such as a distributor's catalog or website. All of this falls in or around RDA 2.3.2.2, along with a prioritized list of preferred sources.

- Take a title proper from the preferred source of information as specified at **2.2.2 –2.2.3** (Take the title from the manifestation itself. Included: container in which it was issued.)
- If there is no title provided within the manifestation itself, take a title proper from one of the sources specified at **2.2.4** in order of preference:
 - a) accompanying material (e.g., a leaflet)
 - b) other published descriptions of the manifestation
 - c) a container that is not issued with the manifestation itself (e.g., a box or case made by the owner)
 - d) any other available source (e.g., a reference source; website).

When instructions specify transcription, indicate that the information is supplied from a source outside the manifestation itself.

Make a note on the source of a title proper, if required (see **2.17.2.3**).

- And if there is no title, create one. Put it in square brackets. (This situation happens more often with three-dimensional objects than with any other format.)

No GMD (General Material Designator)

One of the most difficult parts of moving from AACR2 to RDA for me, especially as a special formats cataloger, was the loss of the GMD. The GMD was an early-warning indicator that this item is not a book. It used to reside in the title field, 245 \$h. For example:

245 00 \$a [Pig lungs] \$h [realia].

(See Figure 3 for an image of this object.) The GMD was problematic, because it was a number of different concepts bundled up into one word. The GMD was replaced by:

- 336 Content Type: a categorization reflecting the fundamental form of communication in which the content is expressed and the human sense through which it is intended to be perceived. <https://www.loc.gov/standards/valuelist/rdacontent.html>
- 337 Media Type: a categorization reflecting the general type of intermediation device required to view, play, run, etc., the content of a resource. <https://www.loc.gov/standards/valuelist/rdamedia.html>
- 338 Carrier Type: a categorization reflecting the format of the storage medium and housing of a carrier in combination with the type of intermediation device required to view, play, run, etc., the content of a resource. <https://www.loc.gov/standards/valuelist/rdacarrier.html>

In the example below, we removed all of the GMDs in our catalog for consistency. While I was sure that the sky would fall, I was surprised that nobody noticed. (Well, aside from the catalogers and a couple of music professors, they did not complain, anyway.) We adjusted to this big change, and we have moved on.

245 00 \$a [Pig lungs].
 336 \$a three-dimensional form \$b tdf \$2 rdacontent
 337 \$a unmediated \$b n \$2 rdamedia
 338 \$a object \$b nr \$2 rdacarrier



Figure 3. Pig lungs (complete with a tactile cancerous tumor; used to demonstrate the effects of smoking on human lungs)

Other 3XX Fields and Challenges

If one visits the 3XX fields in MARC Bibliographic, <http://www.loc.gov/marc/bibliographic/bd3xx.html> one finds a dizzying array of new 3XX fields that may be used to enhance description. Many of these elements would have formerly resided in the 300 field for physical description, or possibly the 5XX notes fields. Recently, I was cataloging American Indian baskets. In the old AACR2 days, the 300 would not have been a challenge. Now, it seems that we can also use these other 3XX fields, especially the 34X and 38X fields, often connected with even more controlled vocabulary lists. The 340 field, for example, is for Physical Medium. I have discussed this on the list, asking about which controlled vocabulary lists to use for these 3XX fields. I was referred to the RDA Registry Site for controlled vocabulary. RDA Material: <http://www.rdaregistry.info/termList/RDAMaterial/>

I was cataloging pine needle baskets. My choices were between the terms “Wood” or “Texture,” neither of which seemed adequate. Others recommended that I use terms from the more thorough *Getty Art & Architecture Thesaurus*. Still others referred me to *Cataloging Cultural Objects* for cataloging these kinds of cultural materials. Additionally, it is important to me to bring out the name of the basket weaver and their tribal affiliation. All of those relationships to this basket help us to provide the cultural context from which this basket came.

The 380 field, Form of Work, seems similar (even redundant) to the 655 Genre heading. The 388 field, Time Period of Creation, is intriguing to me. I have cataloged many rocks, minerals, meteorites, geodes, and fossils. I am particularly interested in fossils. I wonder if we could use the 388 field to indicate the geologic time period as evidenced by a particular fossil, for example: Triassic, Jurassic, or Cretaceous. I still have many more questions than answers about these newer 3XX fields.

RDA Demands Precise Data

My whole point in bringing up these 3XX fields (and later, the 264 fields) is that as we move forward with RDA and MARC, we find an unpacking of many of our old, familiar MARC fields that formerly carried multiple uses and concepts. These are being parsed into other more specific MARC fields with more precise meaning.

Chris Oliver, McGill University, explained that RDA demands precise data (Oliver, 2011). Each element should be precise and distinctly defined. Each element needs to contain only one kind of data. Precise data equals usable data. Each element has the potential to be used to search, index, and to build meaningful displays of data. Chris Oliver authored *Introducing RDA: A Guide to the Basics* (Oliver, 2010).

Years later, we catalogers are continuing on this path of describing resources with more precise data. Apparently, this is in hopes of linking our library bibliographic data to the semantic web, (or the web of data, or big data), and linked data, using triple stores with RDF and more. One thing that I have always appreciated about being a cataloger: there is always something new to learn, just around the corner.

Production, Publication, Distribution, Manufacture, and Copyright Notice

Another area where we are seeing this unpacking and repackaging is with the Publication statement that used to be in the 260 field. Now the data elements that used to be in the 260 are entered into the 264 field to exact more precision.

Let's take my anatomical model, *Tall Paul*, for example. In the olden days, I cataloged *Tall Paul* with the following 260 field:

260 \$a Skokie, Illinois : \$b Anatomical Chart Company, \$c c1996.

This data is now in the 264 field. The 2nd indicator defines the function:

0 – Production (RDA 2.7.1.1) “inscription, fabrication, construction, etc. of a manifestation in an unpublished form.”

1 – Publication (RDA 2.8.1.1) “publication, release, or issuing of a manifestation.”

2 – Distribution (RDA 2.9.1.1) “distribution of a manifestation in a published form.”

3 – Manufacture (RDA 2.10.1.1) “printing, duplicating, casting, etc. of a manifestation in a published form.”

4 - Copyright notice date

With these funny formats from our Teacher Resource Center or Special Collections, it is quite possible to have all of these functions. Only the first named place of publication, publisher, and date of publication are “core,” however. RDA says that if you do not have the publisher elements, then you describe those elements as “not identified” in brackets:

264 _1 \$a Place of publication not identified]: \$b [publisher not identified], \$c [date of publication not identified]

LC & PCC libraries have encouraged catalogers to supply the “inferred elements.” In the case of *Tall Paul*, Skokie, Illinois, Anatomical Chart Company, 1996 these data elements are found on the item. Now, the cataloger really must think about the relationship of the Anatomical Chart Company to the item at hand. Is it a publisher? A distributor? A manufacturer? Three-dimensional objects are not really “published,” in the usual sense of the word. They are not “published” like a book is published. This is a very difficult issue especially for those of us who catalog special formats.

In my quest for precise data, I turned to Google and searched Anatomical Chart Company only to find the following statement:

"Anatomical Chart Company is a part of Lippincott Williams & Wilkins within the Wolters Kluwer Health cluster." (<https://shop.lww.com/search?categoryId=&query=Anatomical+Chart+Company#>).

(However, please note that since cataloging this item, the website has changed and this text is no longer there.) What does that mean?! I even went to their live chat help, asking whether the Anatomical Chart Company was a publisher, distributor, or manufacturer. It became clear that she did not know. She was willing to sell me another Tall Paul! I did my due diligence, and I still came up empty-handed. I needed to just catalog it. I ended up "inferring" the data elements into a 264 _1 with brackets – that was one possibility.

264 _1 \$a Skokie, Illinois : \$b Anatomical Chart Company, \$c [1996]
264 _4 \$c ©1996

However, if I were to catalog it today, I would not bracket it especially since the information is on the item. The Objects Task Force members have discussed the fact that it would be helpful if we had an indicator that tells the cataloger that this company's name was on the item, but we do not know its relationship to the item, since this situation occurs so frequently.

Space, the Final Frontier; or, When There is No There There

With three-dimensional objects, there is often no publication, distribution, or manufacturer information at all. Take a meteorite, for example (see Figure 4). Those are naturally-occurring objects. If we buy a meteorite for our Teacher Resource Center, it comes packaged. Therefore, there is no 264 _1 for publication information, since it is not published. However, I do have distributor's information, so I can at least provide that:

264 _2 \$a [Bethel, Connecticut] : \$b Educational Innovations, Inc., \$c [2011?]

If someone finds a meteorite on the ground and donates it to the library, that is clearly a naturally-occurring object. There is no packaging. There would be no 264.

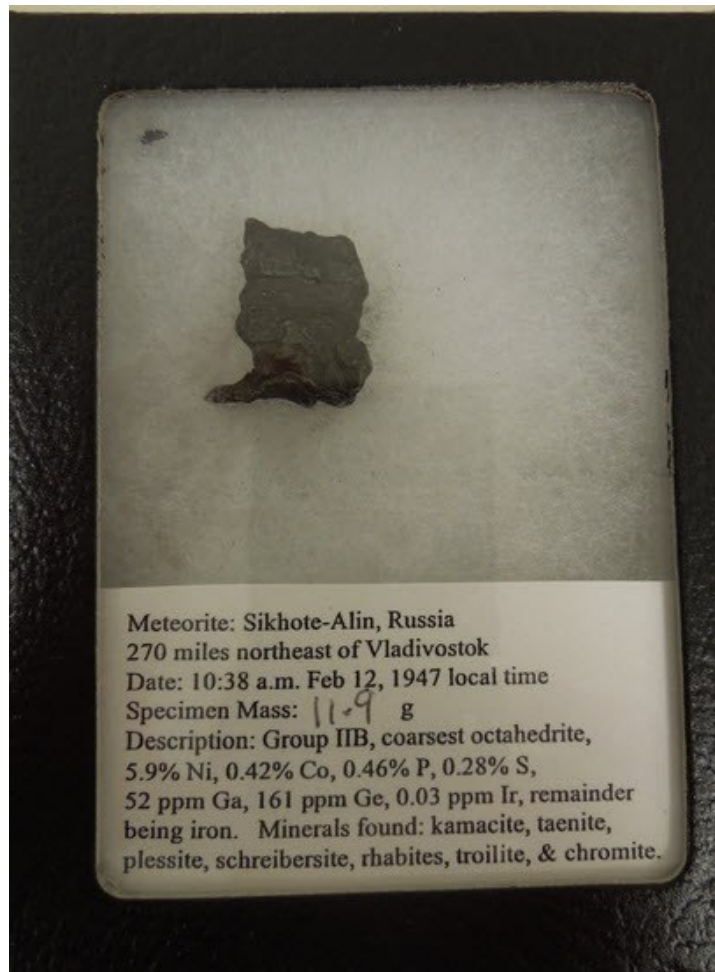


Figure 4. Meteorite (from Sikhote-Alin, Russia, February 12, 1947)

Cataloging: Keep Your Eye on the Prize

As a cataloger, we make hundreds of decisions a day ... just about cataloging. It is easy to feel overwhelmed, which is why I always keep a sign by my desk that says, "Do not agonize!" – Jay Weitz (OCLC). The work we do is vital in helping our library users find the resources they need. The changes I have witnessed in cataloging over these 28 years are astounding. Now, I am waiting for the next big sea change to occur with Bibframe and Linked Data. Our future as catalogers continues to promise to be an interesting one, as we wade out into the Semantic Web.

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In many institutions, board and tabletop games are a growing part of a library's collection. They come in a wide variety of forms and are collected for historical, pedagogical or recreational value. This article will demonstrate how cataloguers and metadata staff can include these games in their library's catalogue, by creating machine-readable cataloguing (MARC) records using particular fields and terminologies.

This article assumes a basic understanding of MARC fields, such as those for authors, titles, publishers etc. I am therefore focussing on aspects of tabletop game cataloguing that differ from more common items in library collections, such as books, serials and online resources.

This article is based on a post on my blog *Cataloguing the Universe*, '[Cataloguing tabletop games: an introduction](#)' (McCulloch, 2017). The example MARC fields in this article describe the classic 1980s tabletop game *Settlers of Catan*.

Literature review

As it turns out, there is very little literature, scholarly or otherwise, on the topic of board and tabletop game cataloguing specifically. Most of the literature on games cataloguing relates to video games. OLAC (2015) has produced [an excellent guide to video game cataloguing](#), which I highly recommend if you're in need of guidance.

Slobuski et al. (2017) review the slim pickings in their [EBLIP article](#). They note that the paucity of records in union catalogues such as OCLC, along with the high levels of original cataloguing required to process such items, together mean that board games are underrepresented in library catalogues.

Of particular interest is Moore's (2014) OLAC-MOUG [conference presentation](#) on cataloguing realia and 2D graphics ('the fun, touchable stuff!'), which includes aspects of games cataloguing.

Fixed fields and code fields

Generally speaking, each game will require its own record. *Leader/06 Type of Record* is 'r' for realia (or, to use its formal name, 'Three-dimensional artifact or naturally occurring object') and *Leader/07 Bibliographic Level* is 'm' for monograph/item.

The 008 fixed field uses the Visual Materials specifications. The important field here is *008/33 Type of Visual Material*, which is 'g' for game. Code the date, government publication, etc fields as appropriate. Most other fields will either be blank or 'n' for not applicable, though you may wish to code *008/22 Target Audience* as appropriate.

