

To: Joint Steering Committee for Development of RDA

From: EURIG

Subject: Illustrative content and other augmentations: Discussion Paper

Background

On the occasion of the EURIG technical meeting in Paris on 27 January 2012, the institutions that participate in EURIG decided to form a working group on aggregates, as the treatment of aggregates in RDA raises several issues. That working group was asked to elaborate on the treatment of aggregates, preferably through an alignment on the conclusions reached within IFLA by the FRBR Review Group, Working Group on Aggregates, *Final Report of the Working Group on Aggregates*,¹ 12 September 2011, and so as to support a certain amount of flexibility in cataloguing by conciliating economy in cataloguing (*International Cataloguing Principles 2.7*: principle of economy) and more detailed descriptions as needed (*ICP 2.4* and *2.1*, principles of accuracy and convenience of the user). The EURIG Working Group on Aggregates is chaired by Miriam Säfström (National Library of Sweden), and its members are: Philippe Le Pape (ABES, France), Françoise Leresche (National Library of France), Verena Schaffner (The Austrian Library Network and Service Ltd.), Christian Schütz (Deutsche National Bibliothek), and Pilar Tejero López (National Library of Spain).

The EURIG Working Group on Aggregates focused on two issues: the treatment of illustrations and other augmentations, on the one hand, and the treatment of compilations of works (either by the same author or by various authors, and whether they lack a collective title or not), on the other hand.

This discussion paper is devoted to Illustrative content and other augmentations.

Indeed, the European institutions assembled within EURIG feel that the way in which illustrative contents are currently dealt with in RDA, *i.e.* blended in *expressions*, is not fully in keeping with LOD's guiding principles of modularity and recombination.

EURIG supports FRBR Working Group on Aggregates' views as to the treatment of illustrative content and other augmentative contents, which consider any 'augmenting material' to the 'primary content' of a resource to be works in their own right, aggregated with the 'primary content' at the *manifestation* level.

These 'augmentations' can either be fully identified/described by means of specific records (Work record + Expression record, linking to the aggregating Manifestation record), or be reduced to a shortcut consisting in the relevant elements of description and access points (to the names of the persons or corporate bodies responsible for the augmentative part) within the Manifestation records.

¹ <http://www.ifla.org/files/assets/cataloguing/frbrwg/AggregatesFinalReport.pdf>.

1. Illustrative content: RDA's approach

In *RDA* graphic contents can be found at the *Work* level even when associated with contents of another nature, e.g. linguistic contents (see [RDA 19.2.1.3 PERSONS, FAMILIES, AND CORPORATE BODIES ASSOCIATED WITH A WORK > ... > ... > Recording Creators](#)).

EXAMPLE

Two or More Persons, Families, or Corporate Bodies Responsible for the Creation of the Work Performing Different Roles

Snoopy, Dr.

Schulz, Charles M. (Charles Monroe), 1922–2000

Authorized access points representing the creators for: Dr. Snoopy's advice to pet owners / by Dr. Snoopy ; illustrations by Charles M. Schulz

Pekar, Harvey

Haspiel, Dean

Loughridge, Lee

Brosseau, Pat

Authorized access points representing the creators for: The quitter / Harvey Pekar, writer ; Dean Haspiel, artist ; Lee Loughridge, gray tones ; Pat Brosseau, letters. **A graphic novel**

But when graphic contents are considered to be merely illustrations to the primary content of the resource, they are mainly dealt with at the *Expression* level (See: [RDA 7.15 Illustrative content](#)). → [Diagram 1](#)

See also [RDA 20.2.1.1](#):

PERSONS, FAMILIES, AND CORPORATE BODIES ASSOCIATED WITH AN **EXPRESSION** > *Contributor* > *Basic Instructions on Recording Contributors* > *Scope*

Contributors include editors, translators, arrangers of music, performers, etc.

For expressions consisting of a primary work accompanied by commentary, etc., **illustrations**, additional musical parts, etc., the writers of commentary, etc., **illustrators**, composers of additional parts, etc., are considered to be contributors.

However, a set of illustrations associated with a resource can also be considered to be a *Work* (see [RDA 25](#)):

RELATED WORKS

25.1.1.3

Referencing Related Works

Reference a related work applying the general guidelines on referencing related works, expressions, manifestations, and items given under [24.4 RDA](#).

Examples

Illustrations for: Dante Alighieri, 1265–1321. *Divina commedia*

Resource described: The Doré illustrations for Dante's *Divine comedy*: 136 plates / by Gustave Doré. Reproductions of Doré's wood engravings depicting scenes from Dante's work

The example provided here (a set of reproductions of plates designed by Gustave Doré for Dante's *Divine Comedy*) is based on a resource that consists of a separate publication of these reproductions, without Dante's text. This shows that, in some cases, [RDA 25.1.1.3](#) regards explicitly a graphic work that was designed as an *illustration* of another work as a *Work* (in the FRBR or RDA sense of the term) in its own right.

Such reproductions are an *Expression* of Doré's *Work*. The same reproductions, or distinct reproductions (i. e. other Expressions of Doré's *Work*), can be used in other resources that embody an *Expression* of Dante's *Work The Divine Comedy*.

In this case, RDA regards the combination '*Expression of Dante's Work + Expression of Doré's Work*' as a particular *Expression of Dante's Work*, and Doré simply as a contributor to this particular *Expression*, not as the creator of his own *Work*, in contrast with RDA 25.1.1.3. Unless we are mistaken, RDA does not seem to contain any provision to record a link between that particular *Expression* and the graphic *Work*. →Diagram 2

2. Drawbacks of Current RDA's Provisions

From a conceptual point of view, it is unclear why the embodiment of two *Expressions* of two distinct *Works* (a textual *Work* and a graphic *Work*) in the same resource should be modeled as a single *Expression* of the textual *Work*, even though the graphic *Work* was designed as a complement to the textual *Work*.

From a practical point of view, this leads to:

- Increasing the number of *Expressions* of the 'main' *Work* (different states of the text, different translations, without illustrations, or with illustrations by different illustrators). In the context of Linked Data, this leads to multiplying the number of identifiers assigned to *Expressions*.
- Impeding the identification of the 'plain' *Expression* (i.e., the text without any illustrations) of the 'main' *Work* when that 'plain' *Expression* is combined with a 'secondary' graphic *Expression* into a distinct *Expression*. In order to collocate the various *Expressions* of the same *Work* (which is an objective stated in ICP),² the catalogue should provide its users with unambiguous information as to which specific 'plain' *Expression* (e.g., the English text, a Spanish translation thereof, etc.) is accompanied by illustrations in the resource that embodies the text and the illustrations.

In our opinion, the RDA philosophy, which consists of defining complex *Expressions* as a block, conflicts with the Semantic Web notion of simple elements combining with each other.

Case of illustrated resources that embody several distinct *Expressions* of the same 'main' textual *Work*

Things become even trickier when several distinct *Expressions* of the so-called 'main' *Work* (e.g., two distinct linguistic versions) are embodied in the same resource, and illustrated.

Unless we are mistaken, it does not seem that RDA contains any provision as to how resources embodying a given text and its translation into another language should be dealt with. Does such a resource embody two distinct *Expressions*, or just one *Expression* that aggregates both versions? RDA (6.11.1.4) seems to address a different case, namely the case when a given *Expression* 'involves more than one language' (because it was written using more than one language, not because it aggregates a text and some of its translations).

If a bilingual edition is illustrated, should we deal with it as: (a) a resource that embodies a single *Expression* of the textual *Work* (combining the original text, the translation, and the illustrations); (b)

² 4. Objectives and Functions of the Catalogue > ... > 4.1.2. to **find** sets of resources representing: [...] all resources embodying the same expression.

a resource that embodies two *Expressions* of the textual *Work* (one of which – but should it be the original or the translation? – combines one of the two texts, and the illustrations); or (c) a resource that embodies three *Expressions* (two texts, and the illustrations)?

3. Proposals

3.1 Liberate illustrations and other ‘secondary’ contents

For the sake of modularity, illustrations, as well as other kinds of ‘secondary’ contents (prefaces, postfaces, bonus tracks, featurettes etc.) should be regarded as separate, stand-alone elements that could be combined with other elements instead of being merged in them. As a consequence, the ‘main’ contents themselves would also gain autonomy.

3.2 The most relevant level to combine ‘primary’ contents with ‘secondary’ ones that are associated with them is the *Manifestation* level.

We do not question RDA’s rule regarding graphic contents being placed at the *Work* level in certain well-defined cases.

But we feel that when the graphic part of a resource is not a part of the *Work* itself, but is precisely augmentative, it should be placed at the *Manifestation* level, for two reasons:

- In such cases, the decision regarding the presence and the choice of illustrative content in a resource occurs at the *publication* stage.
- Illustrative content does not affect the *Expression* of the work it illustrates; if it were to remain at the *Expression* level, this would lead to the creation of a new *Expression* each time any change was made by a publisher in the illustrations of a resource, even with the *Expression* of the ‘main’ *Work* remaining untouched.

We support FRBR Review Group’s approach about augmentative contents (in the *Final Report of the Working Group on Aggregates*). Within that framework, ‘augmentative contents’ (illustrations, forewords, etc.) are regarded as separate *Works*, the *Expressions* of which are embodied in the published resource together with that of the ‘main’ *Work*.

3.2 If deemed useful, it should be possible to identify and describe illustrations and other ‘secondary’ contents as *Works* in their own right, and to do the same with *Expressions* of such *Works*.

According to FRBR Review Group’s *Final Report of the Working Group on Aggregates*³ this so-called ‘augmenting material’

“may or may not be considered significant enough to warrant distinct bibliographic identification.” *Final Report of the Working Group on Aggregates*, p. 4, quoting FRBR, p. 20.

Hence, two possible ways of dealing with ‘augmentations’:

- they can either be fully identified/described by means of specific records (*Work* record → *Expression* record, linking to an aggregate *Manifestation* record),
- or remain implicit for practical reasons (no specific record, elements of description and relevant access points to the names of the persons or corporate bodies responsible for the augmentative part within the *Manifestation* records). In such a case, the *manifestation* records remain composite to some extent, in that it implies the full treatment of one work, and just hints at the other works through access points to the agents who are responsible for those works.

This appears as being both accurate and more practical. → **Diagrams 3 & 4**

³ <http://www.ifla.org/files/assets/cataloguing/frbragg/AggregatesFinalReport.pdf>

To sum it up, the rules EURIG proposes come to the following:

For illustrations:

Case 1. When the *Work* embodied in the resource is totally graphic, or partially graphic and the textual part and the graphic part cannot be dissociated from each other (for example, when the resource is: a book that consists solely of drawings, photographs, etc., or a comic strip book, or an illustrated book —especially for children—, or an artist's book), do as advised in RDA .

Case 2. When the *Work* embodied in the resource is mainly of a textual nature (linguistic or musical), and the resource is illustrated, do as advised in FRBR Review Group's *Final Report of the Working Group on Aggregates*.

For other types of augmentations:

When the work embodied in the resource is accompanied by another text, such as a preface, commentary, etc. do as advised in FRBR Review Group's *Final Report of the Working Group on Aggregates*.

When no specific description is needed for the augmentation (which will often be the case), the illustrative or other augmentative content should be specified in the relevant descriptive areas at the *Manifestation level* and, if considered necessary, by means of access points to the illustrators' names or to the other relevant agents responsible for the augmentative content (with appropriate relationship designators).

When a specific description for the augmentation is needed, the illustrative or other augmentative content should be specified at the *Manifestation level*, both in the relevant descriptive areas and by means of a link to the record describing the augmentative *Expression*, which in turn links to the corresponding *Work*.

It should be possible to create such a description automatically from the data present at the *Manifestation level* (provided access points are made to the illustrators' names or to the other relevant agents responsible for the augmentative content and relationship designators are present in the access points).

Exceptions / special cases

- Previously existing images, used as illustrations to new *Works*

As case 2.

Example:

A selection of paintings by Carpaccio used as illustrations to Alphonse Daudet's La mule du pape:

<http://catalogue.bnf.fr/ark:/12148/cb35685847t/ISBD>

La mule du Pape / Alphonse Daudet ; ill. avec les tableaux de Carpaccio... (Un écrivain, un peintre ; 5)

Augmentative work, if needed:

Carpaccio, Vittore (1455?-1525?). Graphic Works. Selections

- Previously existing images, designed as illustrations to a given *Work*, reused to illustrate another *Work*

As case 2.

The record describing the augmentative *Work*, if needed, is that of the previously existing augmentative *Work*, in which an explanatory note is inserted.

Example

Kay Nielsen's original illustrations to Arthur Quiller-Couch's In powder and crinoline (1913) reused in Sous le signe du rossignol by Henry Jacques, a 1923 French publication:

<http://catalogue.bnf.fr/ark:/12148/cb41470478s/ISBD>

Sous le signe du rossignol: conte / de Henry Jacques ; illustré par Kay Nielsen. - Paris : l'Édition d'art H. Piazza, [1923]. Les illustrations sont reprises de l'édition anglaise de "In powder and crinoline: old fairy tales retold by Arthur Quiller-Couch" publiée par Hodder & Stoughton en 1913.

Augmentative Work, if needed:

[Title] Illustrations for: *In powder and crinoline*, by: Quiller-Couch, Arthur (1863-1944)

[Creator] Nielsen, Kay (1886-1957). Artist

With an explanatory note such as: Reused in: *Sous le signe du rossignol* (1923), by Henry-Jacques (1886-1973)

Any *Manifestation* making use of an *Expression* of this *Work* could link to it.

4. Consequences on RDA's organization

RDA 7.15 Illustrative content

Dealing with illustrative content at the *Manifestation* level rather than at the *Expression* level would lead to a removal of current RDA 7.15 from chapter 7.

It would seem logical to transfer it to chapter 3 *Describing carriers* as a new element.

RDA 7.17 (Colour Content) should stay in chapter 7, but information on colour content should also be present at the *Manifestation* level.

RDA 20.2 [Persons, families, and corporate bodies associated with an expression] > Contributor

Any information relating to illustrators and other agents responsible for augmentative contents should be transferred from RDA 20.2 to chapter 21 *Persons, families, and corporate bodies associated with a manifestation*.

20.2.1.1 [PERSONS, FAMILIES, AND CORPORATE BODIES ASSOCIATED WITH AN EXPRESSION > Contributor > Basic Instructions on Recording Contributors] > Scope

Contributors include editors, translators, arrangers of music, performers, etc.

For expressions consisting of a primary work accompanied by commentary, etc., **illustrations**, additional musical parts, etc., the writers of commentary, etc., **illustrators**, composers of additional parts, etc., are considered to be contributors.

20.2.1.3 [PERSONS, FAMILIES, AND CORPORATE BODIES ASSOCIATED WITH AN EXPRESSION > Contributor > Basic Instructions on Recording Contributors] > Recording Contributors

EXAMPLE

Illustrator

Irving, James Gordon

Authorized access point representing the illustrator for: *Birds: a guide to the most familiar American birds* / by Herbert S. Zim and Ira N. Gabrielson ; illustrated by James Gordon Irving

Dulac, Edmund, 1882–1953

Authorized access point representing the illustrator for: *Stories from the Arabian nights* / retold by Laurence Housman ; with drawings by Edmund Dulac

Bishop, Nic, 1955–

Authorized access point representing the illustrator for: *Red-eyed tree frog* / story by Joy Cowley ; illustrated with photographs by Nic Bishop

Chadwick, Paxton

Authorized access point representing the illustrator for: *British butterflies* / by E.B. Ford ; with 16 colour plates by Paxton Chadwick

Weir, Harrison, 1824–1906

Greenaway, John, 1816–1890

Authorized access points representing the illustrators for: *Three hundred and fifty Aesop's fables* / literally translated from the Greek by Geo. Fyler Townsend ; with one hundred and fourteen illustrations, designed by Harrison Wier, and engraved by J. Greenaway

Nature Photographers Ltd.

Authorized access point representing the illustrator for: *Field guide to the trees of Britain, Europe, and North America* / Andrew Cleave ; photographs by Nature Photographers Ltd.

Note on examples

In all examples, the records for the Manifestations come from catalogues of diverse European countries and follow the national cataloguing rules for the bibliographic description.