Most games will not have an ISBN, but if they do, record it in the usual *020 International Standard Book Number* field. If the game publisher has a specific internal catalogue number for the game, record it in *028 Publisher or Distributor Number*, along with a designator.

```
020 ## $a 9781569052013
```

```
028 50 $a 3061 $b Mayfair Games
```



Access points and titles

Unusually for a board game, *Settlers of Catan* has a main entry in addition to the title: the game's creator, Klaus Teuber (here entered under *100 Main Entry--Personal Name*). Most games will be entered directly under title. This game is widely known simply as *Catan*, and I believe the game itself is now marketed under this title, so a *246 Varying Form of Title* is needed.

```
100 1# $a Teuber, Klaus, $d 1952- $e designer.  
245 14 $a The settlers of Catan / $c Klaus Teuber.  
246 30 $a Catan
```

I would also recommend adding a *710 Added Entry--Corporate Name* for the game's publisher. Within the games industry (tabletop and computer games alike), many games are known by their publisher, and this is an index term your users are likely to search for.

```
710 2# $a Mayfair Games Inc., $e publisher.
```

Descriptive cataloguing

As well as an added entry, the publisher is entered in *264 Production, Publication [etc.]*, as you would a book.

```
264 #1 $a Skokie, IL : $b Mayfair Games, $c [2012]
```

In the *300 Physical Description* field, you'll do a piece inventory, much like a kit or book with a few extras. Be as detailed as possible, because when you inevitably lose one of these pieces you will thank your past self for having compiled an exhaustive inventory. Where possible, elaborate on what kinds of cards or pieces are included. If you are not familiar with the game, doing inventory on smaller, more specific items is faster and easier than simply '126 cards'.

```
300 ## $a 1 game (19 terrain hexes, 6 sea frame pieces, 9 harbor pieces, 18 circular number tokens, 95 resource cards, 25 development cards, 4 building cost cards, 2 special cards, 16 cities, 20 settlements, 60 roads, 2 dice, 1 robber), 1 game rules and almanac booklet : $b cardboard, wood ; $c box 24 x 30 x 8 cm.
```

It is helpful to include a summary of the game in a *520 Summary, Etc.* note, as this may help users decide whether or not they wish to play it. A game's box or container usually includes a summary, which you can simply transcribe.

```
500 ## $a Detailed description of contents on box.  
520 ## $a Summary: "In The Settlers of Catan you control a group of settlers trying to tame the wilds on the remote but rich island of Catan. Start by revealing Catan's many harbors and regions: plains, meadows, mountains, hills, forests & desert. The random mix creates a different board for virtually every game"--Container.
```

Record the game's intended audience in a *521 Target Audience* note (in as much detail as necessary), as well as in *008/22 Target Audience* if you haven't already.

```
521 ## $a Ages 10 and up.
```

Key pieces of board game metadata, such as the number of players and duration of play, are sadly resigned to a *500 General Note*.

```
500 ## $a For 3-4 players.  
500 ## $a Duration of play: 60 minutes.
```

A 500 note really isn't ideal for our purposes, as having this kind of data in uncontrolled fields and with uncontrolled vocabulary limits the ability of an ILS developer to create facet searches based on that data. If a user wants to search for games that can be played by only 2 people, or are of a certain duration, they may find this difficult because neither the fields nor the vocabulary are standardised.

As we all know, MARC was patently not designed with board games in mind. However, a dedicated metadata schema for board games could be very useful. A possibility could be to build upon the *UW/SIMM Video Game Metadata Schema*, with elements not already accounted for in the MARC standard potentially mapped to unused slots in the 5XX set. There is plenty of room for innovation in this area!

Content, media, carrier type

Use the 336 *Content Type* / 337 *Media Type* / 338 *Carrier Type* combo of 'three-dimensional form' / 'unmediated' / 'object', respectively.

```
336 ## $a tactile three-dimensional form
337 ## $a unmediated
338 ## $a object
```

Alternatively, McGrath suggests using the content type `$a tactile three-dimensional form` solely for objects intended exclusively to be perceived through touch, and items with some visual content. Moore suggests using the carrier types 'card' and 'sheet', but I feel this is not useful for large game boxes, for which the term 'object' suggests a need for greater shelving space.

In addition to these fields, I have seen some records use the 380 *Form of Work* note `$a Board games`. Considering board games are reasonably well-catered for in the LCGFT, I would only use this in limited circumstances, where an appropriate genre/form index term doesn't exist.

Subject indexing

A crucial part of any board game MARC record is the 655 *Index Term--Genre* field. Suggested terms from the Library of Congress Genre/Form Terms (LCGFT) for your games collection include:

```
655 #7 $a Board games
655 #7 $a Puzzles and games
655 #7 $a Jigsaw puzzles
```

For *Catan*, we could use either `$a Board games` or `$a Puzzles and games`. You might use these to differentiate board games from puzzles and card games, if this distinction is meaningful for your users. If it is not, feel free to choose one or the other.

If a game is based on a franchise or well-known intellectual property (such as *Monopoly: Star Wars edition*) use that franchise as an index term.

```
630 00 $a Star Wars (motion picture)
```

In the near future I'm hoping to submit a proposal for the form subdivision `$v Games`, because it's clearly needed (although I have no objection to someone else proposing it first!). The existing topical subdivision `$x Games` is not a valid heading for tabletop games, and the existing form subdivision `$v Computer games` is obviously not applicable to physical games. In the interim, you could elect to assign headings without form subdivisions.

```
650 #0 $a Competition.
650 #0 $a Natural resources.
650 #0 $a Colonists.
```

Classification

If your games are intended to be played and enjoyed by patrons, you may find it more useful to classify them separately from your main collection, e.g. in a section titled 'Board games' and thereafter alphabetically by title.

If your games are part of a closed stack, or you otherwise wish to interfile them, then you can classify your games just like anything else. DDC includes games under 794 ('Indoor games of skill'), which sadly it does not further subdivide (unless you wish to do so geographically).

```
082 04 $a 794 $2 23
```

LCC presents three options within GV ('Recreation'), based on the kind of game: card games at GV1232-1299, board games at 1312-1469 and puzzles at 1491-1507, with an option to cut by title. Catan is classed under 'Games and amusements > Indoor games and amusements > Board games. Move games > Other board games, A-Z'.

```
050 #4 $a GV1469 $b .C38
```

Conclusion

With libraries diversifying their collections to appeal to a broader cross-section of their user base, non-traditional items like board games may become more integral to a library service. Board games can be complex works to catalogue, but the result – making games discoverable and accessible to patrons – is hugely rewarding.

As with most other aspects of MARC record creation, I encourage cataloguers to familiarise themselves with the capabilities of their ILS and how their records will be indexed and displayed. Ensure your records work for you, not just for OCLC or your union catalogue.

Sample record: Settlers of Catan

```
000 01765crm a2200397 i 4500
008 121024s2012    ilu||| g          gneng d
020 ## $a 9781569052013
028 50 $a 3061 $b Mayfair Games
040 ## $b eng $e rda
050 #4 $a GV1469 $b .C38
082 04 $a 794 $2 23
100 1# $a Teuber, Klaus, $d 1952- $e designer.
245 14 $a The settlers of Catan / $c Klaus Teuber.
246 30 $a Catan
264 #1 $a Skokie, IL : $b Mayfair Games, $c [2012]
300 ## $a 1 game (19 terrain hexes, 6 sea frame pieces, 9 harbor pieces, 18 circular number tokens, 95 resource cards, 25 development cards, 4 building cost cards, 2 special cards, 16 cities, 20 settlements, 60 roads, 2 dice, 1 robber), 1 game rules and almanac booklet : $b cardboard, wood ; $c box 24 x 30 x 8 cm.
336 ## $a three-dimensional form $b tdf $2 rdacontent
337 ## $a unmediated $b n $2 rdamedia
338 ## $a object $b nr $2 rdacarrier
500 ## $a For 3-4 players.
500 ## $a Duration of play: 60 minutes.
500 ## $a Detailed description of contents on box.
520 ## $a Summary: "In The Settlers of Catan you control a group of settlers trying to tame the wilds on the remote but rich island of Catan. Start by revealing Catan's many harbors and regions: plains, meadows, mountains, hills, forests & desert. The random mix creates a different board for virtually every game"--Container.
521 ## $a Ages 10 and up.
650 #0 $a Competition.
650 #0 $a Natural resources.
650 #0 $a Colonists.
655 #7 $a Board games. $2 lcgft
710 2# $a Mayfair Games Inc., $e publisher.
```

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What's the title? some challenges when cataloguing artists' books

Maria White, Cataloguer, London Metropolitan University

Artists' books are works of art in book form. They examine ideas, themes, the nature of the page, sequence, the book form and more. They can be codex, concertinas, fold-outs, pop-ups, sealed closed or of other construction. They can be made of different materials including textiles, metal, shoes or match boxes and they can employ many different techniques of manufacture.

Many artists' books contain title pages and colophons carrying bibliographic details and pose no or few difficulties for the cataloguer. However, others do not follow bibliographic conventions, lacking title pages and/or significant pieces of information. This may be because the artist is not interested in the bibliographic elements, is intentionally omitting them or because such conventions will spoil the layout and flow of the book or are out of keeping with the spirit of the work. This can cause challenges for the cataloguer. Artists' books are held by many different types of libraries including academic libraries and museums and galleries libraries, for example University of Arts London Libraries (including Chelsea College of Art & Design Library and London College of Communication Library), Winchester School of Art Library, Scottish Poetry Library, Tate Library and Archive and National Art Library. They tend to be held in special collections closed to general access. Therefore, access is through the catalogue, making the catalogue record of upmost importance. This article discusses the descriptive catalogue record indicating some of the difficulties that a cataloguer may face in cataloguing artists' books.

Catalogue records for artists' books should be as full as possible giving at least the artist's name, title, statement of responsibility, publisher, date of publication, collation/physical description, and notes fields. The artist's name and the title of the work are naturally the most important identifiers of an artist's book.

It is recommended that the artist should be given as main entry even when a text author is present. *Pandæmonium* takes a text from *Paradise lost* by John Milton (see Figure 1). The extract describes Satan returning to Hell. He and the fallen angels are turned into snakes. The text is printed in red around an undulating snake consisting of the letters a and e and æ ligatures. The text is Milton's, but the person responsible for the book is Rachel Marsh and her name should be entered in the 100 field.

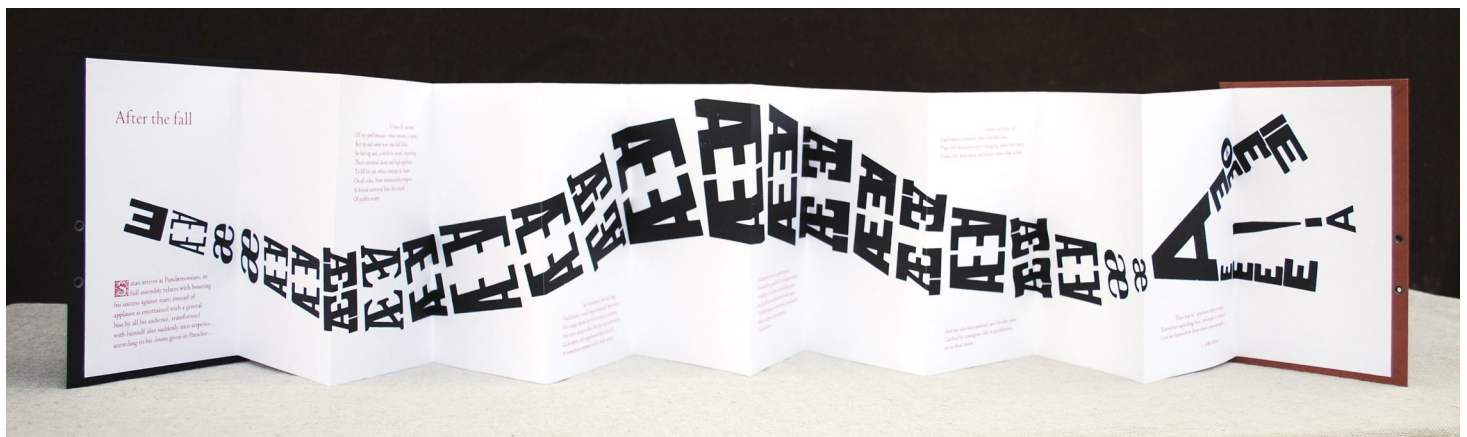


Figure 1. *Pandæmonium* / Rachel Marsh.
© Rachel Marsh

Issues may arise around the artist's name. Artists may choose to work under a pseudonym, disguising their identity or authorship of the work. On the title page of *Unforeseen alliances* Sally Alatalo describes herself as "Sally Alatalo writing as Anita M-28", while Sophie Loss, who usually publishes under her own name, chose to give the name Victoria Simpleton as the statement of responsibility in *July thigh*. Artists sometimes consciously play with their name, for example *Bynames : an anthology of invented names for real people* contains wordplay names and naturally the name given on the title page and the cover (they are different) are plays on the artist's name, Alec Finlay (see Figure 2). If a pseudonym is used the cataloguer has to establish or decide whether the pseudonym is a one-off or whether the artist is establishing a separate identity. The artist's name can be hidden behind other information. *Serviette stories* lacks a statement of responsibility, only stating on the colophon of that it is "Printed by ABPress at Denchar Mill, Yarrow". ABPress is the press of Angie Butler, who regularly visits and works at Helen Douglas's home and press at Denchar Mill. Angie Butler is responsible for the book but her name is not on the work.