Diagrams

RDA's approach

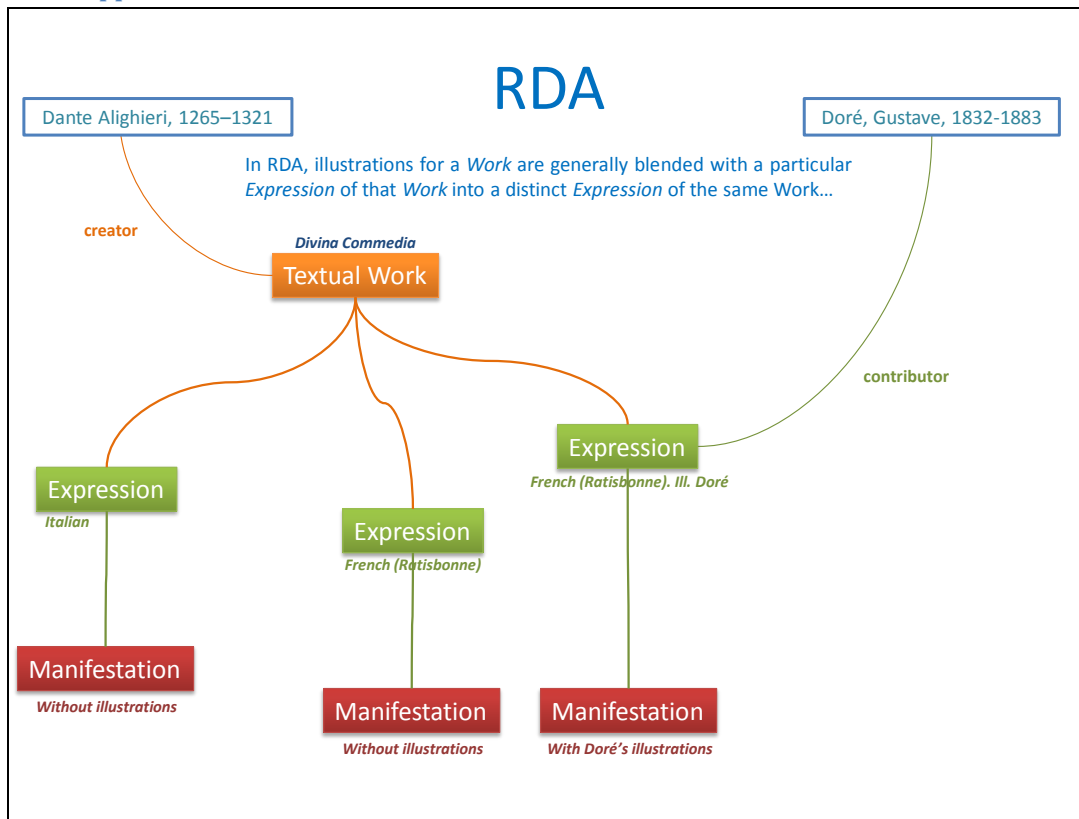


Diagram 1

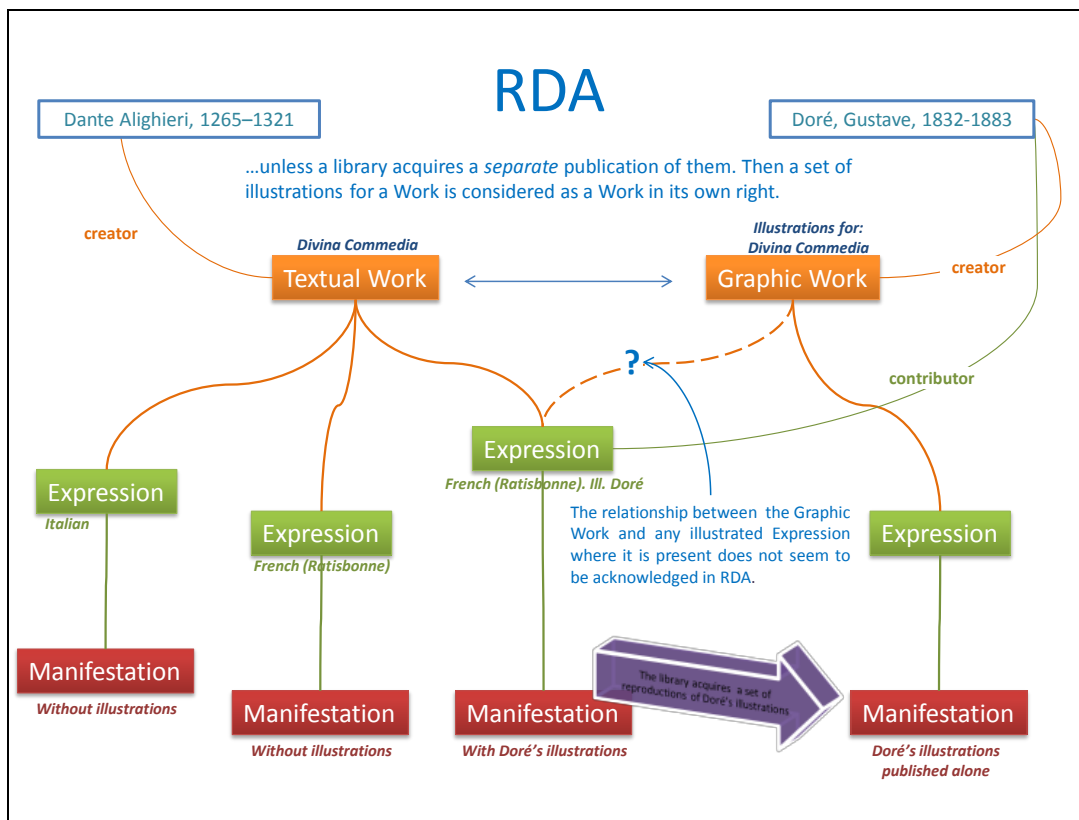


Diagram 2

FRBR's approach

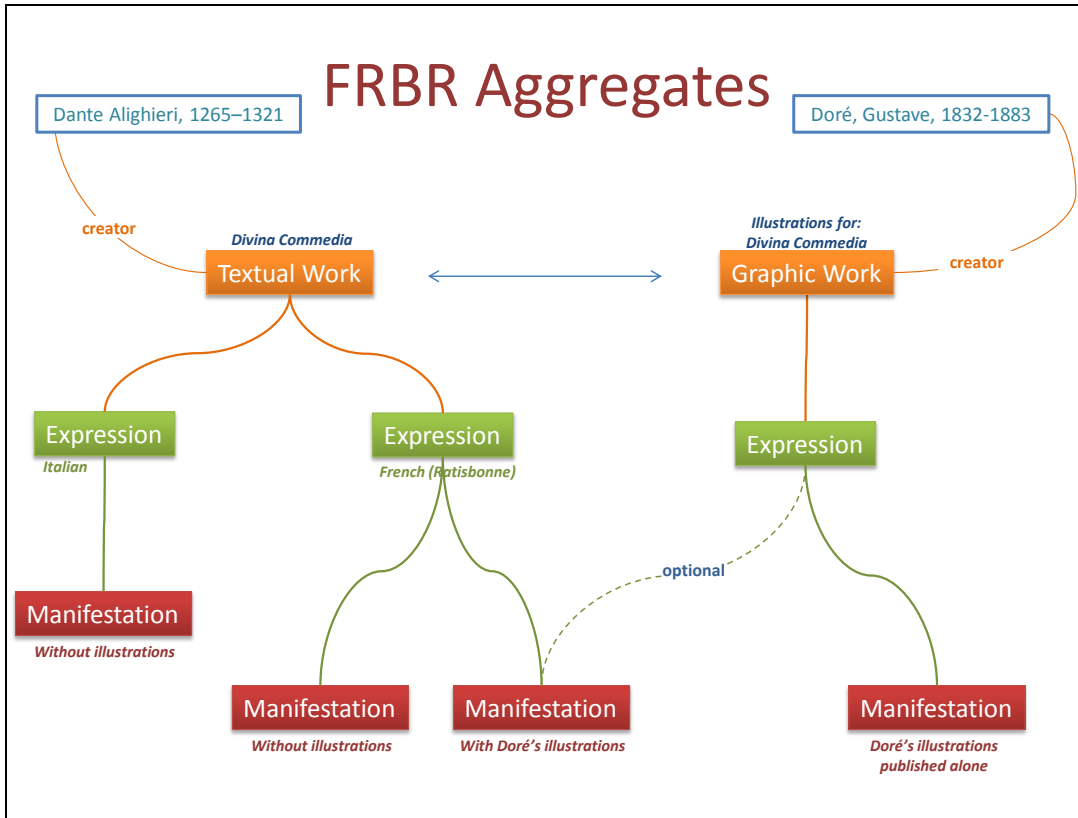


Diagram 3

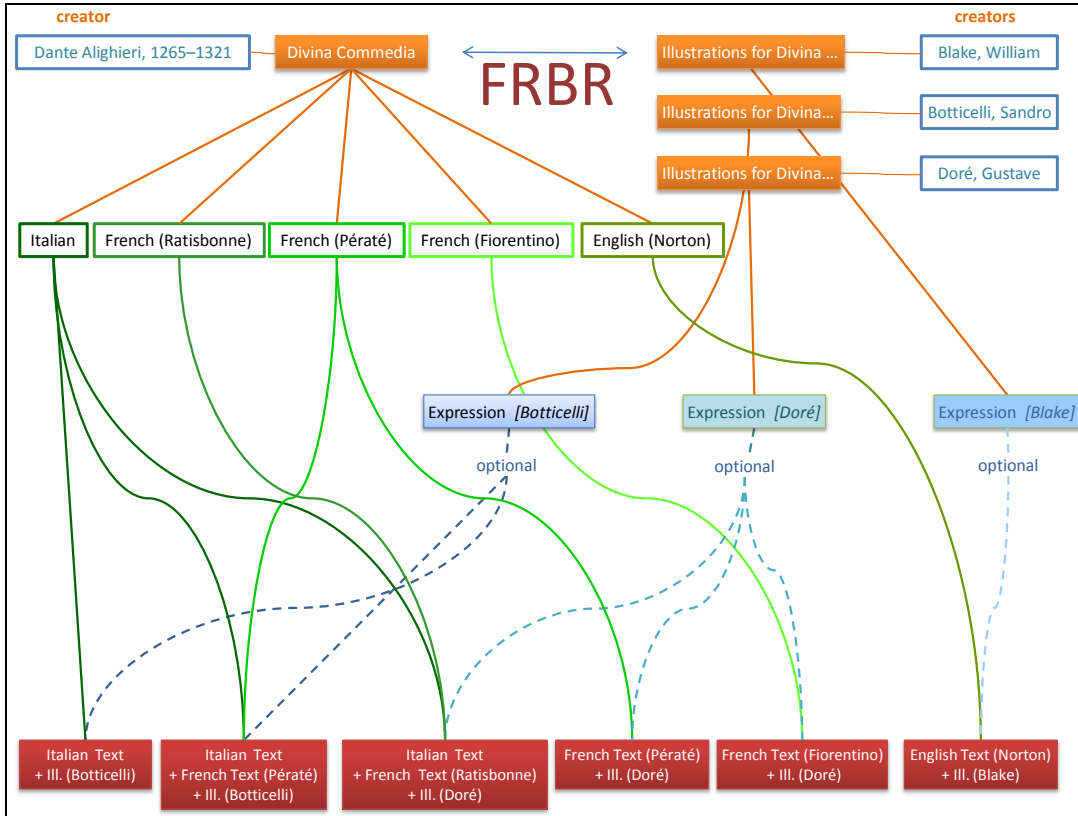
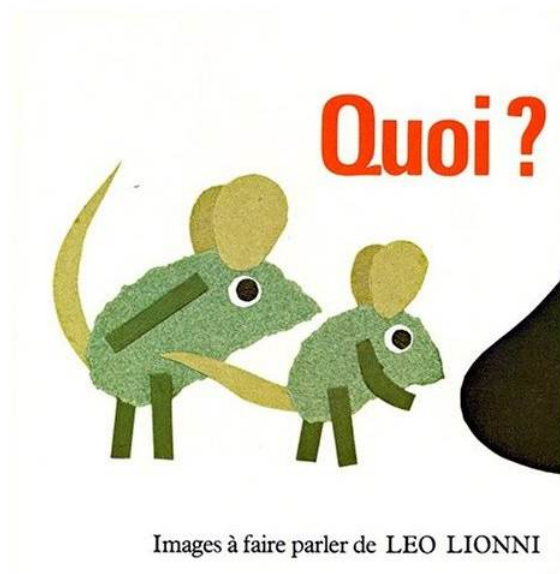


Diagram 4

Example 1 (France)