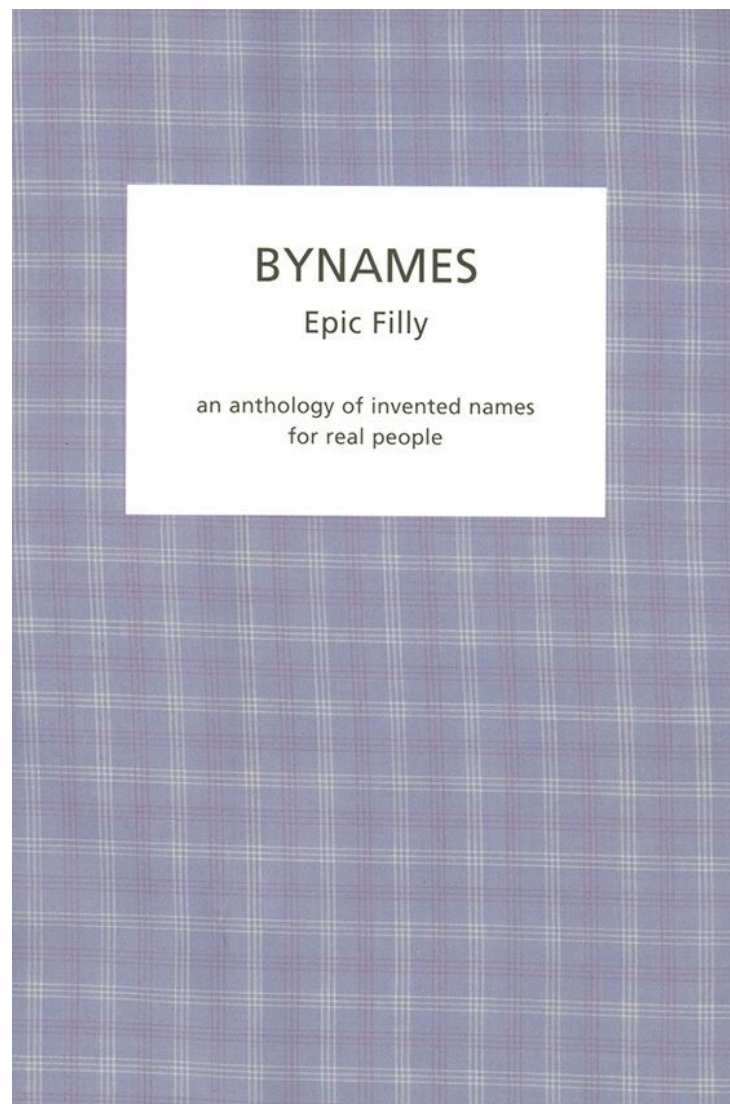


Figure 2. *Bynames : an anthology of invented names for real people* / Elect Finely [Alec Finlay].
© Alec Finlay

The artist's name may be in the form of a signature or initials. The signature may be legible, in which case there is no problem, however the signature or initials may be difficult to read or illegible. Or the artist's name may be absent all together. The absence or illegibility of the artist's name is significant, as it denies the ability to assign responsibility, hinders access and hampers the ability to research the book. Also many collections are filed on the shelf by name of artist.

The title may throw up an equal number of problems. Firstly, if there is a title page, its design or layout – for example, with overprinting, or consisting of several pages – may make the identification of the title difficult. Sometimes the title or part of the title may be represented by something other than words. Thomas A. Clark's 2017 publication of a poem printed on a folded sheet in a green cover has no obvious title but on the front cover there is the small drawing of a flower by Laurie Clark. The flower is a tufted saxifrage and this is the title of the book.

The artist may provide a title but this may also prove problematic for some reason. Natalie Yiaxi titled one of her works ' ' creating searching and filing problems. One possibility is to supply supplementary title information. Most leaves of Yiaxi's book bear a right justified phrase that consists of a given name and stating a cause of death. Hence a title might be ' ' : *[Martin died of liver cancer]* with the supplied sub-title being the first phrase in the book. The title that the artist wishes the work to be known as may not be the one that the book suggests. A work by Lynette Willoughby is made of brown paper bags (from fruit and vegetable stalls in Leeds Market) with shape of tree cut out of them. A gold leaf sheet has been placed inside the bag and shows through the cut-out tree shape. The bags are stitched into a brown card cover. The word "Tree" appears on the front cover of the book. This is the only text on the volume other than the artist's signature ("Lynette W."), the year and edition number, all handwritten on the inside back cover. One might assume that "Tree" is the title, however the title supplied by the artist and on a slip of paper accompanying the work is *Paper bag tree book*.

The title may simply be absent from the work, in which case the title can be taken from elsewhere. This can be accompanying material such as invoices, receipts, catalogues, bibliographies, price lists or the artist's website.

When the title is absent and no title can be found the cataloguer may be called upon to provide a title. Sometimes a title can be derived from the contents of the book. The title of George Cullen's work *Through defined depths* is taken from the first few words of the book (see Figure 3).



Figure 3. Through defined depths / George Cullen.
© George Cullen

The publisher can be a relatively mainstream publisher¹ or a specialist publisher, such as Book Works and Revolver. Otherwise the publisher is often the artist in some guise, for example Ensixteen Editions is the imprint of Mike Nicholson. If no publisher is stated on the book, then the artist can be assumed to be the publisher. The date of publication can be difficult to establish if not given on the book. But it can be useful in distinguishing between works where an artist has several works with the same or very similar titles.

The notes fields should be used extensively as they offer the cataloguer the opportunity to expand on other parts of the catalogue record and to provide information that it is not possible to enter elsewhere. A physical description of the work can be given detailing the book format (for example dos à dos, concertina, flutter book), materials (especially if something other than paper is used) and techniques (such as printing process). The content of the book can be described but care should be taken not to interpret the work. The cataloguer should not tell the reader what to think about the work. It is for the reader, perhaps with guidance through artists' statements, to understand the book in their own way. One of the greatest challenges for the cataloguer is to provide the reader with adequate information to access the book but still allow the reader to come to the work anew, fresh.

¹ For example, ActesSud publishes artists' books by Sophie Calle including *Voir la mer* and *Take care of yourself*.

There are sources of assistance to the cataloguer. Published works about artists' books, including monographs and exhibition catalogues, can provide invaluable information. But these often cover established artists, and non-specialist libraries may not acquire background materials in depth. Histories, by their definition, tend to look back. One publication that is very contemporary and also offers opportunities to all book artists is *Artist's book yearbook*.² It is a biennial publication that offers artists the chance to provide details about 3 works published since the previous edition.

However, the internet is the obvious source of information and the first port of call. Publishers' websites can give full information: for example, Book Works's website gives artist(s) name, title, whether published in association with another organisation, date of publication, number of pages, designer's name and a description of the work. Booksellers too can have full records. Printed Matter records can include artist(s) name, place of publication, publisher, date of publication, pagination, dimensions, binding type and edition size. The Printed Matter website also includes information for out of stock (often older) material.

Artists' websites are potentially a rich source of information. While some artists' websites provide little information, perhaps having just a title and a photograph, other artists have very full websites giving title, date of publication, edition size, technique, paper type, binding style and description. Some websites are kept up to date, adding new titles as they are made and published, while others have fallen into disuse, but these can still provide information about older titles. However, many back catalogues (works published prior to the website construction) have not been added to websites.

Artists' books can be purchased in many ways – through specialist book shops, booksellers and dealers, from publishers, through the internet, directly from the artist and at fairs. The acquisition librarian should be encouraged to collect and keep any accompanying material including receipts with the book for the cataloguer to see. If the acquisition librarian meets the artist they can request supporting information such as artists' statements and permission to approach the artist for further information. Then the acquisition librarian or cataloguer can request information such as omitted bibliographic details, printing technique, type and weight of paper, other materials and the concept behind the work. Any statements quoted in the catalogue record should be credited.

Finally, of course the artist's book may have already been catalogued by another library. Libraries, such as the National Art Library, Tate Library and Archive, University of the Arts London Libraries, MoMA Library and New York Public Library, have large collections of artists' books. Most libraries will have online catalogues and may contribute to databases such as Worldcat. Libraries who are not members of these databases should not take records without permission. But looking at another library's record may be a help or pointer.

Sometimes when information is absent it simply comes down to knowledge and experience of the cataloguer to provide missing information. For example, the only text on a work consisting of three concertina printed cards, cut and folded held within a half width case, is semi-legible initials and the number of the edition. The initials are a squiggle which can be read as "13" or "IB" or "LB". Another work consisting of 5 pieces of cut and folded white paper with words printed in blue bears no name or title. But due to elements of these books resembling other works it can be ascertained that they are both by Les Bicknell.

Artists' books are exciting and stimulating for both the reader and cataloguer. They require full and detailed cataloguing to allow them to be fully accessible. This may require outside resources to be investigated and/or the artist consulted.

² Latest edition: Bodman, Sarah (editor) (2017). *Artist's Book Yearbook 2018-2019*. Impact Press.

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After a long line of music related jobs (with the odd diversion into the world of Samuel Pepys), I accidentally fell into work at Cambridge University Library Music Department in 2002. Probably because of my musical background, cataloguing scores has never felt particularly unusual to me, though I know that many cataloguers think that it is an alien land.

In general, music cataloguing has much in common with standard book cataloguing, but there are distinctions, so having some level of musical knowledge is vital, even in the simplest areas. For example, a few months ago we received a score and a set of parts for a string quartet. Score (as you would expect for a standard string quartet) was for two violins, a viola and a cello. Unfortunately, there had been a bit of a mix-up with the parts, and we ended up with four cello parts – not what we were expecting at all, and a disaster for anyone wishing to play the work. It would be rather like ordering a complete tea service and discovering that only saucers were included.

One area that is generally more complex than most in regular cataloguing is the creation of uniform titles. These can be tricky because of the frequent use in music of generic titles – symphonies, sonatas, and so on. Once you have recognised the generic component, you then need to include the medium (i.e. what instruments you need to perform the work). Numbers associated with the piece – op. 10, or op. 10, no. 3, for example – are added to the title, along with the key, which if not indicated on the title page, will need to be identified by the cataloguer, so a level of musical fluency and confidence is essential.

To add to the complexity there are probably not that many cataloguing jobs where you regularly have to catalogue items in such a variety of languages. In my time as a cataloguer, I have catalogued music with title pages, or lyrics, in just about every European language, and several different scripts. The most unusual language must have been that of a hymnal published in Ponapean – Pohnpei is a tiny Pacific island (it’s a little smaller than the Isle of Wight) in Micronesia.

Although most of my work revolves around standard notation, other unusual forms of notation do turn up, including graphic notation and sol-fa (see Figure 1), which was very popular especially in choral music and hymnals in the late nineteenth and early twentieth centuries.

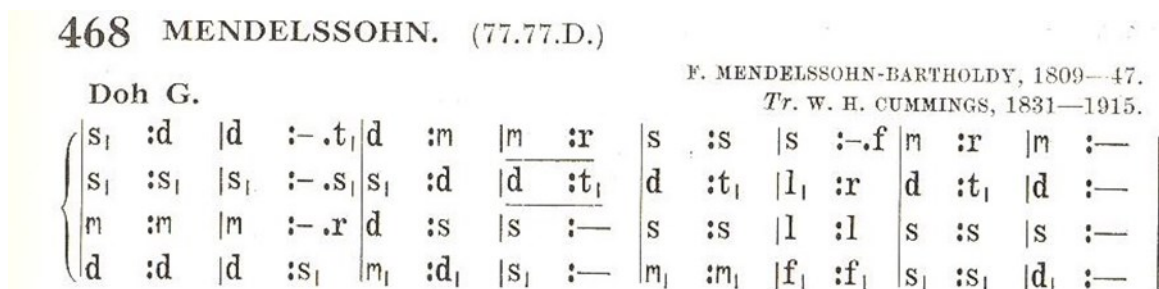


Figure 1. A festive excerpt from "Hark the Herald Angels sing" in tonic sol-fa notation

I love working with music. It is endlessly fascinating, and you never quite know what you might find. One of my favourite cataloguing adventures involved the discovery of a lost musical work that even the composer had forgotten. You may think that this would be more likely to happen with an older work, but there are surprises...

For some time, I was the Archivist of the William Alwyn Archive¹ here at Cambridge University Library. William Alwyn (1905-1985) was a British composer. If you have a feeling that you have seen his name before, it will probably be because he is best known even today as a composer of film music. His name can be seen on many a film credit from the late 1930's to the early 1960's. He worked with the director, Carol Reed², who would later win an Oscar for the musical, *Oliver*, played billiards with Robert Donat³, and was close friends with percussionist, James Blades⁴, who was responsible for the sound of the Rank gong at the start of many of their films. Alwyn even worked for Disney, though he resolutely refused to move to Hollywood, preferring the atmospheric salt-marshes of Suffolk, where he spent much of the latter part of his life with his fellow composer and second wife, Doreen Carwithen.⁵

The music that we have in the Alwyn Archive, as is common with other composer and author archives, includes works at different stages in their evolution. There are early sketches ranging from very rough drafts and jottings of potential themes, to almost complete scores; there are finished scores by the composer ready to send to the copyist; and finally, scores and parts in a copyist's beautiful hand.

The music copying trade has largely been forgotten, but long before the days of easy online publishing, a huge number of copyists were found across the UK. They were vitally important in translating the composer's manuscript (which was not always that legible) meticulously by hand into an easily readable score that could be used by the orchestra conductor, and any technicians involved in recording the music. They also had to copy out individual parts for performers. For a large-scale work perhaps involving an orchestra, and soloists, this might mean copying upwards of 100 parts. The majority of copyists were female as it was an easy job to do from home. This was vitally important in a period when women were often discouraged socially from going outside the home to work post-marriage and children.

Among the manuscripts, that I came across in the Alwyn Archive was a group of sketches and a score for a film with the cryptic title *R.K.O. film*. In amongst this group of sketches was a single song, labelled as coming from the film, *Escape to Danger*. Premiered in 1943, it was a low budget film directed by Lance Comfort⁶, and starring popular British actor Eric Portman.⁷ The film was released by R.K.O, an American production company, who also acted as a distributor for a number of companies worldwide. Most early Disney feature animations, for example, were distributed by R.K.O.

¹ <http://www.lib.cam.ac.uk/collections/departments/music/collections/music-archives/william-alwyn-archive>.

² Carol Reed (1906-1976). Uncle of the actor, Oliver Reed (who was a memorable Bill Sykes in *Oliver*), Carol also directed British classic, *The Third Man*.