1. Totally or partially graphic Works

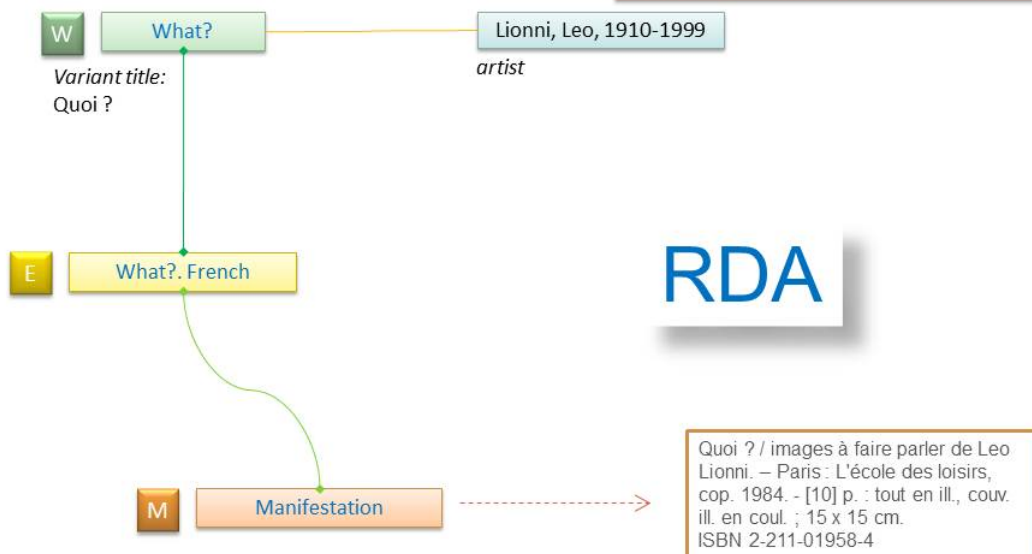
Example 1 – The Work is totally graphic



Quoi ? / images à faire parler de Leo Lionni. – Paris : L'école des loisirs, cop. 1984. - [10] p. : tout en ill., couv. ill. en coul. ; 15 x 15 cm.
ISBN 2-211-01958-4

1. Totally or partially graphic Works

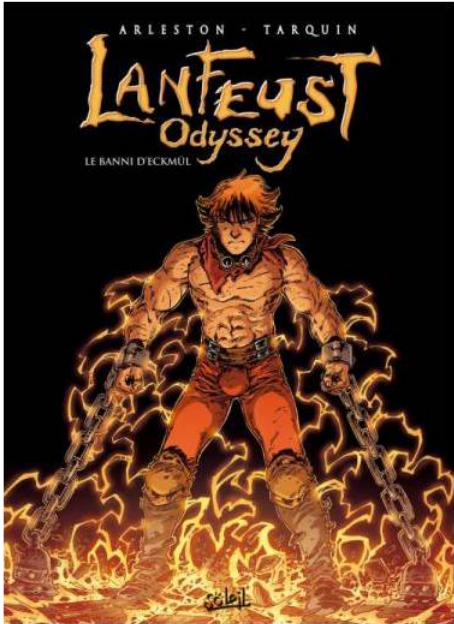
Example 1 – The Work is totally graphic



Example 2 (France)

1. Totally or partially graphic Works

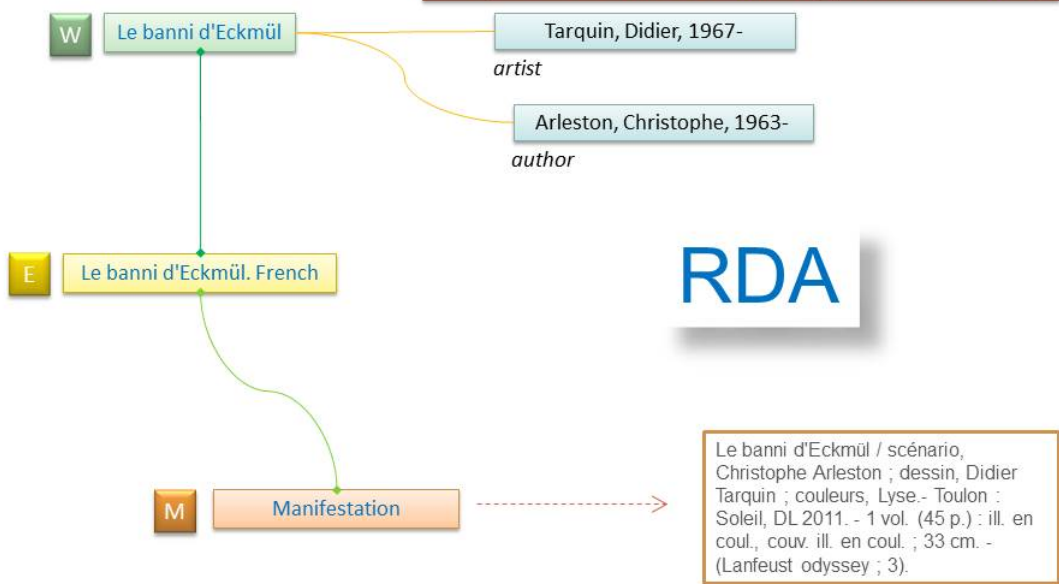
Example 2 – The Work is a comic strip (collaborative Work)



Le banni d'Eckmül / scénario, Christophe Arleston ; dessin, Didier Tarquin ; couleurs, Lyse.- Toulon : Soleil, DL 2011. - 1 vol. (45 p.) : ill. en coul., couv. ill. en coul. ; 33 cm. - (Lanfeust odyssey ; 3).

1. Totally or partially graphic Works

Example 2 – The Work is a comic strip (collaborative Work)



Example 3 (Spain)

1. Totally or partially graphic Works

Example 3 – A collaborative Work, with both text and graphics

PEQUEÑO DICCIONARIO VISUAL de TÉRMINOS ARQUITECTÓNICOS

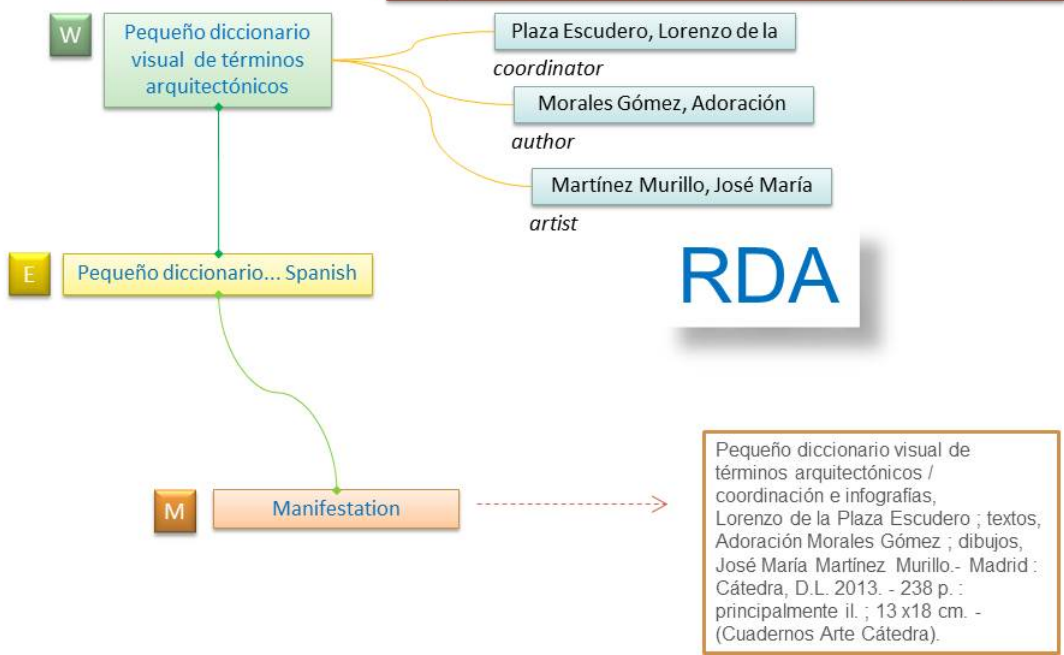
Coordinación e infografías: Lorenzo de la Plaza Escudero
 Textos: Adoración Morales Gómez
 Dibujos: José María Martínez Murillo
 Cuadernos Arte Cátedra



Pequeño diccionario visual de términos arquitectónicos / coordinación e infografías, Lorenzo de la Plaza Escudero ; textos, Adoración Morales Gómez ; dibujos, José María Martínez Murillo.- Madrid : Cátedra, D.L. 2013. - 238 p. : principalmente il. ; 13 x18 cm. - (Cuadernos Arte Cátedra).

1. Totally or partially graphic Works

Example 3 – A collaborative Work, with both text and graphics

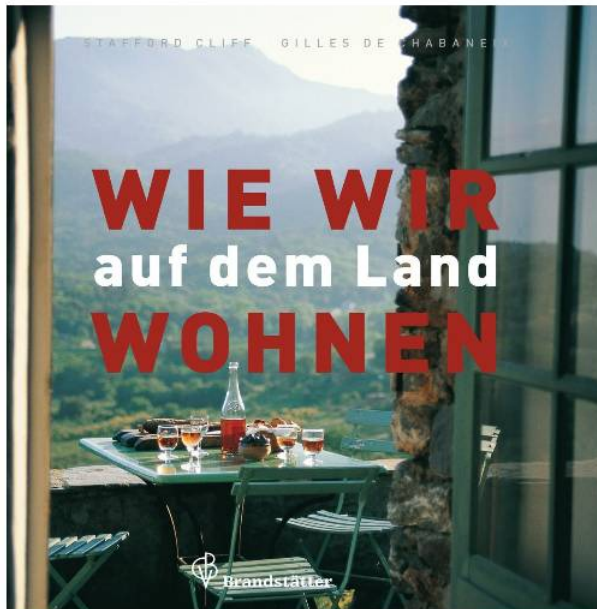


RDA

Example 4 (Austria)

1. Totally or partially graphic Works

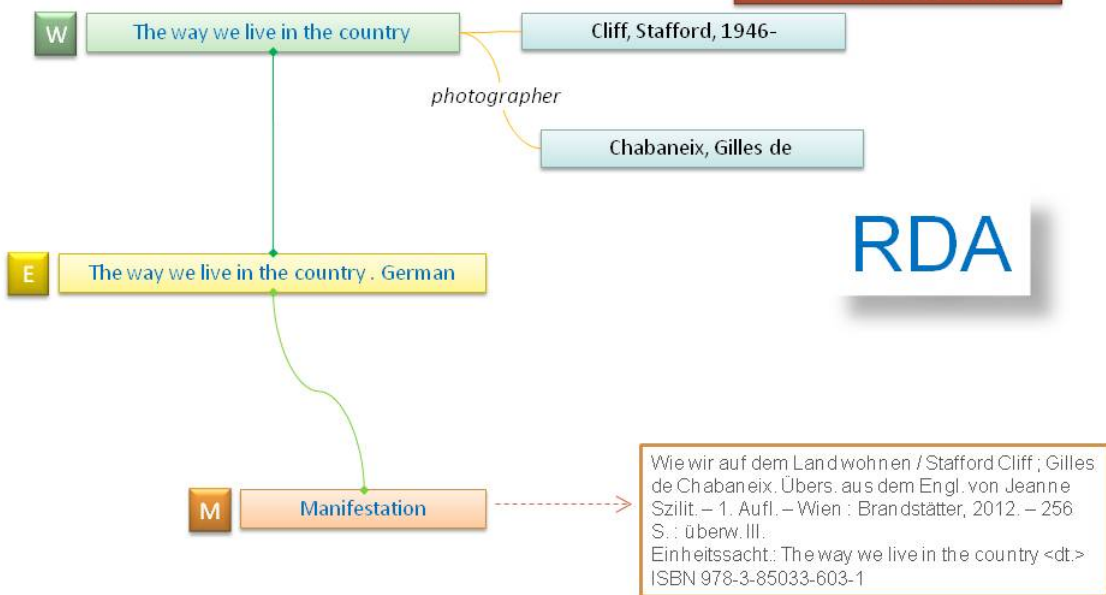
The Work is a documentary



Wie wir auf dem Land wohnen / Stafford Cliff ; Gilles de Chabaneix. Übers. aus dem Engl. von Jeanne Szilit. – 1. Aufl. – Wien : Brandstätter, 2012. – 256 S. : überw. Ill. Einheitssacht.: The way we live in the country <dt.> ISBN 978-3-85033-603-1

1. Totally or partially graphic Works

The Work is a documentary



RDA

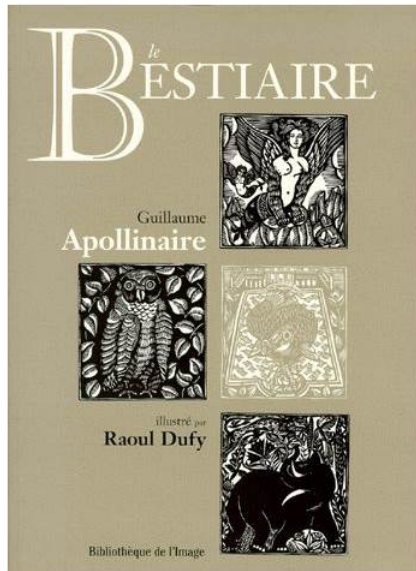
Example 5 (France)

2. Works that are mainly textual

Illustrations as « augmentations » to the Manifestation

Example 4 – The Work is poetry.

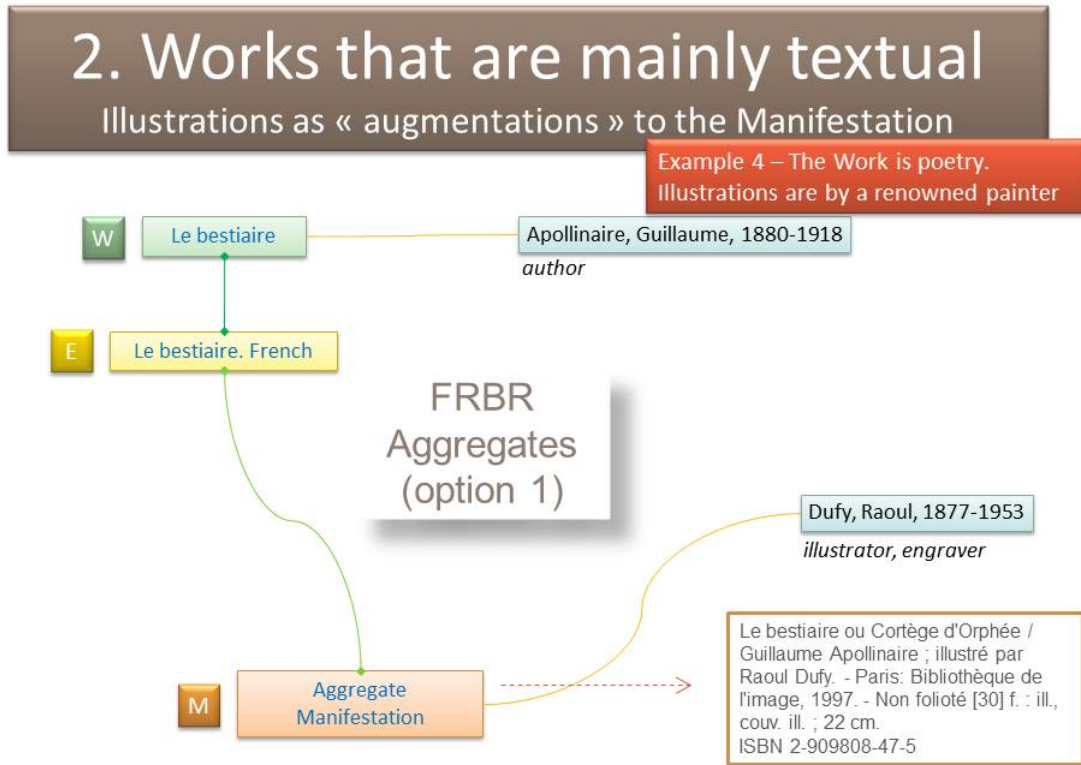
Illustrations are by a renowned painter



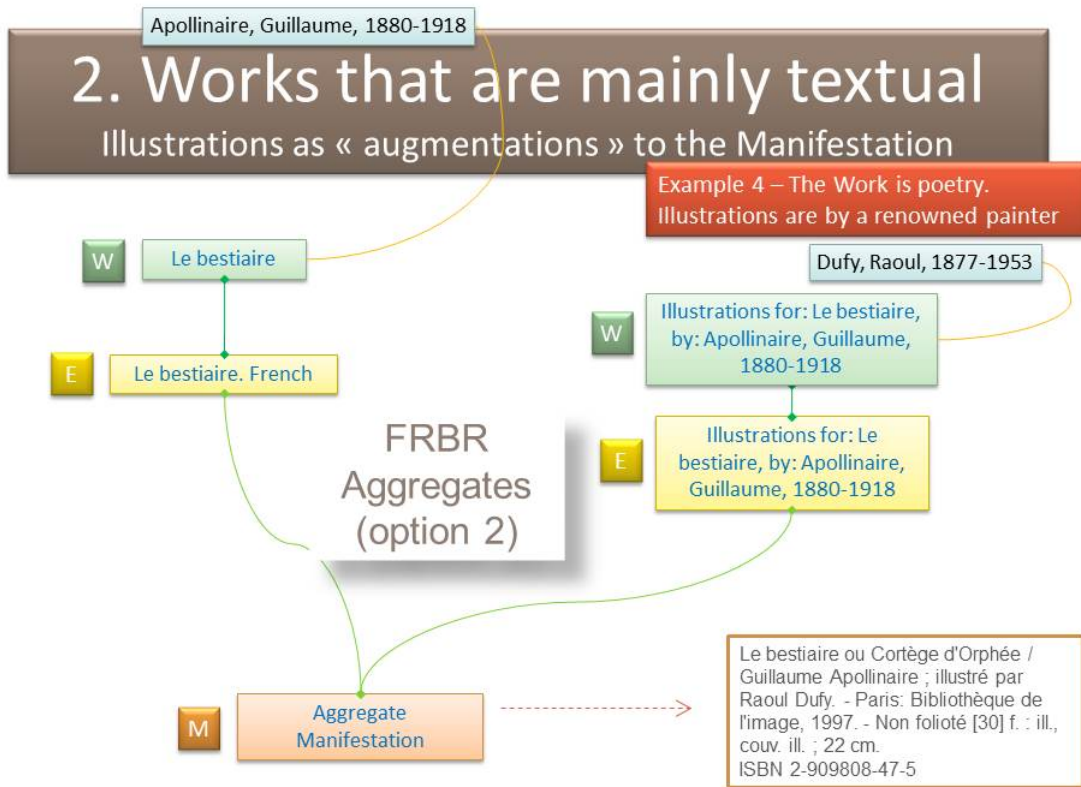
Le bestiaire ou Cortège d'Orphée / Guillaume Apollinaire ; illustré par Raoul Dufy. - Paris: Bibliothèque de l'Image, 1997. - Non folioté [30] f. : ill., couv. ill. ; 22 cm.