³ Fellow member of the Savile Club, Manchester-born Robert Donat won a Best Actor Oscar for *Goodbye Mr. Chips* in 1939, beating Clark Gable for *Gone with the Wind*.

⁴ James Blades (1901-1999) was one of Britain's best-known classical percussionists. Much loved by his pupils, fellow performers, and fans; he taught Simon Rattle and Evelyn Glennie.

⁵ Doreen Carwithen (1922-2003) was the first ever winner of a J. Arthur Rank scholarship. She also worked on incidental music for the official film of the Queen's coronation.

⁶ Lance Comfort (1908-1966). His first film also featured an Alwyn score.

⁷ Eric Portman (1901-1969), doyen of British film throughout the 1940's, Portman occasionally played the romantic hero, but was at his best when playing villainous Nazis. His role in Powell and Pressburger's *49th Parallel* was especially memorable. His two roles in the Alwyn films mentioned here appear to have involved both a hero and a villain!

Alwyn remembered writing the score for *Escape to Danger*, so both the composer and his widow had assumed that the sketches and score all related to the same film. However, as I started to leaf through the sketches, I realised that there was something wrong with this. Film music is easily recognisable, as it includes cues matching music to the on-screen action. A few of the cues that I first came across included “Nazi ace” and “Kohler and Mrs. Krohn at telephone”. Although *Escape to Danger* was set during the Second World War, the characters mentioned did not appear to feature in the film, as a quick look at the British Film Institute’s helpful online database soon revealed.⁸ So, what film score was I actually looking at?

Several references to “Eric” suggested that this film too starred Eric Portman, so I started to look up any characters that he had played that matched the names I had found. Sure enough, there was another R.K.O. film made at the same British studio that year – *Squadron Leader X*. It transpired that *Squadron Leader X* and *Escape to Danger* had been made back-to-back, with *Escape to Danger* going into production just as *Squadron Leader X* went into post-production. The two films not only shared the same director and leading man, the entire cast and crew had been transplanted straight from one film to another. It is hardly surprising that William had become so confused that he had completely forgotten that he had written TWO scores and not just one. It was very satisfying to be able to resurrect a lost film score, especially as both the films concerned vanished many years ago.

Another unusual item that I was lucky enough to catalogue, this time from a much earlier period, was a set of harpsichord sonatas by Giuseppe Sarti.⁹ The sonatas lacked a title page and the last page of music, but were published using an unusual kind of music moveable type designed by Henric Fougst (aka Fought), a Sami, who had started his printing business in Sweden (see Figure 2). Thanks to the papers of H.E. Poole¹⁰, housed here at Cambridge University Library, I was able to piece together the history behind Fougst’s business venture.

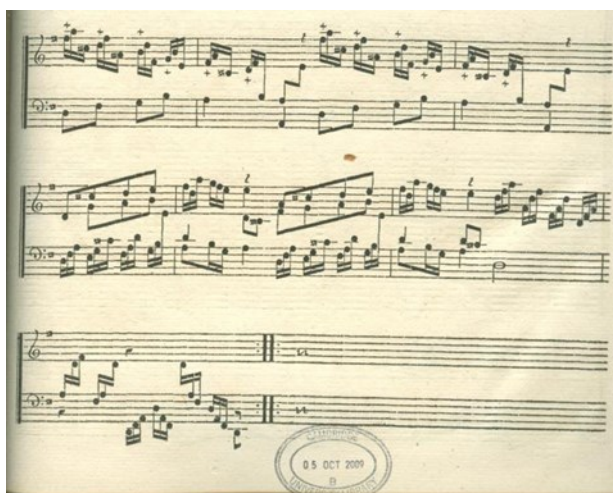


Figure 2. Keyboard sonata by Giuseppe Sarti in Henric Fougst’s distinctive music type.

⁸ <http://collections-search.bfi.org.uk/web>.

⁹ Giuseppe Sarti (1729-1802) is one of a string of lesser-known composers published by Fougst.

¹⁰ H. Edmund Poole, former librarian at Westminster Public Library, was a mine of information on the history of printing, especially regarding music. Much of the information about the life and work of Fougst were placed in a folder by Poole, while he was researching *New music types: Invention in the eighteenth century I*. Published in *Journal of the Printing historical society* 1, 1965.

Fougts first job was as a mines inspector in Sweden; his work as a mineralogist brought him into close contact with the botanist, Linnaeus – he even contributed to one of his papers. An interest in printing and a judicious marriage to Elsa Momma, daughter of the Royal Printer, allowed Fougts to turn his hobby into a career.

Having studied the new system of movable type recently developed by J.G.I. Breitkopf (still a major player in the world of music publishing), Fougts realised that there was a potential market for cut-price music, and produced a cheaper version of Breitkopfs musical type, which he then presented to the Swedish Academy of Sciences. The Academy were initially enthusiastic about the business proposal, but other authorities needed to be convinced that the business was likely to make money, as, it was widely believed at the time (it now appears erroneously), that the Breitkopf scheme was running at a loss, so Fougts request for an exclusive privilege to print music in Sweden was turned down.¹¹

Fougts continued to fight for a place in the Swedish musical establishment, undercutting his own father-in-law in a bid to further his print business, but the lack of financial and state backing, coupled with an increasingly unpleasant atmosphere with the in-laws led to a relocation to London. This involved the costly process of shipping all his type over to England; but it was there, in December 1767, that he finally received a patent for *“Certain new and curious types by me invented, for the printing of music notes as neatly ... as hath been usually done by engraving...”*¹²

Around 1768 he moved from his first home in England to St. Martin’s Lane, and the delightfully named “at the sign of the Lyre and Owl”. Here he initially sold editions of sonatas by Sarti, Uttini¹³, and Sabatini¹⁴, along with music stationery. By April 1769, the business had expanded and sold musical instruments, songs by popular composer Charles Dibdin¹⁵, and ballads for just a penny a page. Prior to Fougts, a page of music was more likely to sell at around 6 pence a page, so there was a sizeable difference in the way he marketed popular music. Items printed by “H. Fougts, Musical Typographer” soon sold in shops across London and Oxford and business seemed to be doing well; but Fougts assault on the British music market conspired to make him less than popular with his fellow professionals, and ultimately led to his demise.¹⁶

It is puzzling as to what exactly went wrong, but in April 1769, an advertisement appeared in *The Public Advertiser* announcing a new work by Charles Dibdin, *The Padlock*. Music was available direct from the composer, or from his printer, Fougts.¹⁷ However, by July, the relationship had soured, and the following notice appeared in the same journal:

*“Some of the songs in the comic opera of The Padlock having been pirated in a collection of vocal music; a bill was last week filed against the publisher...And the proprietor has given orders to prosecute one, Fougts [sic], a foreign printer, in what he calls musical types, for an offence of the like nature; which he is determined, for the sake of musical property in general, to carry as far as the law will admit. And in the meantime it is hoped that no music shop will encourage by their countenance, such unjust and infamous practices.”*¹⁸

¹¹ For Fougts life and work in Sweden, I am grateful for an English translation in the H.E. Poole collection of the relevant chapter from Nils G. Wollin, *Det första svenska stilguteriet: Studier i Frihetstidens boktryckarkonst*, (Uppsala: Almqvist ochs Wicksell, 1943).

¹² Henric Fougts, *UK Patent no. 888. Types for the printing of music*, 1767. Patent granted 21st April 1768.

¹³ Francesco Antonio Baldassare Uttini (1723-1795). Italian composer, working principally in Sweden.

¹⁴ Luigi Antonio Sabbatini (1732-1809) best known as a music theorist.

¹⁵ Charles Dibdin (ca. 1745-1814), one of the most popular, and widely pirated, composers of the late eighteenth-early nineteenth centuries. His sea songs, arranged by Henry Wood, continue to entertain audiences into the 21st century, often featuring at the Last Night of the Proms.

¹⁶ Some researchers have wondered if Fougts may have composed some of the works that he published. For more on this see Åke Vretblad, “Henric Fougts engelska musiktryck” (The English printed music of Henric Fougts), *Bibliis: Årsbok utgiven av Förening för Bokhantverk*, 1958.

¹⁷ “New music”, *Public Advertiser*, April 19th, 1769, p. 1.

¹⁸ “Padlock”, *Public Advertiser*, July 20th, 1769, p. 1.

It is not clear exactly what happened next, I have found no trace of a prosecution, but following the threat from Dibdin's publisher there are few advertisements for Foug's publications. The wording of the advertisement suggests that the "prosecution" was inspired by xenophobia as much as by a genuine fear of piracy – much is made of Foug's status as a foreigner, and his undercutting of the music printing market would not have made him any friends. Twenty years on, Dibdin was still fighting the pirates, so although it is likely that Foug was indeed one of many abusing the law at the time, he was probably unlucky in that he happened to be the one chosen to be an example to others.¹⁹

By 1770, Robert Falkener²⁰ had taken over Foug's presses and type patents, and was selling music successfully from an address in Salisbury Court, near to where Foug had first traded in England. Foug meanwhile hopped on a boat bound for Sweden, and was never to set foot abroad again.

Foug eventually became Royal Printer, following his father-in-law's example, and remained in this post until his death in 1782, with his widow Elsa continuing to run the business for the next 30 years. A pioneer, who tried to make sheet music accessible to a wider audience, it is more than likely that at least at one point in his life Foug was guilty of musical piracy so there is a certain irony that some of his music has found its final resting place in one of the UK's Legal Deposit Libraries.

¹⁹ J.A. Parkinson, "Henric Foug, typographer extraordinary", in *Music and bibliography: essays in honour of Alec Hyatt King*, ed. Oliver Neighbour (New York: K.G. Saur, 1980), pp. 89-97.

²⁰ Falkener later gained a reputation as being a notorious "pirate" printer of music. One wonders if he was implicated in Foug's downfall.

Introduction

From May 2016 until recently, the author had the opportunity to work as an Audio Project Cataloguer in the sound archive at the British Library (BL). This exciting and engaging experience informs the outline on audio cataloguing offered here. The Sound and Moving Image catalogue (SAMI) is a unique catalogue that has organically grown and weathered many changes. Working on the catalogue brought into focus various non-text based metadata challenges that will be elaborated upon. The sound archive itself is rich with collections, some of which are still waiting to be revealed. How similar collections are catalogued and how the cataloguing can respond to various user/curatorial concerns will also be considered.

Background

A brief history is necessary to provide some context. A fairly detailed account by a former classical music curator, Timothy Day, does exist and helps to illuminate the early years of the archive. This summary is indebted to his article.¹

One of the most integral figures in the history of the archive is Patrick Saul. Saul recognised from an early age the significance of sound recordings and what they could potentially offer as resource for future generations. It was his enthusiasm and determination that eventually led to the establishment of the British Institute of Recorded Sound (BIRS) in 1955 – the first true incarnation of a national sound archive in the UK. While early acquisitions tended to focus on private donations of course-groove shellac classical music discs, the policy of the archive provided a clear purpose; to be as comprehensive as the BL was in regards to bibliographic material. The preservation of sounds should not be limited to just human sounds – in fact Saul insisted that ‘animal sounds of all kinds should be preserved’ and maintained that his favourite recording was ‘the mating call of the haddock’.²

In 1983, BIRS officially merged with the BL, at which point the archive became known as the National Sound Archive (NSA). It was not until 1997 though that the NSA physically joined the BL in St. Pancras. The NSA would eventually become recognised as the British Library Sound Archive and is at the heart of the British Library Sound and Vision department today. A range of material is found and curated within the archive collections; wildlife and mechanical sounds, pop/jazz, classical, literary and creative recordings, world and traditional music, news and moving image, spoken English, radio, and oral history are all clearly represented. In regards to holdings, the archive is home to approximately 5 million unique recordings found on 1.7 million physical carriers. Around 40 different formats have been identified ranging from early Edison cylinders to contemporary high quality digital audio files.

¹ Day, T. “The National Sound Archive: The First Fifty Years” in Linehan, A. (ed.) *Aural History: Essays on Recorded Sound*. London, The British Library, 2001, pp. 41-63.

² Day, T. “The National Sound Archive: The First Fifty Years”, p. 45.

Documenting and cataloguing the range of material contained within the archive has presented challenges from the very beginning. From the 1950s though to the 1980s, acquisition registers were the main means of recording information on holdings and were crucial for discovery from a user perspective. These registers would focus on record company names and matrix disc numbers but they were not open to the general public. If a user wanted to find a particular recording, they would usually have to peruse the discographies and record release sheets made available in the archive to identify which disc contained the recording they wanted to hear. After noting the record company name and matrix number for the disc, the user could then make a request, and an archivist would check the registers to see if the disc in question was held in the archive. Full cataloguing of audio material did occur but it was limited by some of the challenges we still encounter today (particularly funding and resources). What material was selected for this treatment was generally left at the discretion of the cataloguer.

Cataloguing guidelines and standards for audio-visual material were initially informed by the meticulous standards created for print-based bibliographic records. It was already recognised though that AV material would have unique requirements. A BL committee in the 1980s had decided not to impose common bibliographic standards and the sound archive was given the opportunity to 'find a solution based on the perceived needs of its users'.³

SAMI

In the early to mid 1990s the sound archive introduced the first iteration of the current cataloguing platform, SAMI, with an OPAC going live in 2001.⁴ It continues to be one of the key strategic data repositories for the BL. SAMI operates on a system that has both adopted and adapted. It has its own unique flavour of MARC (SAMI-MARC) and has incorporated aspects of AACR2 and RDA into local cataloguing guidance. This approach seeks to accurately describe the physical items being catalogued and the individual recordings contained on them in a consistent manner. It also allows for a degree of flexibility to cater to the needs of various user communities and curatorial areas.

What we would now call an early entity relationship model provides the foundation of this digital system. Three 'libraries' or databases exist within SAMI: Product entries describe physical carriers; Recording entries describe the audio recordings (defined as 'recorded events') found on physical carriers; and Works-File entries can be used to link distinct artistic or intellectual creations that appear on various formats or recordings, be they symphonies, operas, pop songs, theatre performances, or poems.

Working right to left with the example in Figure 1, we can see that the song *We'll Gather Lilacs*, written by Ivor Novello, has a Works-File entry that includes a standardised title and composer credit. A recording of this song appears on one side of a course-groove shellac disc. Two Recording entries exist for this disc - one for each of the recordings present on either side of the disc (assuming of course there are recordings on both sides and there is only one recording on each side). A different recorded performance of the same song appears as track 20 on a CD. This 22 track CD will have 22 Recording entries in total, one for each track.

³ Day, T. "The National Sound Archive: The First Fifty Years", p. 58.

⁴ When the OPAC went live in 2001, SAMI was initially christened 'Cadensa' and this name is still associated with the catalogue.

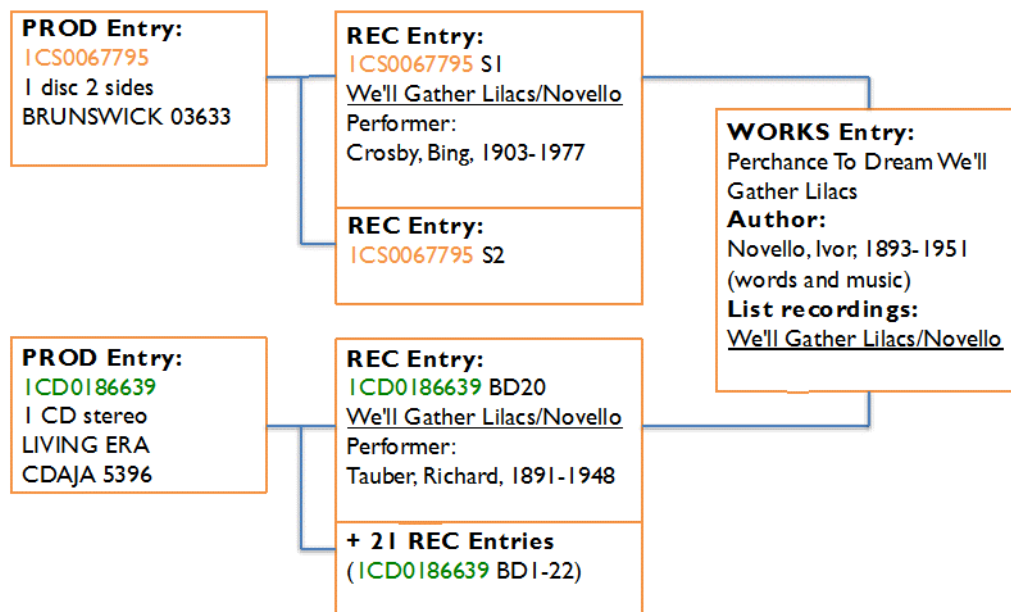


Figure 1. *We'll Gather Lilacs* example showing Product entries, Recording entries and Works-File entries

Product entries provide information about the physical carriers (physical characteristics, record company name, matrix numbers, shelfmark, etc.) while the Recording entries will describe the individual recordings (title, performers, locations, duration, etc.) and are linked to the Product entry via a shelfmark (the '1CD' and '1CS' elements in the example). Nuanced parent/child structures at Recording entry level can also be created that identify distinct parts within larger 'recorded events', such as a radio broadcast of Choral Evensong. These Recording entries could then be linked to Works-File entries. The use of Authority records also helps to provide data consistency across the catalogue, particularly in relation to performers (incorporating standardised identifiers such as ISNI where possible).

Challenges

The challenges involved with cataloguing audio material can be manifold. Some fall firmly into the realm of archive preservation and conservation concerns while others clearly affect the quality of any catalogue records being created. The two predominant archive challenges faced are degradation and obsolescence; is the carrier in a state that it can be handled, played, and read and do we have working equipment that will allow us to listen and capture the audio information found on it?

From a cataloguing perspective, all available resources must be called upon to inform our decisions. An unlabelled spool of open reel magnetic audiotape without a box tells us very little indeed. In such a situation, we rely heavily on what audio information is present on the tape to inform our catalogue records. Additional resources can prove beneficial in providing further metadata, as can drawing on the knowledge and experience of the curators who can sometimes provide supporting collection documentation to aid the process of metadata creation.

It is also important to consider the needs of each curatorial area and this impacts on the standards that are applied. Interview summaries that are usually associated with oral history material have no place within wildlife Recording entries. Noting the country, region, and locality with geographical co-ordinates would be a touch overzealous for a radio broadcast Recording entry but would be of immense interest to a Zoologist researching wildlife sounds. Dates can also prove to be a contentious subject; will dates associated with audio material be catalogued as product publishing or creation date, a recording date or a transmission date? When should a radio programme have a transmission date versus a recording date or both? Considerations for curatorial area, information found in the audio itself, and the carrier they are found on can all affect the approach to capturing and the quality of metadata found in SAMI. Without a doubt the most important attribute though is the ability to actively listen for long periods of time. This helps to develop an understanding of the material being catalogued and how to achieve consistency in approach, particularly when dealing with numerous items within a single collection.

Challenges exist in regards to legacy cataloguing decisions and data. For example how should record labels and their subsidiaries be represented? A historic parent recording company such as Universal can appear in many guises today; Universal, UMG Recordings, UMC, UME, etc. Do we amend legacy records to fit with current trends? Should we use the 24-hour clock to document transmission times for radio broadcasts or the 27-hour clock that was regularly used by broadcasters? Such challenges, also identified by Timothy Day in his article in regards to cohesive standards across the catalogue, are still present today and discussions continue to refine best practice.


There are also technical challenges ahead. New developments in the preservation and delivery of digital audio material have meant integrating new tools into workflows and future access requirements will need further consideration. Any future work with institutions across the UK will also require additional knowledge and resource sharing. While the digital storage space needed for millions of catalogue records is not insignificant, the additional storage capacity needed for any associated high quality digital audio files and the ingest of this material will continue to grow and remain challenging.

Conclusion

Sound is something that is ever present in our environment and can easily be taken for granted. There is still no legal deposit requirement for audio material in the UK but large-scale national projects such as Save Our Sounds

(<https://www.bl.uk/projects/save-our-sounds>) do acknowledge the importance and significance of audio material. This multi-faceted project has a number of aims:

- To safeguard sound collections found across the UK and preserve our sound heritage.
- To develop a radio archive that is representative of the UK.
- To develop the digital acquisition capabilities of the BL and ensure that a representative amount of audio published in the UK is acquired digitally.
- To develop IT infrastructures and workflows both internally and with partners across the UK.
- Offer further opportunities for access and engagement with audio collections and continue to promote the resource as widely as possible.



The project has now received generous funding from the Heritage Lottery Fund, which helps to reaffirm the need to preserve audio material. These collections help to inform our understanding of ourselves, our shared history and culture, and their digital preservation ensures that such information resources can continue to be utilised. While it is imperative that at-risk audio is digitally captured before it is potentially lost forever, the accurate cataloguing of this material is just as crucial to ensure it remains discoverable and accessible for future generations.

References

Day, T. "The National Sound Archive: The First Fifty Years" in Linehan, A. (ed.) *Aural History: Essays on Recorded Sound*. London, The British Library, 2001, pp. 41-63.

Pop music recordings pose a particularly challenging task to any library when attempting to successfully catalogue what are unique non-print, multi-format collection items often with numerous contributors and authors. This is particularly true of the British Library (BL). Even though recorded music is not included in Legal Deposit legislation (instead the BL implements a far reaching voluntary deposit scheme with record companies), the Sound Archive at the British Library has a huge collection of pop music, in fact one of the largest in the world, comprising over 1 million discs and 185,000 tapes (BL Website, 2016. www.bl.uk/subjects/sound). The multi-performer/multi-author nature of pop music, combined with the bewildering array of sub-genres that come under the broad term of pop music, added to the fact that changes in technology have led to the same releases on various formats (LPs, 7" and 12" singles, EPs, CDs, box sets, and now digital downloads), means that the cataloguing of recorded pop music is a very tricky business. The BL Sound and Moving Image catalogue (SAMI) has been designed so as to overcome the very particular problems that sound and vision collection items raise for libraries.

The Sound and Moving Image Catalogue at the BL, SAMI <http://cadensa.bl.uk/cgi-bin/webcat>, organise data in to three basic levels.

Product Level Data – Discographical data about the logical entity. This includes data such as title, artist, duration of track, etc.

Recording Level Data – Data that is about individual tracks. This would include track name, performers, what instruments the performers played, etc.

Work Level Data – Data to do with the work or composition that is being performed with regard to who wrote lyrics and/or music and composition.

Figures 1, 2 and 3 show three screenshots of examples of product, recording and work entries on SAMI relating to The Charlatans debut album *Some Friendly* released in 1990. Figure 1 shows a product level entry from SAMI, for the LP vinyl version of The Charlatans debut album *Some Friendly*. Figure 2 shows a recording level entry from SAMI. It is for the track "Then" from the album *Some Friendly* by The Charlatans. It shows all the different products that the song appears on, including the vinyl LP from Figure 1. Figure 3 shows a work level entry from SAMI. It goes in to more detail regarding the actual musical work. For instance, it lists Burgess, Timothy (lead singer Tim Burgess of The Charlatans) as author composer for words and music.

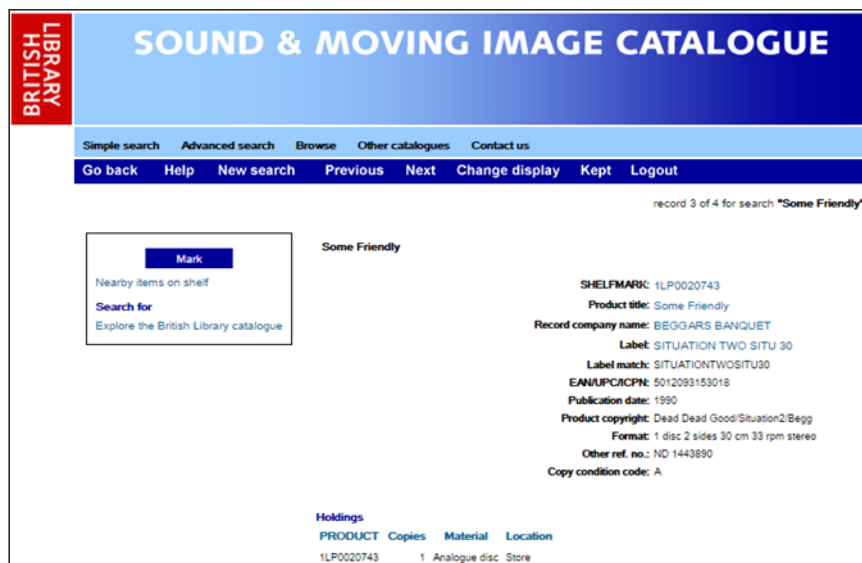


Figure 1. Screen shot of a product level entry from SAMI, Shelf mark 1LP0020743.

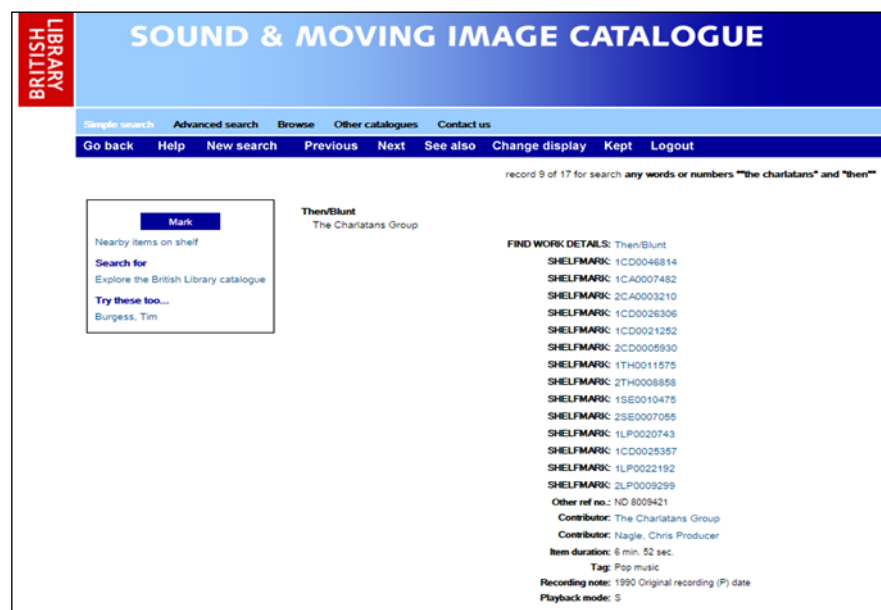


Figure 2. Screen shot of a recording level entry from SAMI.

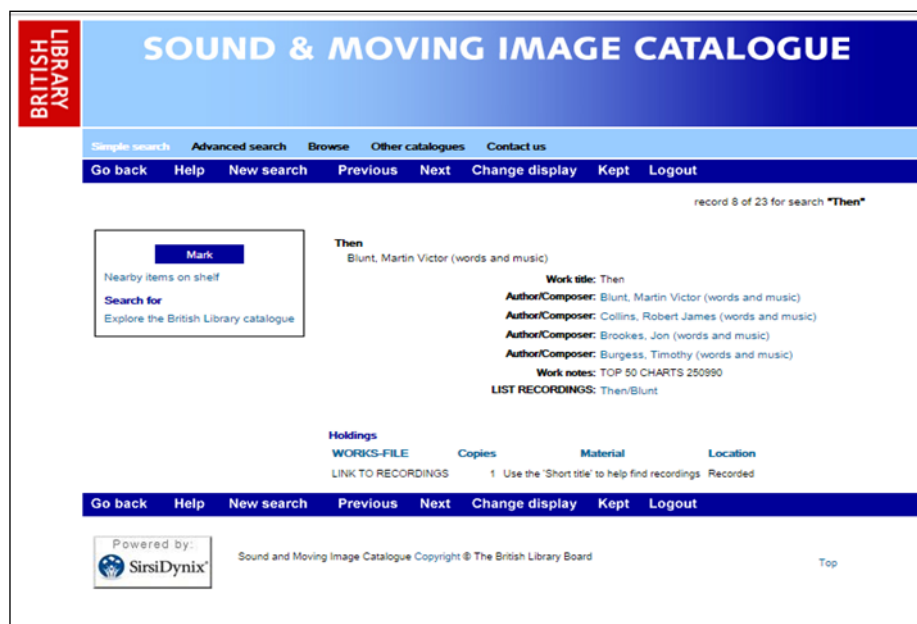


Figure 3. Screen shot of work level entry from SAMI.

The above examples from SAMI highlight a major problem regarding cataloguing and displaying catalogue entries in pop music with particular reference to tracks on albums or EPs. Kiichiro astutely recognises this as “one medium multi pieces (one material usually contains two or more pieces)” (Kiichiro, 2015, p. 118). Also there are often problems with the way pop music is described on library catalogues. This is with particular reference to the composer of a piece of music not always being very clear in catalogue records (Kiichiro, 2015). As Kiichiro discovered, recorded music in online library catalogues often does not give the composer’s details but only the performer’s. Added to this, the metadata for live performance recordings can be quite poor and information such as venue, date, and the name of a festival or tour is invariably incomplete. Recorded music has very different traits than printed material, and so needs a tailored catalogue to enable successful searching (Kiichiro, 2015). This is what SAMI is trying to do, rather than the more general BL catalogue of Explore.

In cataloguing, various levels are not completely distinct; each level relies on the accuracy of the others to build a complete and accurate picture. This allows patrons at the BL to get the most information possible from the catalogue. The Google effect, whereby we are all used to typing search terms in to a box and just expect the results to appear at the top of a grand list of returns, means that patrons often are not well versed in searching library catalogues. SAMI works on a Boolean search method; this may be a slightly longer process for the patron but it is worthwhile. All collection items found on SAMI are also on Explore, the main catalogue of the British Library. Explore is set up to automatically add an “AND”, which means each word in a search by a patron is searched in every catalogue field. This is in keeping with the Google effect of very easy searching based on algorithms. SAMI does not do this, so manual Boolean searching is needed. However, Explore only has partial cataloguing metadata for audio-visual items, whereas SAMI has full catalogue entries for audio-visual material which means the metadata is much richer and fuller.

In the audio-visual domain, cataloguing is not just of interest to library users and staff. The BL has a catalogue that is not only used by BL readers to order recordings, but also accessed by people in the music business to settle rights issues. Metadata in the music business is a highly prized asset. The landscape of identifiers and metadata is quite fragmented across the music industry. There is a huge amount of data related to pop music recordings in various commercial databases which use many and disparate identifiers. I have listed below just some of the identifiers used in the music industry. These identifiers have a similar function as the three basic levels followed by the BL on SAML: Abstracts (works); identifiers for expressions (recordings); and Identifiers for manifestation (products).

Works

ISWC (International Standard Musical Work Code): ISWC codes are unique identifiers for musical works similar to an ISBN. An ISWC begins with the letter “T” followed by a nine-digit unique number. ISWC identify works, not recordings. The descriptive metadata is made up of the title of a work, all composers, and in the case of cover versions the identification of the work from which the version was made. ISWC identifies musical works rather than a manifestation or object such broadcast. <http://www.iswc.org/>

Recordings

ISRC (International Standard Recording Code): This uniquely identifies sound recordings and music video recordings. This is, according to Knight, Top Fargion, and Linehan (2016), the most used identifier within the music industry. However, it is not perfect. “After an initial ISRC code is issued to a label or artist the subsequent codes are self-issued, leaving the identifier susceptible to human error, erroneous or duplicate issue and a host of other manual malpractices.” (Knight et al., 2016, p. 56) <http://isrc.ifpi.org/en/get-isrc>

RIN (Recording Information Notification): This is potentially a very positive development in the metadata of recorded music. RIN is currently being developed by DDEX and it will let producers and engineers create rich and meaningful metadata at the point of audio file creation (Knight et al, 2016). It will allow manufacturers of music to store essential metadata and communicate it through the supply chain alongside audio files. RIN will be interoperable with all other DDEX standards, and as the BL use DDEX this will help to create better metadata at the Sound Archive for all products acquired digitally. <http://www.ddex.net/recording-information-notification-rin>

Products

EAN/UPC (European Article Numbers / Universal Product Codes): This is a cross industry identifier that can be expressed as a barcode. It is used to identify the carrier of the recorded music such as CD, mini disc, vinyl LP, vinyl 7” single, etc. <http://www.ean-int.org/barcodes/ean-upc>

IPI (Interested Party Information Number): This is a unique number for the identification of rights holders of a particular recording. Identifiers for composers and writers http://www.bmi.com/faq/entry/what_is_an_ipi_cae_number

ISNI (International Standard Name Identifier): ISNI is a unique identifier for the identities of contributors to media content. <http://www.isni.org/>

At this point it would be amiss not to mention FRBR, which is making great strides in improving best practice for cataloguing of non-print items.

FRBR (Functional Requirements for Bibliographic Records): is a conceptual model and standard bibliographic records which was released by IFLA (International Federation of Library Associations) in 1997 and is in part an attempt to address some of the issues and complexities around cataloguing recorded sound and non-print media. <http://www.ifla.org/publications/functional-requirements-for-bibliographic-records>

The above list shows just how fragmented and how little uniformity there is in the area of audio standards. This is an area where the BL, with its expertise in cataloguing and metadata, could take a lead. As the *Analysis of the UK Recording Industry Landscape* report makes clear the ISNI is very keen on the idea of the BL taking on a role as the issuer and database for ISNI for the UK music industry. This would be ideal, particularly in regard to creating rich and stable metadata for pop music recordings at the BL. As Knight believes “The potential for utilising ISNIs as a unique identifier in SAMI to augment Name Authority files is attractive. Our catalogue will potentially be enhanced by the use of ISNIs particularly in terms of how ISNIs link between artists’ aliases and their group affiliations.” (Knight et al., 2016, p. 59) This would be very useful in cataloguing pop music recordings where many solo artists were previously part of a group, or have various side projects in tandem to their solo career. This could create extremely good linkage in the catalogue between sound recordings involving a particular artist.

I hope this brief look at the challenges of cataloguing recorded pop music has been illuminating, and hopefully has highlighted the benefits of good metadata to the wider music industry beyond the BL.

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The “Ponsonby Britt” solution: challenges in audiovisual cataloging practices

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Never let it be said that cataloging is an activity bereft of creativity or ingenuity. When one catalogs anything, particularly a non-traditional asset apart from the monographs librarians are usually assumed to work with by default, one imbues it with definition and meaning, essentially giving it a life and findability beyond its existence as an object, an asset, or an electronic entity. The cataloger, in essence, uses a record to create a sense of place and purpose for an item and for the institution which collects it. I personally came to understand these principles during my time as a cataloger for The Paley Center for Media in New York from 2010 to 2016.

The Paley Center is a unique organization, a combination library/museum dedicated to preserving the entire continuum of broadcast media throughout the years, primarily television, radio, and internet-based items. My time there began in 2009, when I was doing research for my undergraduate thesis on “The Twilight Zone” and the nature of its narrative techniques. The collection is one of incredible diversity, comprising material both contemporary and historical, dating back to the beginning of modern broadcast media. I took up an internship there and started full-time work in the summer of 2010. At the time, I had no especial affinity for Library Science (indeed, I had no idea that “Library Science” was even a term or what it entailed) and was not interested in pursuing it as a career. I knew something about early television history, but I was certainly no expert, which made the transition into cataloging audiovisual records a slow and at times laborious one.

The Paley Center employs a unique classification system unrooted to any particular previous standard, save perhaps for some old Library of Congress classification principles. Its listing of genre categorizations reveals something of the place’s history and attitude towards its collection; it was last updated in 2003, when “Reality” was added as a genre. There are a number of peculiarities about the listings: “Drama,” for example, has numerous subdivisions such as “Drama - Western,” “Drama - Medical,” etc., but there is no equivalent granularity for “Comedy” or “Animation”, each of which had essentially a single category. As a lifelong science-fiction aficionado, I was somewhat dismayed to learn that the genre was listed as “Drama - Fantasy/Science-Fiction”, which, for example, made cataloging comedic science-fiction programs somewhat imprecise. I recall advocating on several occasions for more nuanced genre listings, but I wasn’t able to garner much support for the notion from the higher-ups.

One thing that I learned over my years there is that cataloging is often like detective work. The answers all exist somewhere, but more often than not they are scattered about and require patience and lateral thinking to assemble properly. Certainly the internet can be a quick resource for more familiar ground. “Cheers,” “All in the Family,” “The Brady Bunch,” all these are well-documented, perhaps in some cases over-documented. But what about a special on children’s folk tales that was broadcast once circa 1984 on an unidentified public access station in Massachusetts somewhere? IMDb provides no support, and neither does the Paley Center’s collection of TV Guide magazine (robust though it is, dating back to the 1940’s and tremendously useful in determining airdates and air times for older programs). Even familiar ground can provide challenges: for example, in attempting to catalog “The Running Man,” the 1987 Schwarzenegger film, I first had to determine what particular version I was watching, in this case the version first edited for television broadcast (judging from the distinct overdubbing of expletives). I then had to determine its initial broadcast date, something not easily gleaned from online resources. The end solution revealed itself indirectly in the form of an entry on eBay soliciting the sale of a newspaper photograph of Schwarzenegger taken to promote the broadcast, which upon dating was cross-referenced with the TV Guide listings, thus revealing the sought-after date (which if I recall correctly was sometime around September 12th, 1994). What of other offerings, such as an obscure 1962 unaired sitcom pilot written by Woody Allen, “The Laughmakers”? Somewhat sheepishly, I found myself reading up on contextual information about the broadcast from a blog post written by a visitor to the Los Angeles branch of the Paley Center, a sort of recursive information-gathering endeavor on my part!

Perhaps the most involved aspect of the job, one which I have yet to find an equivalent for in other library professions, is the level of descriptive text required for each entry. Each asset necessitated the creation of a detailed synopsis recounting the majority of its content and its general tone (incidentally, this included any and all commercials or promos, which had its own particular methodology). Some descriptive text was easier to define than others. If, for example, two characters in a story engaged in a fistfight, usually a simple “they have a fistfight” would suffice. Other situations required more in the way of context; the nature of fiction and entertainment is such that it can assume much of its viewer or end-user, and thus creates a framework of reality which is accessible only if apprised of its relation to previous entries. Synopses at the Paley Center are written in the present tense, and are written so as to assume that the reader (or viewer) possesses all required knowledge of the scenario, whether presented in the material itself or having been already delineated in a previous installment, part, or similar segment. The nature of long-running television series can therefore necessitate a great deal of additional “legwork” for a cataloger interested in matters of completeness and comprehensibility. One can imagine my confusion upon being “parachuted in” to an episode of a long-running series I had no previous knowledge of and which possesses its own internal complexities of plot and character. “X-Files” and “The Wire” come to mind, as well as intergenerational perennials like “Doctor Who” or “Dynasty”.

A constant source of frustration lay in the interaction between curators and catalogers. The Paley Center could be described as both a museum and a library, and in many regards these functions did not necessarily overlap. Collectively, “the curators” became something of an unseen bogeyman for the cataloging staff, voicing directives and classifications without edification or the chance for discourse between departments. For example, the so-called Hispanic-American Collection, one of several groupings of assets designed to showcase various ethnic or minority groups in media, included a number of selections only tangentially related to its ostensible subject matter. The television programs featuring one or two Hispanic or Hispanic-adjacent actors might be acceptable, but what of the two documentaries about Brazil I was asked to catalog (perhaps they should have classified it as a “Latin American Collection”). This was perhaps exacerbated by some peculiarities of the old database: special text characters, such as “ñ” or “á” simply did not display properly, and so were either avoided by catalogers or were rendered as an unintelligible pidgin in the newer version post-transfer.

I found myself questioning some of the collection cultivation aspects of the curatorial staff’s decisions, as we catalogers had no explicit sense of the sociological or moral particulars of the collections’ goals. Did any of the collections, LGTB, African-American, Hispanic-American, etc. have any stipulations about how their particular focus groups should be portrayed? Or how prominent such people are within the bodies of the work? My own sensibilities, for example, wouldn’t make any argument against the inclusion of programs like “Looking” or “Brothers” (the 1984-1989 series) in the LGBT collection, but what about “Desperate Housewives”? What about the (in my opinion execrable) “Drew Carey Show,” with its crude and rather tasteless occasional forays into homosexual characterization? Historical significance no doubt played some part, such as selections from “All That Glitters,” an obscure Norman Lear vehicle featuring a supporting role from Linda Gray portraying what was touted as television’s first transsexual character (handled, I might add, with a level of cluelessness such as to render its portrayal almost piteous in its ineptitude).

However, often the problem was the opposite: the catalogers were left to their own devices to formulate judgment calls about a particular work, and in doing so classify, reclassify, and potentially define it for a larger audience. Again, genre headings proved to be something of a murky area in this regard. “Comedy” and “Drama” are on the surface fairly straightforward delimiters, mutually exclusive and generally obeying their own principles and particular tropes. Modern television programs, however, often harbor aspirations of blurring genre conventions in an assumption of a more “inclusive” presentation to audiences, perhaps exhausted by more “conventional” or rigid appellations. Hence the creation of more or less dubious portmanteaus: “dramedy,” “tragicomedy,” “rom-com,” and so on. Regardless of their actual content, such material resists easy categorization. Is it a drama with comedic elements? A comedy with dramatic interludes? A medical drama with fantastic elements that also happens to be a western (I’m looking at you, “Dr. Quinn, Medicine Woman”)? These are the sorts of considerations one must get accustomed to while cataloging such entries. My strategy, which I imagine is fairly typical of such endeavors, was to isolate the main thrust of whatever the item was, and to distill it down to its most core elements. Is the material generally serious but with some sprinklings of levity? “Drama.” Is it meant to induce laughter (successfully or otherwise)? “Comedy.” And so on.

And as with all cataloging positions, some issues were, to put it in very technical Library Science terms, “just plain weird.” For example, the cataloging conventions of the Paley Center do not allow catalogers to list animals in the production credits (or editors, for that matter, but that is a non-strange complaint); nowhere will you find Lassie, Flipper, Mr. Ed, or other stars such as them listed as official parts of the production information. However, the Paley Center does make allowances for people who do not exist. Take the bizarre example I discovered in “The Rocky and Bullwinkle Show.” Careful attention to the credit sequence for that program reveals that the executive producer was one “Ponsonby Britt.” Ponsonby Britt is in fact a fictional individual created by the show’s actual producer, Jay Ward. Apparently the network demanded that his cartoon required an executive producer on staff, and to placate them he simply made one up. Upon bringing this to the attention of the head cataloger, he was momentarily perplexed before allowing me to formalize such a credit; it made clear to me the notion that cataloging truly cannot be anything except a case-by-case sort of enterprise. More strangeness arose out of the Paley Center’s joint project with the International Olympic Committee to catalog a massive backlog of Olympics footage dating back to the 1950’s. These entries required their own particular language and cataloging standards apart even from the Paley Center’s own usual practices. It necessitated the absorption of (to me) arcane and mysterious sports terminology. How else was I to determine whether a rowing event was “eight with coxswain” or “eight without coxswain” or other such appellations? Or how to assign proper country name abbreviations to the various competitors in the Cold War-era 1984 Summer Olympics in Los Angeles (was it still East Germany then? I don’t recall anymore).

In conclusion, I would say that the vicissitudes of cataloging in a modern age necessitate their own particular schemas of thought and perhaps a reevaluation of the principles in which they are valued. We owe it to the “Cagney & Lacey”s of this world, to the “Defenders,” the “Twilight Zone”s, the “Tomorrow Show”s, the “Seinfeld”s, the “Dynasty”s. We owe it to the infinite and ever-changing varieties of media created and consumed every day, and the ways in which we thereby disseminate knowledge and entertainment to each other. Thus, the cataloger must be as multifarious and adaptable as the material they seek to categorize.

Jacob Adler was a cataloger for the Paley Center for Media in New York from 2010 to 2016.

No MARC records available? a cataloguing solution for a digital collection

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Simine Waliyar Marine, Serials/Systems Librarian and Data Protection Officer, Architectural Association Library

The Architectural Association (AA) Library is a small-sized library catering to a student body of about 700, 200 members of staff and around 2000 professional members. The library acquired in 2013 a discovery tool by SirsiDynix to replace an outdated online catalogue. The primary purpose of purchasing the discovery tool Enterprise was to connect collections across the AA including the library, archives, photo library and online lectures in a single search.

Without any further funds to spend on developing Enterprise or purchasing additional features to integrate online resources such as EBSCO Discovery Service, the library has integrated additional resources via its library management system (LMS) Symphony also by SirsiDynix. Although not ideal, the library is regularly exporting, importing and updating digital collections where MARC records are available from its online databases. MARC records are downloaded from databases such as electronic journals available on EBSCOhost or e-books from the American Council of Learned Societies Humanities E-Book collection. These records appear alongside AA collections items; having their own search options and facets available on Enterprise.

The library uses MarcEdit (<http://marcedit.reeset.net/>), developed by Terry Reese and known to most libraries, to batch edit its records using task lists. This allows one member of staff to delete all current records for an online collection (for updating purposes), export a new set of MARC records from the database, run the task list in MarcEdit and import the newly updated records into the LMS relatively quickly.

This has helped increase visibility and usage of our digital collections at no extra cost and with little staff time. We have now begun the next stage of the project with databases unable to provide us with MARC records. Following a training session setup by the Cataloguing and Classification committee of the Art Libraries Society UK & Ireland in 2016, we are now able to convert any Microsoft Excel spreadsheet with basic information into MARC records using MarcEdit. A PowerPoint presentation from 2015 by Thomas Meehan entitled “Case study: creating a usable MARC file from a spreadsheet” was also extensively used to determine the MarcEdit steps described below.

Our first attempt took a Microsoft Excel spreadsheet sent to us by Pidgeon Digital in the summer of 2017 (Figure 1). The spreadsheet included the 250 audio-visual lectures. Basic fields in the file included author(s), title, URL, transcript availability, year of recording, duration of recording, a description of the talk and control number.



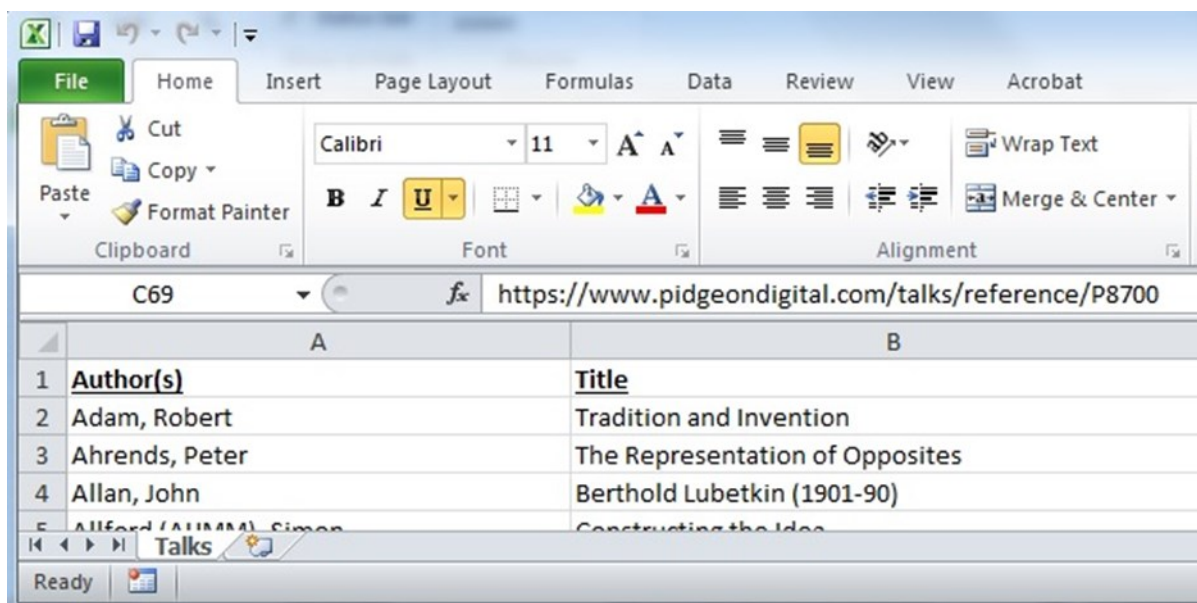


Figure 1. Pidgeon digital spreadsheet.

Using MarcEdit's delimited text translator tool the spreadsheet was converted into MARC records. The translator is able to map fields from the Excel spreadsheet to assigned MARC fields.

Steps to convert a spreadsheet to MARC

In Marcedit (version 6), select Delimited Text Translator.

Choose the spreadsheet as the Source File using the folder icon.

Choose a filename for the Marc text (.mrk) file to be created by clicking the folder with green arrow icon, type the name of the file and click save.

Specify the name of the sheet in the Excel Sheet Name field in MarcEdit (e.g. in this example "Talks" to match the name of the sheet in Excel, see Figure 2).



Figure 2. Excel sheet name.

Choose the delimiter that separates the data (Tab), see Figure 3.

We did not change the Options settings for the LDR/008 and character encoding alone as it is something you can modify later.

Source File:
ne\Desktop\Coppy of Pidgeon Digital Talk Info March 2017 excel.xlsx

Output File:
C:\Users\simine.marine\Desktop\Pidgeon.mrk

Excel Sheet Name: Talks

Delimiter Values

Delimiter: Tab Character: Qualifier

Options

[Edit LDR/008](#)

☐ UTF-8 Encoded

Next

Cancel

Figure 3. MarcEdit Delimited test translator options.

Next, the data snapshot shows the columns numbered Fields 0 to 7 (see Figure 4). We needed columns A (Author), B (Title), C (URL), E (Date recorded), F (Run time) and G (Description of talk), Field 3 and 7 were excluded.

In the Settings section of the translator, add an argument to convert each field into an individual MARC field. For each argument, add to the arguments list by clicking the “Add Argument” button.

First Argument (Author into 100 field): Select = “Field 0”; Map to = “100\$a”; Indicators = “1\”; Term. punctuation = “” ; Constant Data & Repeatable Subfield = “”

Note: Punctuation was left empty because name authorities were updated once imported into the LMS.

Second Argument (Title into the 245 field): Select = “Field 1; Map to = “245\$a”; Indicator = “10”; Term. punctuation = “.” ; Constant Data & Repeatable Subfield = “”

Add Argument when done

Third Argument (URL into the 856 field): Select = "Field 2; Map to = "856\$u"; Indicator = "40"; Term. punctuation = "" ; Constant Data & Repeatable Subfield = ""

Fourth Argument (Run time in min. into the 300 field): Select = "Field 5; Map to = "300\$a"; Indicator = "\"; Term. punctuation = "" ; Constant Data & Repeatable Subfield = ""

Fifth Argument (Date Recorded into 500 field): Select = "Field 4; Map to = "500\$a"; Indicator = "\"; Term. punctuation = "" ; Constant Data & Repeatable Subfield = ""

Sixth Argument (Date Recorded into 260 field): Select = "Field 4; Map to = "260\$c"; Indicator = "\"; Term. punctuation = "." ; Constant Data & Repeatable Subfield = ""

Seventh Argument (Description into the 520 field): Select = "Field 6; Map to = "520\$a"; Indicator = "\"; Term. punctuation = "." ; Constant Data & Repeatable Subfield = ""

MarcEdit Delimited Text Translator

Data Snapshot

Field 0	Field 1	Field 2	Field 3	Field 4	Field 5	Field 6	Field 7
Author(s)	Title	URL	Transcript	Date rec...	Runti...	Descri...	Numb...

Settings

Select: Map To: Indicators: Term. Punctuation:

☐ Constant Data ☐ Repeatable Subfield [Add Argument](#)

Arguments

[↑](#) [↓](#)

☐ Save Template ☒ Sort Fields ☒ Calculate common nonfiling data [Auto Generate](#) [Load Template](#)

Figure 4. MarcEdit Delimited test translator arguments.

Click “Finish” and the .mrk file will be compiled. If you selected to save the template you will be asked to give it a name and specify where you want it saved. To use this file again just click ‘Load Template’.

Check your .mrk file in the MarcEditor to check if the mapping has worked (see Figure 5).

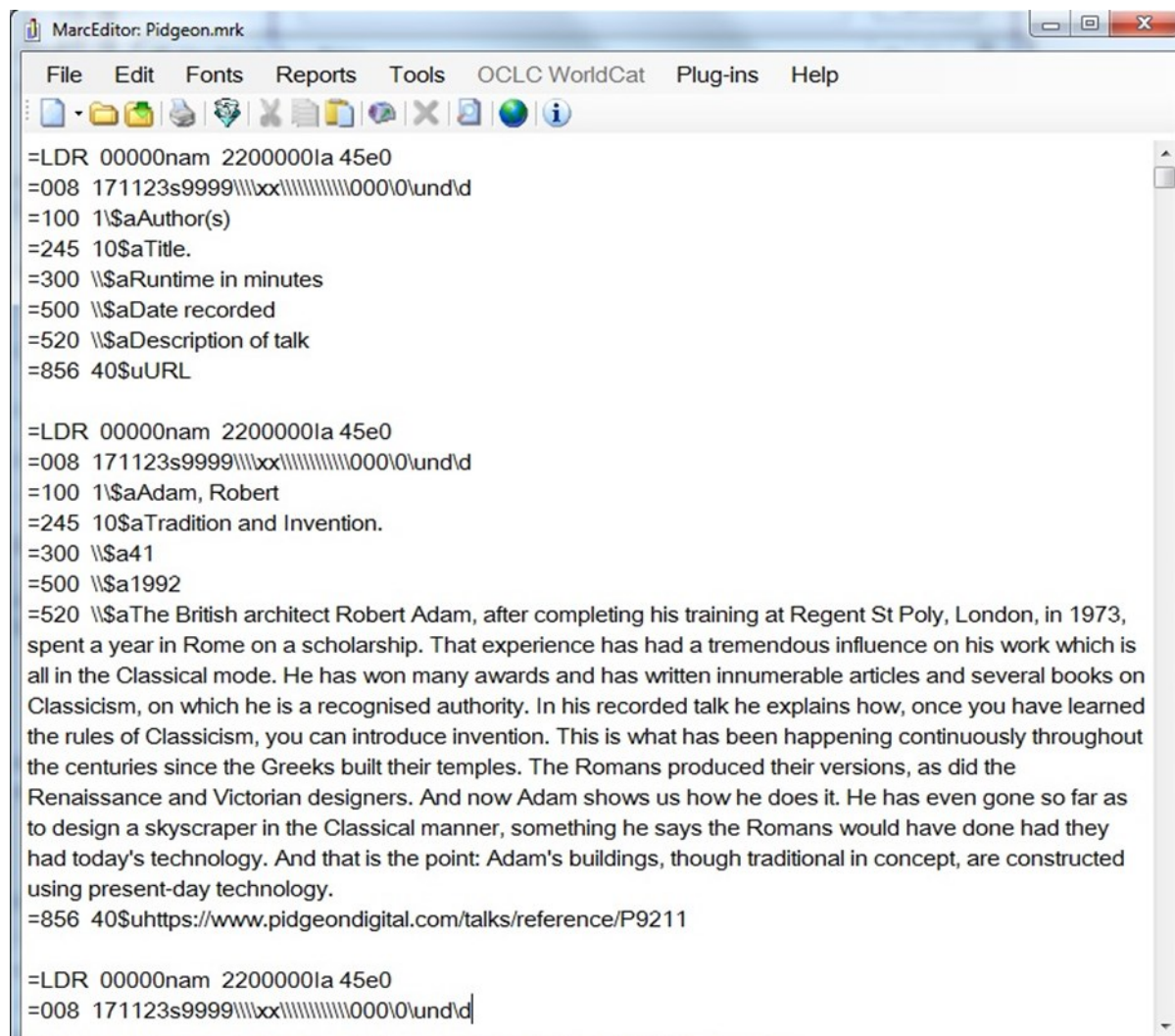


Figure 5. Converted spreadsheet viewed in MarcEditor.

Editing the new MARC records in MarcEdit

Once the .mrk file is created, use MarcEditor as little or as much as needed to match LMS or online catalogue requirements. A “Task list” (Figure 6) was first created to add or modify fields to all the records simultaneously (in MarcEdit go to Tools > Manage tasks > Create New Task List).

Task List Name: Pidgeon article

Description:

Tasks:

ADD	007	sz*uuuuuuunuu	100
ADD	007	cr*cna	100
ADD	041	\$aeng	100
ADD	090	\\\$aAUDIOVISUAL	100
ADD	260	\\\$a[London] :\$b[Pidgeon Digital] , \$c2006.	100
ADD	300	\\\$a1 streaming audio file (xx min.) :\$bdigital file, sd.	100
ADD	500	\\\$aTitle from home page (viewed July 4, 2017)	100
ADD	500	\\\$aConsists of a slide show of images with a talk.	100
ADD	500	\\\$aTalk originally recorder in xxxx.	100
ADD	533	\\\$aElectronic Resource.\$bLondon :\$cWorld Microfilms,\$d2009.	100
ADD	538	\\\$aSystem requirements: PC; Web browser, Windows Media Player.	100
ADD	600	10\$a	100
ADD	700	1\\\$aPidgeon, Monica.	100
ADD	830	\\0\$aPidgeon Digital	100
SWAP	100	1\\ \$a	245 ** \$c 1 2
EDITFIELD	245	.\$c	0 /\$c

Actions:

Save Close

Figure 6. Task list.

There are many guides available online on creating and managing task list in MarcEdit. Here is an example of adding a 506 MARC field (Figure7) with the following text: \\\$aAccess via Pidgeon digital collection; AA login required.

MarcEdit.NET Batch Editing Tools

Add/Delete Field Utility

Field: 506 Field Data: \\\$aAccess via Pidgeon digital

Find What:

Options:

- ☒ Match case
- ☐ Insert before
- ☐ Insert last
- ☐ Add field only if not present
- ☐ Add field only if not a duplicate
- ☐ Add Field If Present
- ☐ Use Regular Expression
- ☐ Remove Duplicate Data
- ☐ Remove if field data does not match
- ☐ Process batch operation

Delete Field Add Field Close

Figure 7. MarcEdit Task List: adding a field

We added fields for instance to allow for easy importing as well as future updating of the collection, reproduction and access notes, and built URLs to login via our OpenAthens single sign-on to allow smooth access to the lectures.

Task list:

- 007/00=s added – to display the audio icon on Enterprise.
- 099 added – to allow the LMS to read a general call number upon import and automatically create an item with a location of “Pidgeon Digital” and item type “ONLINE”.
- 245 modified – to include \$h[electronic resource].
- 260 modified – to add publication information:
\$a[London] :\$b[Pidgeon Digital],
- 300 modified – to include a more detailed physical description.
- 500 added – to include some generic notes relevant to the collection:
“Talk originally recorded in XXXX.”
“The talk is presented as an online time-coded presentation.”
“Title from home page (viewed July 4, 2017).”
- 506 added – to include standard online resource access information (OpenAthens Login required).
- 533 added – to add reproduction note information:
“Electronic Resource.\$bLondon :\$cWorld Microfilms,\$d2016.”
- 538 added – generic text added: “System requirements: PC; Web browser, Windows Media Player.”
- 600 or 610 added – to include the name of architect or practice as a subject heading (data copied from 100 or 110).
- 700 added – for the editor of the series.
- 830 added – a series title was added to allow for a series search via the online catalogue.
- 856 added – two 856 fields were added; one to give access to the whole database and one linking directly to the particular lecture as well as \$z to both fields with a description on the links.

The AA Library does not currently catalogue using Resource Description and Access (RDA) but is downloading RDA records. We have started looking at fields which would need to be added in the future including for digital collections such as Pidgeon Digital. We would use MarcEdit once again as these modifications can be easily made using its RDA tools.

RDA fields to add in the future:

- 336 ##\$aspoken word\$2rdacontent
- 337 ##\$aaudio\$2rdamedia
- 338 ##\$aonline resource\$2rdacarrier

Loading and using the new MARC records

Once happy with all the modifications, the file was converted to MARC (File menu > Compile file to MARC). The MARC file can then be loaded to the LMS. Once loaded in our system, we post-processed the records particularly to carry out some authority control. With any new collection imported into our LMS, some processing is also required on the system side to ensure new fields are indexed and displaying as needed.

Enterprise uses fuzzy searching on the author, title and subject fields which is then supplemented with an exact match search of the note fields. This allows the most basic records to be retrieved from a simple keywords search. When searching for example for “Cedric Price” in Enterprise the sound recordings are now retrieved alongside the rest of the AA collections. Facets such as material type and format are available to allow users to narrow their search to a specific collection.

A special search was created to allow users to search for specific lectures within the Pidgeon Digital collection. This feature also allows an “empty” search to create a full listing of everything in the collection, enabling users to browse (Figure 8).



Figure 8. Enterprise Pidgeon Digital search.

Updating the collection

The Pidgeon Digital collection will be updated on a yearly basis unless a major change requires a more recent update such as link changes. Unlike collections where MARC records are readily available and due to the small size of the collection, the Pidgeon Digital collection will not be deleted and updated but new records will be loaded. This will prevent, for example, authority work being lost in the process.

Challenges with the project

Some of the challenges faced when cataloguing this non-text collection included making compromises such as adding a series title, although the lectures are not strictly part of a series as described by the Anglo-American Cataloguing Rules (AACR2). We decided to add this field because it gave us additional indexing and searching options.

The lectures are audio files originally recorded on tape which have been digitised and enhanced with scrolling images. There were therefore extended discussions as to how to code the lectures to display an appropriate icon and facet on the collections catalogue that would make the format clear to users. The library decided an audio icon was more appropriate for users.

Finally, one of the hardest decisions as cataloguers was deciding not to dedicate extra time adding subject heading and entry points as well as perfecting records. The project had to remain cost/time effective and integrate with other day to day work load.

Future of the project

The library now hopes to extend the project further to other digital collections, including a collection of bibliographies compiled by library staff currently available online as PDFs and a selection of building regulation documents from the Construction Information Service database by IHS. These are currently underused and the library hopes to increase their visibility by adding them to search results. Pidgeon Digital has been fairly successful as a new online collection but perhaps it is more the nature of the collection being closely related to the Architectural Association that accounts for the decent usage.

Examples of the records can be found on the AA Collections catalogue: <http://collections.aaschool.ac.uk/>

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Is it wrong of me to admit that as an academic and bibliophile I rarely find myself willing to pay the full price for any book, instead looking for bargains in bookshops and on the Internet, sometimes waiting over a year for a popular new title to appear at a price I am willing to pay? I mention this only because the Library of Congress's paean to the card catalogue was a very rare exception to this, and I willingly handed over my cash as soon as I saw a copy in the Bodleian Shop this summer.

Was it worth it? Oh, yes. Discussed in some other reviews I have seen as a coffee table book filled with nostalgia, this work, although definitely glossy and highly-illustrated is so much more than that. The chapter titles reveal the intellectual approach that has been taken in this analysis of one of the world's most famous catalogues: "Origins -- The Enlightened Catalog -- Constructing a Catalog -- The Nation's Library and Catalog -- The Rise and Fall of the Card Catalog."

Is it an in-depth academic treatise? No, of course not. In the main it is a selection of quite beautiful catalogue cards – some heavily annotated and amended – set face-to-face with the title pages, covers or selected contents of the work they describe. These have been contextualized in language aimed clearly at the generalist, whether practicing librarian or interested book-lover. Stars of the profession like Jewett and Dewey are highlighted alongside their contributions, and some of the most famous book illustrations from the USA are shown in all their glory, often next to an obviously well-thumbed card. The 1851 Harper *Moby-Dick* (better known to us in the UK as published by Bentley) on pages 94-95 is a particularly good example of this – the famous image of the tail flicking the boat out of the water is shown next to a foxed and scruffy book-jacket and a clear hand-written card, complete with accession number and a crossed out move of number at one point from LCC PZ to PS as both classification scheme and practices developed.

Obviously for me, this is one of the practical and educational uses of this book. To be able to show students how our cataloguing practices have changed over the years using something so well-produced will be a joy next year. Thus far, we have used the *British Museum General Catalogue of Printed Books* (1955) and later online catalogues (BL, ESTC and ISTC) to see how things have changed – more local to us, just as intellectually satisfying, but less physically attractive. I look forward to being able to show both "Anglo" and "American" changes in our Anglo-American Cataloguing Rules, using, as we always do, the LC catalogs and authority files and this new, shiny, and extremely satisfying book.

In summary, for cataloguers: *The Card Catalog* – open for the pictures, read for the quite amazing changes to our rules played out in the cards the Library of Congress has chosen to reproduce.

Sir Hans Sloane's name is familiar to many people who live in the UK. It graces street signs, Tube stations, whole areas of London. Sloane himself, on the other hand, is not as present in the modern day. James Delbourgo, in his new book *Collecting the world: the life and curiosity of Hans Sloane*, aims to shed light on this historical figure whose life and works have largely been eclipsed by his most famous accomplishment: the establishment of the British Museum.

The majority of the book focuses on Sloane's time in Jamaica and London, emphasising his position not as the sole producer of the collection that went on to become the heart of the British Museum, but as the center of a network of collectors, scholars, physicians and gentlemen that all contributed to an encyclopaedic collection of natural history that "anticipated key aspects of the renowned encyclopaedic publishing projects of the eighteenth century" like Diderot and d'Alembert's *Encyclopédie* (p. 271). Delbourgo insists that it is only as the center of a network like this one that Sloane could have developed his collection as "very often ... acquisitions resulted from the judgment *others* made about Sloane's curiosity, showing how decisions made by many other people helped constitute the content of his collections" (p. 191). Delbourgo refers to an older, even better connected Sloane as more than "just a man, he was an operation: his genius lay in his capacity to respond when the curious world came calling and ... to make new collections spectacularly public" (p. 229). This seems an important touchstone to remember as we discuss the histories of our own collections — the vast numbers of contributors and huge amounts of work required not only to acquire collections, but also to organize them and make them available for use.

Practices and technologies of naming, identifying, and organizing are woven into every part of Sloane's story. As a physician and collector experiencing Jamaica for the first time, Sloane became a "master of the form" of the commercial list, even listing all "eighty of Jamiaca's rivers one by one, as though the English owned these too...". Delbourgo explains this seemingly odd behaviour as "a tradition that dated back to Pliny's encyclopaedic Roman natural history ... as a ceremony of imperial possession. To list was to claim ownership..." (p. 69). The book does not shy away from Sloane's status as a slave owner or his participation in Britain's imperialism, presenting a fuller picture than the one with which most people are likely to be familiar.

Chapters 5 and 6 — The World Comes to Bloomsbury and Putting the World in Order — will probably be the most interesting for those whose work involves knowledge organization. The detailed relationships that Delbourgo draws between the items and their catalogues are fascinating, and in particular "three encounters stand out from his half-century of collecting that show how, more than simply buying or selling — though there was plenty of that — the assembly of his museum entailed forging intricate personal relations through which the status of both objects and people was negotiated and contested" (p. 246). Stories about Sloane's relationships to William Dampier, Benjamin Franklin, and Ayuba Suleiman Diallo and the reflections of those relationships in Sloane's collection demonstrate the importance of the interplay between an item, its entry in the catalogue, and the history of its acquisition and description. In this way, the catalogue can reveal, in addition to records of past library practice, traces that open the door to complex questions of social and cultural history, allowing the catalogue to be "a site of historical investigation" (Whaite 2017).

Sloane's catalogues are his "greatest legacy as a writer" and in Sloane's own words "the collection and accurate arrangement of these curiosities constituted my major contribution to the advancement of science," (p. 259) more so even than his medical work. Of course, the collection was so vast the work could not be managed by one person, so Sloane required "a series of learned assistants, armed with knowledge in areas such as languages, botany, and librarianship, and versed in the arts of cataloguing" (p. 258). Sloane's work should also serve as a reminder to those of us with responsibilities for metadata, in that the "enormous discretionary power of the collector [was] not just to document his collections, but actively to shape them and their meanings" (p. 266). As Welsh (2016) states, the ultimate possibilities for cataloguing work are not just search and retrieval, rather that accessible catalogue records as objects of study in their own right are a concrete example of Wilson's description of the exploitative power of bibliographic control.

This book is an excellent work of popular history. It is engaging, thoughtful, detailed, informative and intellectually rigorous. While there is not so much information about Sloane's book collections or catalogues here as there are in works specifically about that topic,¹ there is plenty here to interest those who work with information.

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¹ For more on Sloane's catalogues and books, see:

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