ISBN 2-909808-47-5

Option 1. No specific description for the augmentation:



Option 2. The augmentation is fully described:

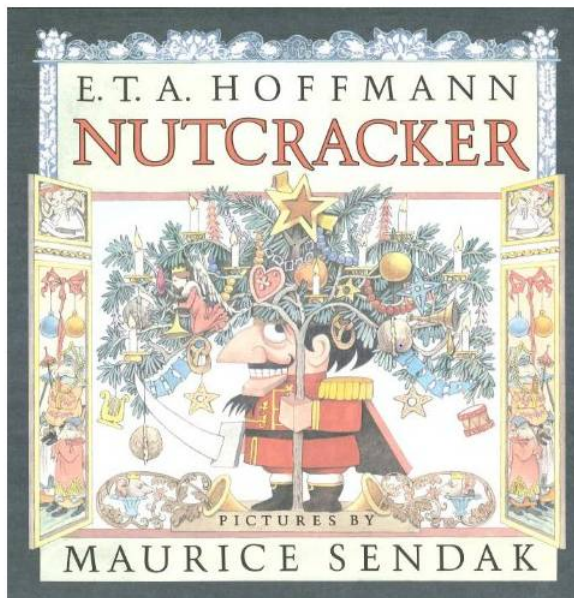


Example 6 (Austria)

2. Works that are mainly textual

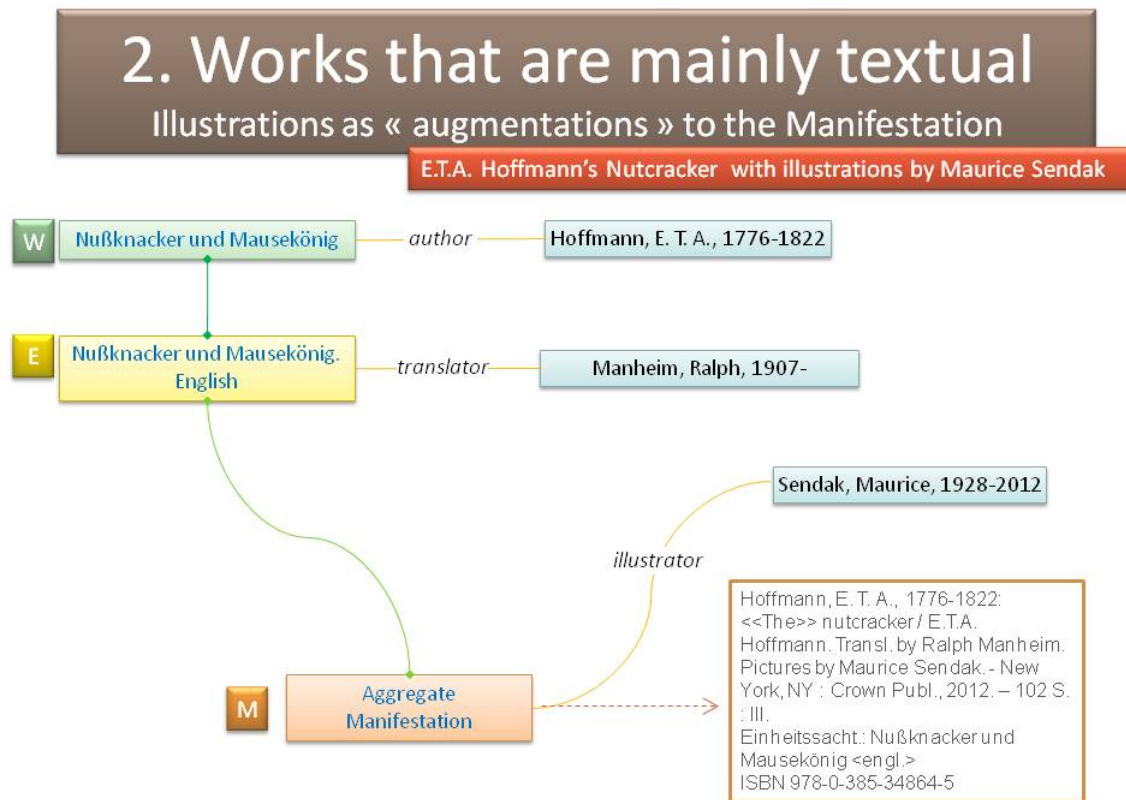
Illustrations as « augmentations » to the Manifestation

E.T.A. Hoffmann's Nutcracker with illustrations by Maurice Sendak

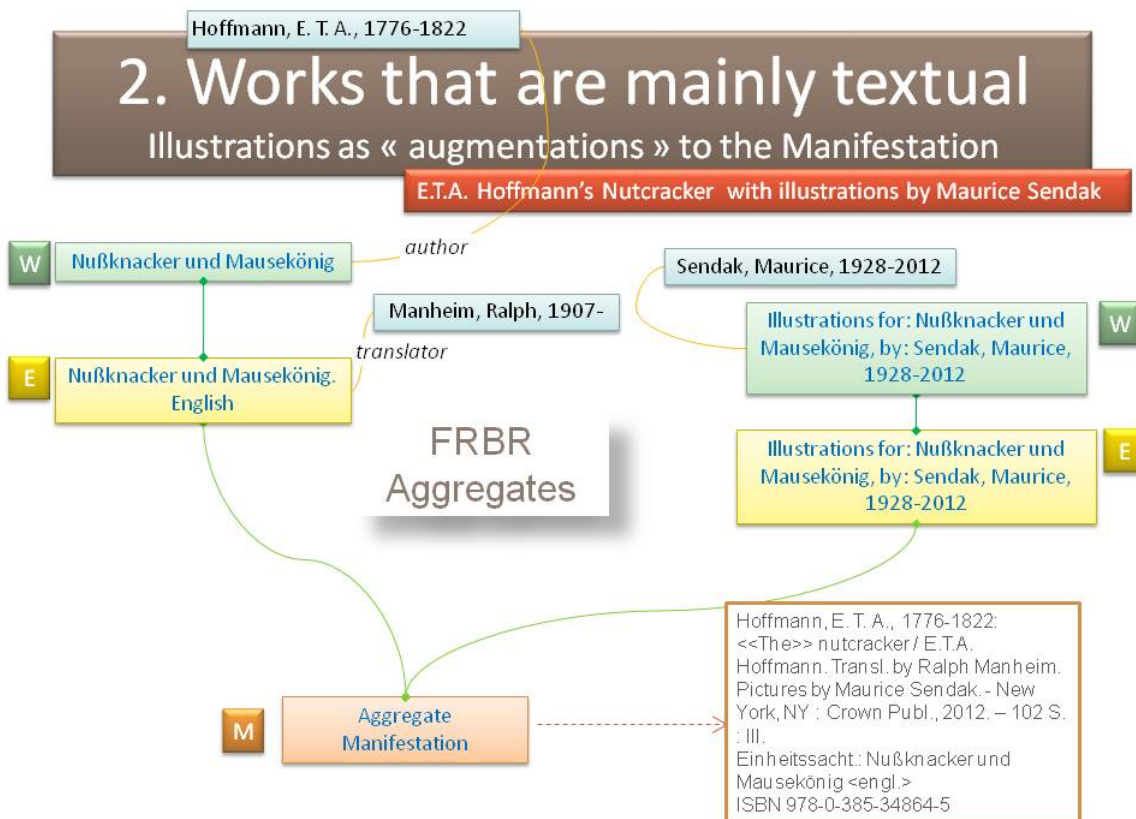


Hoffmann, E. T. A., 1776-1822: <<The>> nutcracker / E.T.A. Hoffmann. Transl. by Ralph Manheim. Pictures by Maurice Sendak. - New York, NY : Crown Publ., 2012. - 102 S. : Ill. Einheitssacht.: Nußknacker und Mausekönig <engl.> ISBN 978-0-385-34864-5

Option 1. No specific description for the augmentation:



Option 2. The augmentation is fully described:



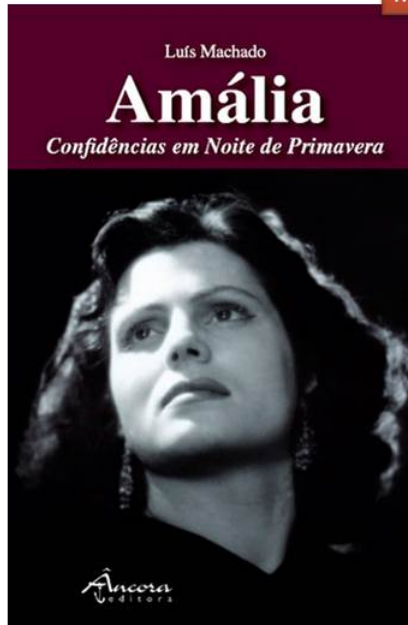
Example 7 (Portugal)

An example with other types of augmentations (prefaces & postfaces)

3. Other types of augmentations

Prefaces & postfaces

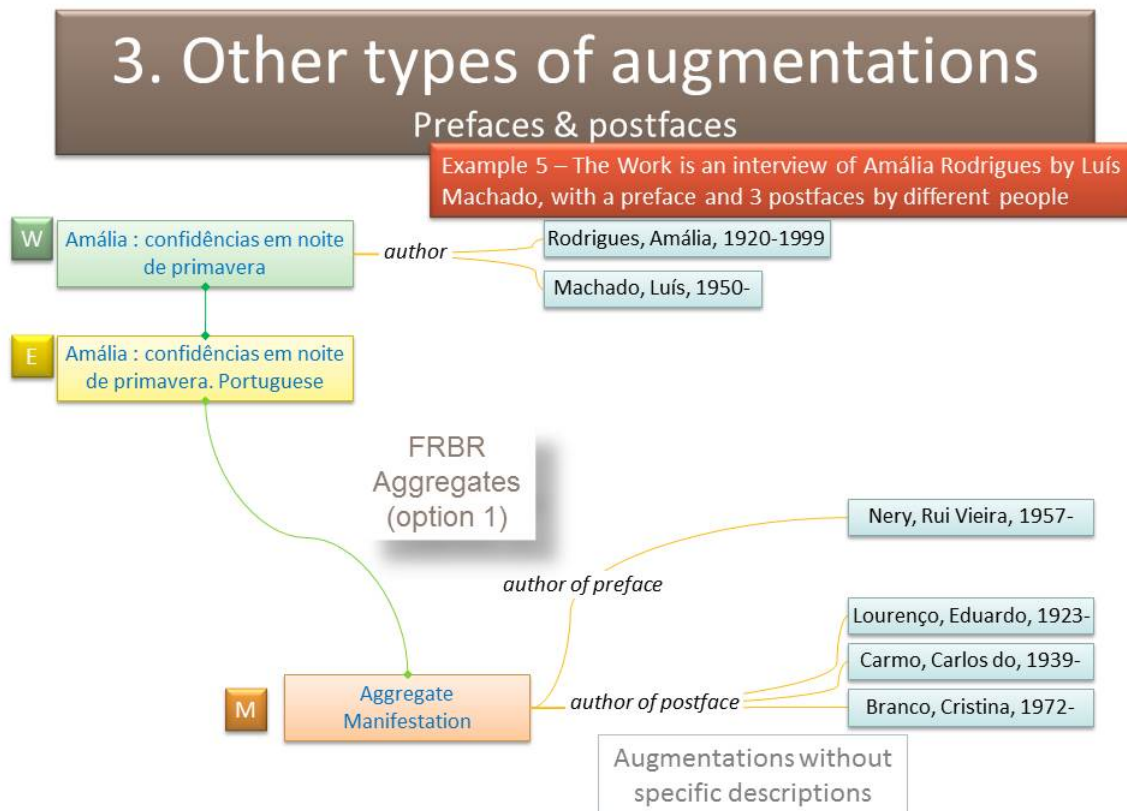
Example 5 – The Work is an interview of Amália Rodrigues by Luís Machado, with a preface and 3 postfaces by different people



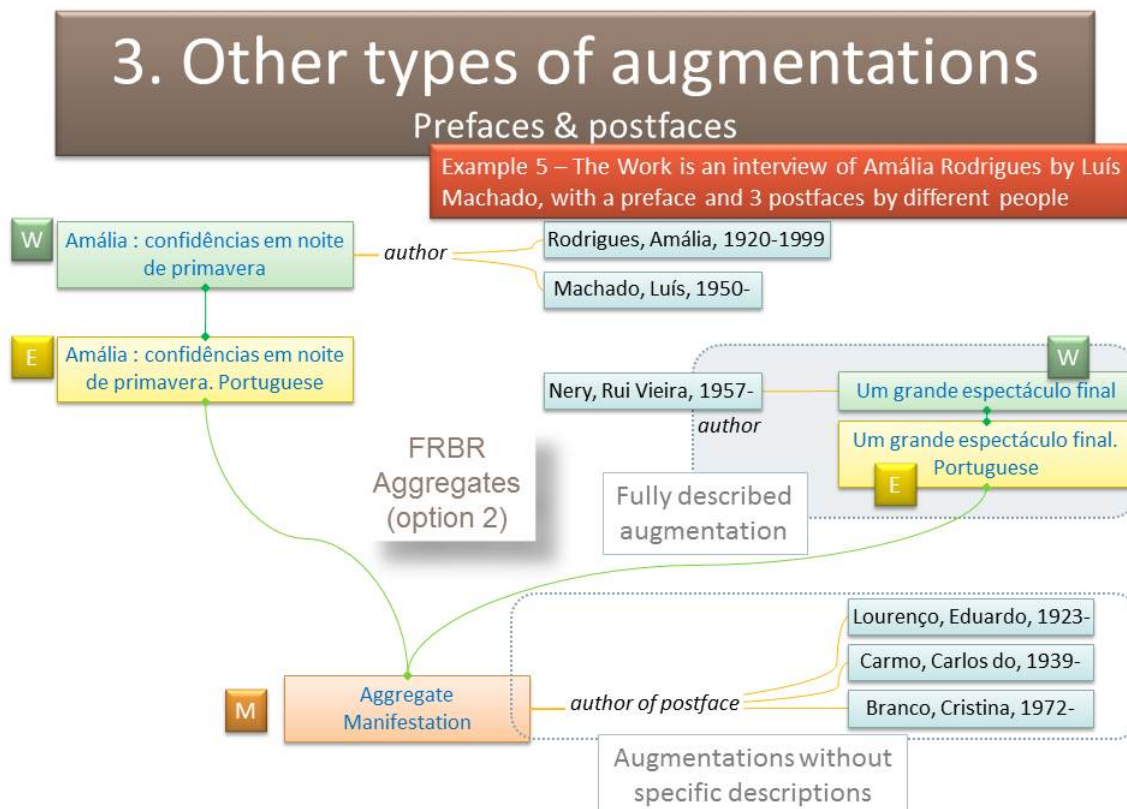
Amália : confidências em noite de primavera / Luís Machado : prefácio Rui Vieira Nery ; posfácio Eduardo Lourenço, Carlos do Carmo, Cristina Branco. - Lisboa : Âncora, 2011. - 91 p. : il. ; 23 cm. - (Pessoas).

ISBN 978-972-780-337-8

Option 1. No specific description for the augmentations:



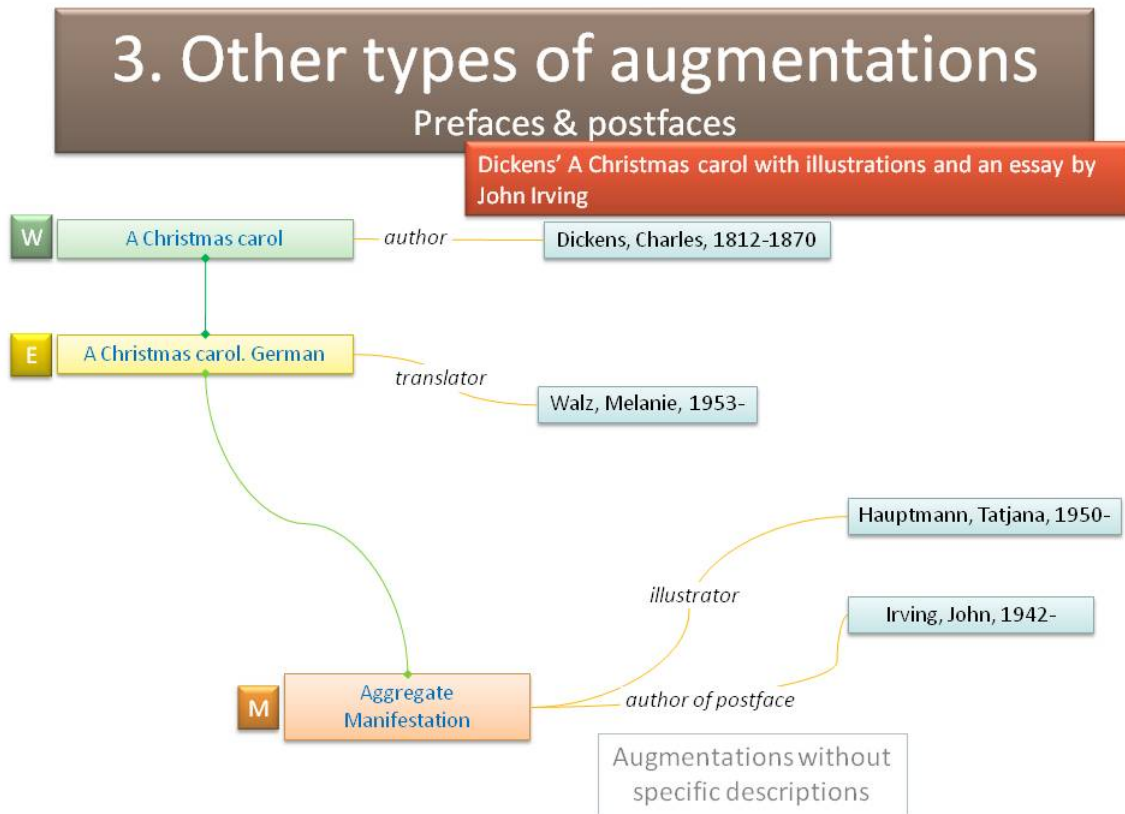
Option 2. One of the augmentations is fully described:



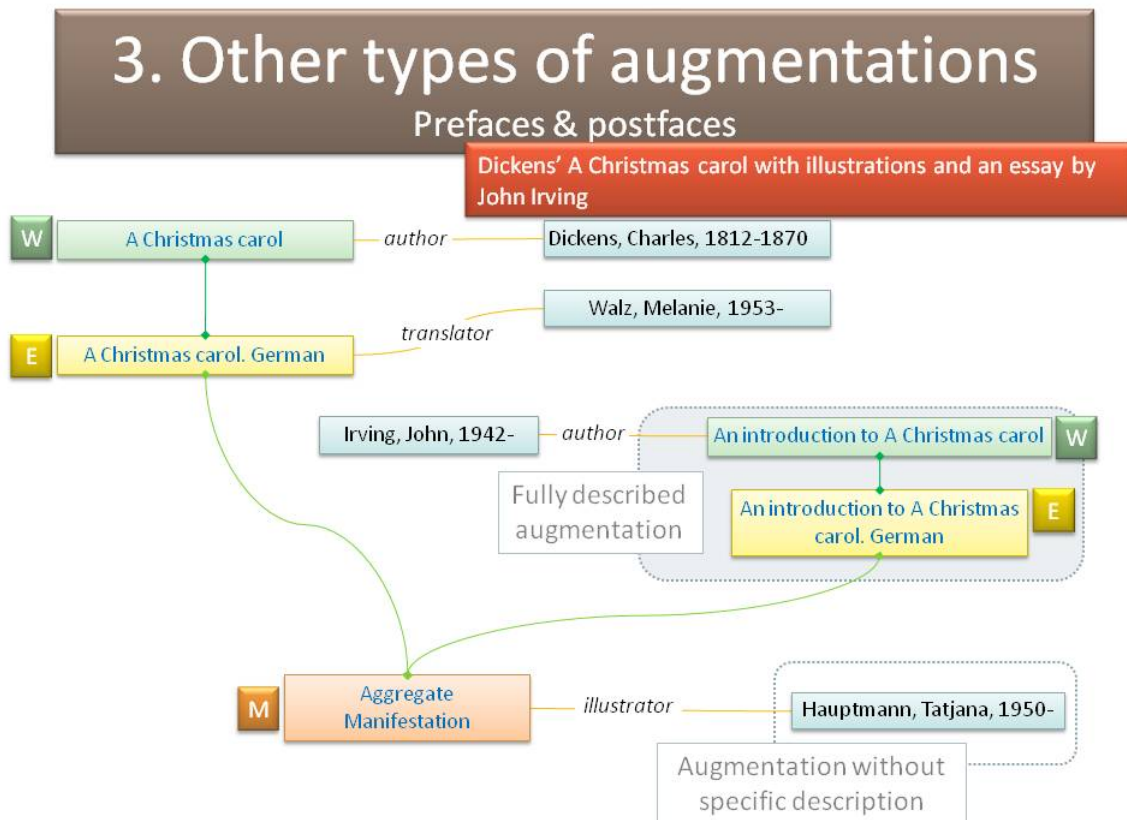
Example 8 (Austria)

An example with other types of augmentations (prefaces & postfaces)

Option 1. No specific description for the augmentations:



Option 2. One of the augmentations is fully described:

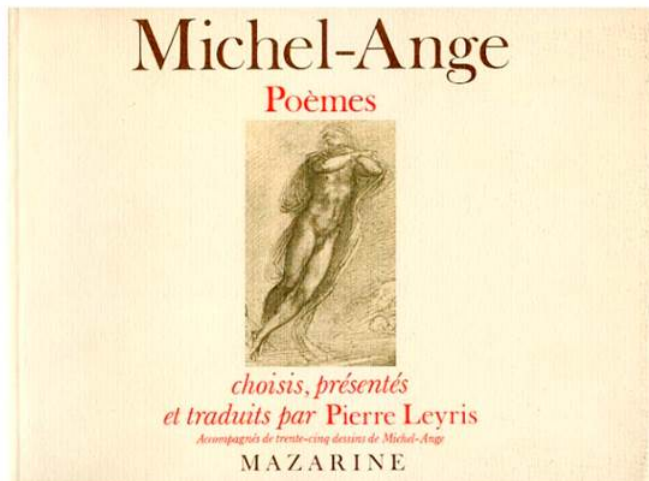


Example 9 (France)

An example with illustrations and a preface

4. Illustrations + a preface

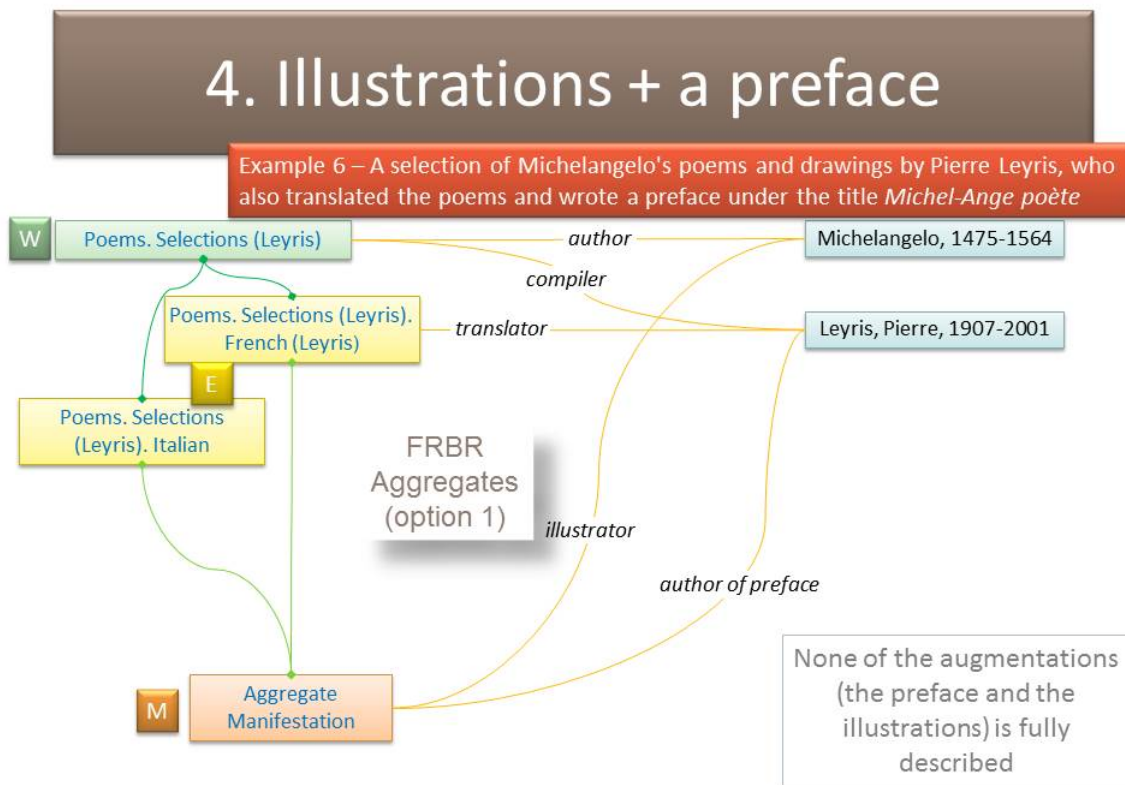
Example 6 – A selection of Michelangelo's poems and drawings by Pierre Leyris, who also translated the poems and wrote a preface under the title *Michel-Ange poète*



Poèmes / Michel-Ange ;
choisis, présentés et traduits
par Pierre Leyris ;
accompagnés de 35 dessins
de Michel-Ange. - Paris :
Mazarine, 1983. - 174 p. : ill.,
couv. ill. ; 18 x 25 cm.

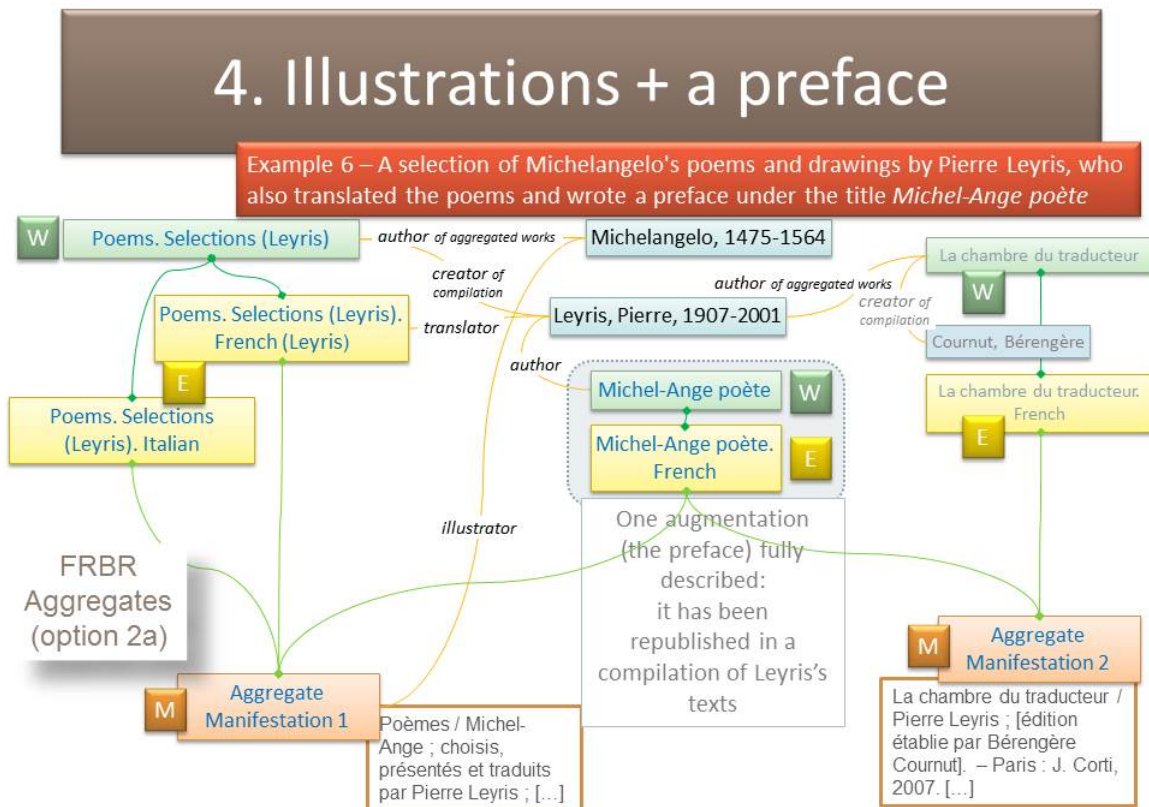
----->
Texte italien et traduction
française en regard.
ISBN 2-86374-134-9

Option 1. No specific description for the augmentations:



For the sake of clarity the *language qualifier* has been used here in the access point for the original Italian Expression of the *Poems* (contrary to RDA's provisions).

Option 2a. Full description for the preface, not for the illustrations:



Option 2b. Full description for both the preface and the illustrations:

