

To: Joint Steering Committee for Development of RDA
From: Kathy Glennan, ALA Representative
Subject: Works without titles

ALA thanks LC for this proposal to clarify and expand the Chapter 6 instructions relating to choosing the preferred title for untitled works. ALA generally supports the proposal, although we suggest a number of substantive revisions below.

GENERAL COMMENTS

During our discussion, ALA commenters focused on four primary areas:

Treatment of choreographic works

The specific instructions for choreographic works engendered the greatest number of comments, in part because they represent a significant change in practice. If this proposal is accepted there will be over 21,000 authority records that will need to be changed in the LC/NACO Authority File. Also, authority records that do not include the choreographer's name but are meant to represent a group of ballets based on the same story, such as *Nutcracker (Choreographic work)* and *Giselle (Choreographic work)*, will no longer be valid. We note that the Swan lake example in 25.1.1.3, *Recording Relationships to Related Works*, will need to be changed or removed if this proposal is accepted.

Overall, ALA agrees that there is no principled reason to continue the current practice of identifying choreographic works by title. We have incorporated choreographic work examples in the appropriate revised sub-instructions below, and we would be willing to work with the Examples Editor to provide additional examples of choreographic works for 6.27.1.2, *Works Created by One Person, Family, or Corporate Body*; 6.27.1.3, *Collaborative Works*; and 6.27.1.5, *Adaptations and Revisions*. We believe that the use of variant access points and relationship designators will enable continuity for communities that wish to provide similar forms of access as in the current instructions. However, we received two detailed responses from representatives of the dance community that cannot be reconciled with the ALA position. These are included in their entirety below as Appendix A, so the JSC may consider the insights and concerns of experts in the field of dance.

Treatment of manuscripts

We do not support the deletion of the instructions for naming manuscripts and retaining only the current 6.2.2.7.c in the more general instruction about works without a title (as proposed in LC's Change 6). Manuscripts have special problems, including the repository designation type strings, and we believe that the wholesale deletion of the current 6.2.2.7 would change the practice for naming manuscripts and could have some additional unintended consequences. At this time, we do not recommend any changes to the current instructions.

However, ALA recommends a future review of the Manuscript and Manuscript Group instructions to:

- Ensure that adequate and accurate instructions are provided.
- Better align the instructions with manuscript cataloging practices outside of RDA, including instructions for devising the title of a manuscript that is not based on the repository designation.
- Consider creating separate instructions for naming the work contained in the manuscript vs. naming the manuscript as a physical entity, including instructions for creating authorized access points for manifestations and items.

Treatment of works without a language (primarily visual arts)

Comments ALA received from visual arts catalogers pointed out the difficulties of applying the instructions in relation to determining the title in the “original language”. Our suggested revisions below directly address this problem.

Titles found in a non-preferred script

While ALA supports the inclusion of instructions for *Titles Found in a Non-Preferred Script*, we believe the focus of this instruction is about *recording*, rather than *choosing* the preferred title. Our revisions below reflect this understanding.

As part of preparing this response, ALA undertook a thorough review of the instructions in 6.2.2 to ensure that our suggestions in regard to this proposal, 6JSC/LC/29, and 6JSC/Chair/15/rev/2 are in harmony. We have provided a clean copy of the entire 6.2.2 as Appendix B. This appendix contains our final recommendations for all three of these proposals.

If all of ALA’s suggestions below are accepted, the order of instructions in 6.2.2 would be:

	6.2.2	Preferred Title for the Work
	6.2.2.1	Scope
	6.2.2.2	Sources of Information
	6.2.2.3	General Guidelines on Choosing the Preferred Title
	6.2.2.4	Works Created after 1500
	6.2.2.5	Works Created before 1501
<i>Renumbered</i>	6.2.2.6	Manuscripts and Manuscript Groups
<i>New</i>	6.2.2.7	Works without Titles
	6.2.2.8	Recording the Preferred Title for a Work
<i>New</i>	6.2.2.9	Titles Found in a Non-Preferred Script
<i>Renumbered</i>	6.2.2.10	Recording the Preferred Title for a Part or Parts of a Work
<i>Renumbered</i>	6.2.2.11	Recording the Preferred Title for a Compilation of Works of One Person, Family, or Corporate Body
<i>Renumbered (new, 6JSC/LC/29)</i>	6.2.2.12	Recording the Preferred Title for a Compilation of Works By Different Persons, Families, or Corporate Bodies

COMMENTS ON SPECIFIC CHANGES PROPOSED BY LC

Change 1, Modify instructions in 6.2.2.2, Sources of Information

While ALA supports the generalization of these instructions, we prefer a solution that involves both 6.2.2.2 and 6.2.2.3. We do not believe the proposed new sentence in 6.2.2.2 is appropriate for a “Sources of Information” instruction; it fits better in a “General Guidelines” instruction. We suggest the following instead, which: is based on the current RDA instructions; retains the instructions for *Manuscripts and Manuscript Groups*; and incorporates LC’s proposed changes for *Works without Titles*.

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6.2.2.2 Sources of Information

Determine the preferred title to be used as the preferred title for a the work from:
resources embodying the work

or

~~from~~ reference sources

Determine the title to be used as the preferred title for a work created before 1501 from modern reference sources. If the evidence of modern reference sources is inconclusive, use (in this order of preference):

- a) ~~modern editions~~
- b) ~~early editions~~
- c) ~~manuscript copies.~~

CHOOSING THE PREFERRED TITLE

6.2.2.3 General Guidelines on Choosing the Preferred Title

Choose the preferred title for a work by applying the following instructions at ~~6.2.2.4-~~
~~6.2.2.7.~~, as applicable:

- works created after 1500 (see 6.2.2.4)
- works created before 1501 (see 6.2.2.5)
- manuscripts and manuscript groups (see 6.2.2.6)
- works without titles (see 6.2.2.7).

For instructions on choosing the preferred title for special types of works, see:

- musical works (6.14.2)
- legal works (6.19.2)
- religious works (6.23.2)
- official communications (6.26.2).

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6.2.2.2 Sources of Information

Determine the preferred title for the work from:
resources embodying the work

or
reference sources.

CHOOSING THE PREFERRED TITLE

6.2.2.3 General Guidelines on Choosing the Preferred Title

Choose the preferred title for a work by applying the following instructions, as applicable:

- works created after 1500 (see [6.2.2.4](#))
- works created before 1501 (see [6.2.2.5](#))
- manuscripts and manuscript groups (see [6.2.2.6](#))
- works without titles (see [6.2.2.7](#)).

For instructions on choosing the preferred title for special types of works, see:

- musical works ([6.14.2](#))
- legal works ([6.19.2](#))
- religious works ([6.23.2](#))
- official communications ([6.26.2](#)).

Change 2, Modify the instructions and examples in 6.2.2.4, Works Created after 1500

- a) *Refer to the instruction for Titles Found in a Non-Preferred Script*
 - Disagree; as noted above, ALA does not believe this reference is appropriate in instructions for choosing a preferred title. Instead, if this is needed, it belongs in the current 6.2.2.8.
- b) *Adding a reference to the instruction for Works without Titles*
 - Agree, although we propose a different wording.
- c) *Relocate the instruction related to the alternative title*
 - Agree.
- d) *Remove the reference to the instruction for Manuscripts and Manuscript Groups*
 - Disagree.
- e) *Example changes*
 - Agree to suggested changes.
 - In addition, we suggest adding examples for choreographic works, in the appropriate example boxes.
- f) *Additional rewording suggestions*
 - ALA recommends using the phrase “title or form of title” when referring to situations when the title in the original language cannot be determined.
 - We have proposed alternative wording for the two “if/then” clauses.
 - Our revisions below incorporate our rewording suggestions from 6JSC/Chair/15/Rev/2.

Marked-up copy, based on LC's proposal

6.2.2.4 Works Created after 1500

For works created after 1500, choose as the preferred title the title in the original language by which the work is ~~has become known~~ commonly identified either through use in resources embodying the work or in reference sources.”

EXAMPLE

Martin Chuzzlewit

Preferred title for work by Dickens published under various titles: The life and adventures of Martin Chuzzlewit; Martin Chuzzlewit's life and adventures; **and others**

Whitaker's almanack

Preferred title for work first published under the title: An almanack for the year of Our Lord ...

Hamlet

Preferred title for work by Shakespeare first published under the title: The tragicall historie of Hamlet, Prince of Denmarke

The American scholar

Preferred title for work by Emerson first published under the title: An oration delivered before the Phi Beta Kappa Society, at Cambridge, August 31, 1837

Gulliver's travels

Preferred title for work by Swift first published under the title: Travels into several remote nations of the world / by Lemuel Gulliver

Book M

Preferred title for a compilation of works including letters, essays and poems written by Katherine Austen. The work, originally embodied in the British Library's manuscript collection Additional 4454, was first published after Austen's death with the title Book M and republished with that title

The rigadoon royal

Preferred title for choreographic work first published under the title: The rigadoon royal : Mr. Isaac's new dance made for Her Majestys birth day 1711

Dark meadow

Preferred title for a choreographic work by Martha Graham. Title found on a program guide issued for the first performance of the work at the Plymouth Theatre in New York

If:

there is no title or form of title in the original language established as the one by which the work is ~~best known~~ commonly identified

or

in case of doubt

then:

choose the title proper of the original edition (see [2.3.2](#)) as the preferred title.

EXAMPLE

The Pre-Raphaelite tragedy

Preferred title for work by William Gaunt later published under the title: The Pre-Raphaelite dream

The criminal

Preferred title for work issued in the United Kingdom as: The criminal. **Later issued in the United States as:** The concrete jungle

The little acorn

Preferred title for work by Christa Kauble that has only one expression and only one manifestation. The manifestation was published under the title: The little acorn

Night shadow

Preferred title for choreographic work by George Balanchine with the original title: Night shadow. Title changed in 1960 to: La Sonnambula

If the work is published simultaneously in different languages and the original language cannot be determined, choose the title proper of the first resource received as the preferred title. If the language editions are in the same resource (e.g., a work issued with the same text in French and English), choose the title proper named on the preferred source of information as the preferred title.

If the work is published simultaneously in the same language under different titles, choose the title proper of the first resource received as the preferred title.

EXAMPLE

Rats in the larder

Preferred title for work by Joachim Joesten for use in an access point, based on the title of the edition published in New York: Rats in the larder : the story of Nazi influence in Denmark. Simultaneously published in London under the title: Denmark's day of doom. The resource published in New York is the first received

~~If the form of title chosen is found in a script that differs from a preferred script of the agency creating the data, apply the instructions at [6.2.2.7](#).~~

If:

the original title is not available or not applicable (e.g., a painting, a photograph)

and

a well-established form of title is found in reference sources in a language preferred by the agency creating the data

then:

choose that form of title as the preferred title.

EXAMPLE

L'après-midi d'un faune

Preferred title for a choreographic work by Vaslaw Nijinsky that is usually performed to the musical work Prélude à l'après-midi d'un faune by Claude Debussy. Title for the choreographic work found in English-language reference sources

Les demoiselles d'Avignon

Preferred title for a painting by Pablo Picasso. French title found on website of the New York Museum of Modern Art, which owns the original painting

For manuscripts and manuscript groups, apply the additional instructions at [6.2.2.6](#), as applicable.

#:

the title proper of the original edition is not available or the original edition does not have a title proper

and

reference sources do not contain a title in the original language

then:

see [6.2.2.6](#).

If the title of the work is not available in resources embodying the work or in reference sources, apply the instructions at [6.2.2.7](#).

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6.2.2.4 Works Created after 1500

For works created after 1500, choose as the preferred title the title in the original language by which the work is commonly identified either through use in resources embodying the work or in reference sources.

EXAMPLE

Martin Chuzzlewit

Preferred title for work by Dickens published under various titles: The life and adventures of Martin Chuzzlewit; Martin Chuzzlewit's life and adventures; **and others**

Whitaker's almanack

Preferred title for work first published under the title: An almanack for the year of Our Lord ...

Hamlet

Preferred title for work by Shakespeare first published under the title: The tragicall historie of Hamlet, Prince of Denmarke

The American scholar

Preferred title for work by Emerson first published under the title: An oration delivered before the Phi Beta Kappa Society, at Cambridge, August 31, 1837

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The rigadoon royal

Preferred title for choreographic work first published under the title: The rigadoon royal : Mr. Isaac's new dance made for Her Majestys birth day 1711

Dark meadow

Preferred title for a choreographic work by Martha Graham. Title found on a program guide issued for the first performance of the work at the Plymouth Theatre in New York

If:

there is no title or form of title in the original language established as the one by which the work is commonly identified

or

in case of doubt

then:

choose the title proper of the original edition (see [2.3.2](#)) as the preferred title.

EXAMPLE

The Pre-Raphaelite tragedy

Preferred title for work by William Gaunt later published under the title: The Pre-Raphaelite dream

The criminal

Preferred title for work issued in the United Kingdom as: The criminal. **Later issued in the United States as:** The concrete jungle

The little acorn

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Night shadow

Preferred title for choreographic work by George Balanchine with the original title: Night shadow. **Title changed in 1960 to:** La Sonnambula

If the work is published simultaneously in different languages and the original language cannot be determined, choose the title proper of the first resource received as the preferred title. If the language editions are in the same resource (e.g., a work issued with the same text in French and English), choose the title proper named on the preferred source of information as the preferred title.

If the work is published simultaneously in the same language under different titles, choose the title proper of the first resource received as the preferred title.

EXAMPLE

Rats in the larder

Preferred title for work by Joachim Joesten for use in an access point, based on the title of the edition published in New York: Rats in the larder : the story of Nazi influence in Denmark. **Simultaneously published in London under the title:** Denmark's day of doom. **The resource published in New York is the first received**

If:

the original title is not available or not applicable (e.g., a painting, a photograph)

and

a well-established form of title is found in reference sources in a language preferred by the agency creating the data

then:

choose that form of title as the preferred title.

EXAMPLE

L'après-midi d'un faune

Preferred title for a choreographic work by Vaslaw Nijinsky that is usually performed to the musical work Prélude à l'après-midi d'un faune by Claude Debussy. Title for the choreographic work found in English-language reference sources

Les demoiselles d'Avignon

Preferred title for a painting by Pablo Picasso. French title found on website of the New York Museum of Modern Art, which owns the original painting

For manuscripts and manuscript groups, apply the additional instructions at [6.2.2.6](#), as applicable.

If the title of the work is not available in resources embodying the work or in reference sources, apply the instructions at [6.2.2.7](#).

Change 3, Modify the instructions and examples in 6.2.2.5, Works Created before 1501

- a) *Refer to the new instruction for Titles Found in a Non-Preferred Script*
 - As noted under Change 2, ALA believes this is not appropriate in instructions for “choosing” a preferred title. Instead, if this is needed, it belongs in the current 6.2.2.8.
 - If retained, ALA recommends moving this new paragraph before the Exceptions.
- b) *Refer to the new instruction for “Works without Titles” when appropriate*
 - Agree, although we propose a different wording.
 - ALA recommends moving this new paragraph before the Exceptions.
- c) *Add a footnote to explain why modern reference sources are preferred*
 - ALA commenters were divided on this recommendation. Some believe that this is a training issue, and that such specific guidance should be provided in a policy statement, rather than a footnote. Others appreciated the addition, feeling that it clearly explained why there was a different instruction for this group of works. If the footnote is retained, we suggest the following rewording:

Modern reference sources are considered a preferred source of information for works created before 1501 because the earliest form of title for works of this type is almost never the one by which the work is now commonly known.
 - During the review of this proposal, the question arose about the difference between “reference sources” and “modern reference sources” in RDA. We are hard-pressed to find a meaningful difference between these two terms and recommend that the JSC discuss the possibility of simply using “reference sources” in all cases.
- d) *Retain the first exception in 6.2.2.5*
 - Agree.
- e) *Option A, retaining the 2nd exception in 6.2.2.5*
 - ALA can accept Option A, but prefers Option B.
 - However, consistent with our comments above, we question the presence of the reference to 6.2.2.7 here.
- f) *Option B, moving the 2nd section to the new instructions proposed in Change 5*
 - ALA prefers this option.
 - However, consistent with our comments above, we question the presence of the reference to 6.2.2.7 here.
- g) *Additional suggestions*
 - ALA recommends adding language to the first paragraph to make it clear that these instructions do not apply to works where the title in the original language is not applicable or not available.
 - We propose an “if/then” instruction to address taking the title from reference sources when the original title is not available or not applicable, along with a supporting example.

- We have retained the reference to the instructions for *Manuscripts and Manuscript Groups*; however, we recommend moving this before the Exceptions.

Marked-up copy, based on LC's proposal (Option B)

6.2.2.5 Works Created before 1501

For works created before 1501, choose as the preferred title the title or form of title in the original language by which the work is commonly identified in ~~modern~~ reference sources⁴, if applicable. If the evidence of ~~modern~~ reference sources is inconclusive, choose (in this order of preference) the title most frequently found in:

- a) modern editions
- b) early editions
- c) manuscript copies.

EXAMPLE

Beowulf

De bello Gallico

Preferred title for work by Julius Caesar

La chanson de Roland

Pardoner's tale

Preferred title for work by Geoffrey Chaucer

Nibelungenlied

Edictum Theodorici

Amis et Amiles

Preferred title for an Old French romance

If:

the original title is not available or not applicable (e.g., a sculpture, a vase)

and

a well-established form of title is found in reference sources in a language preferred by the agency creating the data

then:

choose that form of title as the preferred title.

EXAMPLE

Venus de Milo

Preferred title for the sculpture, commonly identified in English-language reference sources as

Venus de Milo

For manuscripts and manuscript groups, apply the additional instructions at [6.2.2.6](#), as applicable.

If the title of the work is not available in resources embodying the work or in reference sources, apply the instructions at [6.2.2.7](#).

⁴-Modern reference sources are considered a preferred source of information for works created before 1501 because often a work of this type either did not become commonly known by a particular title until after its creation or because the earliest form of title available is not one by which a work is commonly known.

[Exceptions unchanged]

~~If the form of title chosen is found in a script that differs from a preferred script of the agency creating the data, apply the instructions at 6.2.2.7.~~

~~If a title in the original language is not available in modern reference sources or in resources embodying the work because there is no original language or such a title cannot be found, see 6.2.2.6.~~

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6.2.2.5 Works Created before 1501

For works created before 1501, choose as the preferred title the title or form of title in the original language by which the work is commonly identified in reference sources, if applicable. If the evidence of reference sources is inconclusive, choose (in this order of preference) the title most frequently found in:

- a) modern editions
- b) early editions
- c) manuscript copies.

EXAMPLE

Beowulf

De bello Gallico

Preferred title for work by Julius Caesar

La chanson de Roland

Pardoner's tale

Preferred title for work by Geoffrey Chaucer

Nibelungenlied

Edictum Theodorici

Amis et Amiles

Preferred title for an Old French romance

If:

the original title is not available or not applicable (e.g., a sculpture, a vase)

and

a well-established form of title is found in reference sources in a language preferred by the agency creating the data

then:

choose that form of title as the preferred title.

EXAMPLE

Venus de Milo

Preferred title for the sculpture, commonly identified in English-language reference sources as

Venus de Milo

For manuscripts and manuscript groups, apply the additional instructions at **6.2.2.6**, as applicable.

If the title of the work is not available in resources embodying the work or in reference sources, apply the instructions at **6.2.2.7**.

[Exceptions unchanged]

Change 4, Delete the existing instructions at 6.2.2.6 (Cycles and Stories with Many Versions) and replace them with new instructions for “Works without Titles”

-- AND --

Change 5, Delete the existing instructions at 6.2.2.7 (Manuscripts and Manuscript Groups) and replace them with new instructions for “Titles Found in a Non-Preferred Script”

ALA has concerns about these two proposed changes. We have grouped our revised suggestions together here for clarity.

- a) *Delete the existing instructions at 6.2.2.6 (Cycles and Stories with Many Versions)*
 - Agree.
- b) *Replace the current 6.2.2.6 with new instructions for “Works without Titles”*
 - Agree to add new sub-instructions for *Works without Titles*; however, we offer significant revisions to the proposed text.
 - 1) ALA believes that the preceding instructions have already addressed choosing a title from reference sources, whether or not the work has a title. Thus, the proposed 6.2.2.6.1, *Titles from Reference Sources*, is not needed. Our revision also removes the explanation of when resources do not have titles.
 - 2) We recommend removing 6.2.2.6.2, *Devised Titles*, as well. Instead, the main instruction should be about devising titles. The proposal highlights two categories in this sub-instruction for special treatment. However, ALA sees no need to provide explicit instructions for [untitled] choreographic works. The basic instructions provided in 6.2 should apply to these works as well. In addition, we recommend retaining the separate sub-instructions for manuscripts (see “c” below).
 - 3) Consistent with our recommendations above, our revision does not include a reference to the new instructions for *Titles Found in a Non-Preferred Script*.
 - 4) We propose a paragraph that refers to instructions for compilations without collective titles, since such compilations could be perceived as lacking a title.
 - 5) We have suggested retaining one example in this section for a choreographic work and have proposed two additional examples.

- c) *Delete the existing instructions at 6.2.2.7 (Manuscripts and Manuscript Groups)*
- Disagree; ALA believes these instructions are still needed. Manuscripts have special problems, including the repository designation type strings, and we believe that the wholesale deletion of the current 6.2.2.7 would change the practice for naming manuscripts and could have some additional unintended consequences.
 - At this time, we recommend retaining the current instructions without changes and placing these before the new instructions for “*Works without Titles*”, as 6.2.2.6.
- d) *Add new instructions for “Titles Found in a Non-Preferred Script”*
- Agree to add instructions.
 - However, consistent with our recommendations above, we believe this instruction should follow the current 6.2.2.8, *Recording the Preferred Title for a Work*.
 - We prefer Option B; this exception is already covered by 6.2.2.5.

The following clean copy completely replaces the “Works without Titles” instruction proposed by LC. It uses numbering consistent with the ALA recommendations above.

6.2.2.7 Works without Titles

This instruction applies to works for which the application of 6.2.2.4-6.2.2.6 does not result in choosing a preferred title.

If:

the title of the work is not available in resources embodying the work or in reference sources

or

the work has no title

then

choose a devised title (see [2.3.2.11](#)) as the preferred title.

For compilations without a collective title, apply the instructions at [6.2.2.11-6.2.2.12](#)², as applicable.

EXAMPLE

Charlie Chaplin standing with Arnold Schoenberg, outside in Los Angeles
Preferred title for a photograph by Max Munn Autrey

I need a dollar

Preferred title for a choreographic work by Christopher Dean that was used as the short program of figure skater Patrick Chan in multiple figure skating competitions; Chan skated the program to the song I need a dollar

Zoning map of Nuku'alofa region

Preferred title for a map

² This instruction range includes new numbering for 6.2.2.11, proposed in 6JSC/LC/29.

Change 6, Add instruction about alternative titles at 6.2.2.8

- Agree.

Change 7, Example changes

- Agree with one exception. In section 7.h (6.27.4.1), we recommend not supplying a manuscript example until a proposal is developed to disentangle instructions for the manuscript as a work vs. the work contained in the manuscript.

Change 8, Reference changes

- We note that our proposed changes above would also result in changed references in RDA.

Change 9, Example changes if Change 3 and Change 5, Option B is adopted

- Agree.

Appendix A

To: Joint Steering Committee for Development of RDA
From: Arlene Yu and Jan Schmidt, Jerome Robbins Dance Division, New York Public Library
Subject: Treatment of Choreographic Works in RDA
Re: 6JSC/LC/30
Date: 4 September 2014

We want to begin by saying it is gratifying to see the formal recognition of choreography as a work and of choreographers as creators of works. This is a goal which the Jerome Robbins Dance Division has striven to achieve for the dance community since our inception in 1944, one in which we are proud to have played a part.

We are also in support of identifying choreographers by their first and last names, rather than merely by last names with occasional first initials, in the interest of clarity and completeness.

In our continuing role as an advocate for the dance community, which includes both practitioners and scholars as well as enthusiasts and those just beginning to learn about the art form, we must question some of the assumptions made in 6JSC/LC/30 (<http://www.rda-jsc.org/docs/6JSC-LC-30.pdf>). First, as already stated by Dominique Bourassa on the CC:DA site (<http://alcts.ala.org/ccdablog/?p=1391#comment-1969>), there is an assumption in 6JSC/LC/30 that choreographic works *always* require devised titles: “It was also clear that the expanded instructions should apply generally to all works without titles, not just choreographic works—the same conclusion reached in 2012 when 6JSC/CCC/6 was discussed...” Indeed, the inclusion of examples of choreographic work titles *only* in the sections on devised titles reinforces this impression. However, “resources embodying the work or reference sources” do indeed usually exist, and we would request that 6JSC/LC/30 be revised to reflect that fact. Choreographic works *are* generally titled works, certainly after their first performance.

Second, we must point out that the origin of the current LCRI 25.5B rules (http://www.itsmarc.com/crs/mergedProjects/lcri/lcri/25_5b_choreographic_works_lcri.htm), to which we contributed, lies in the recognition that collocating works by work title is reflective of dance community practices and understanding regarding the lineage of works. As we stated in our response to 6JSC/LC rep/4 in October of 2013,

The idea was that titles of dance works should file together, so that users would find all of the versions of a particular work, in one list, regardless of whether the choreographer was known. This was based on the way that patrons actually search for these works. Instead of being “odd and unprincipled” as is alleged in the discussion paper, these headings were

created in this way based on the principle of collocation by title and the way that patrons could reasonably be expected to search for these works. This “principle” is also found in Section 2 of RDA, “Identifying works and expressions” 6.0 Purpose and scope:

Authorized access points representing works and expressions can be used for different purposes. They provide the means for:

- A. bringing together all descriptions of resources embodying a work when various manifestations have appeared under various titles
- B. identifying a work when the title by which it is known differs from the title proper of the resource being described
- C. differentiating between two or more works with the same title
- D. organizing hierarchical displays of descriptions for resources embodying different expressions of a work

The bottom line is that a patron who wants to locate all of the various expressions of the ballet titled “The Nutcracker” should be able to locate them in one list, without having to know which choreographer’s work they are looking for....[and] in the current catalog environment, forcing patrons to search for these performances by first knowing the author would unnecessarily hinder access.

Similarly, the removal of examples of the “distinguishing characteristic of the expression” (RDA 6.12.1.3) which involve an acknowledgment of the lineage of a choreographic work:

Nureyev, after Vainonen

A version of the choreographic work *The nutcracker* choreographed by Rudolf Nureyev in 1967 and derived from Vasilii Vainonen's 1934 version

hinders discoverability and context for patrons whose understanding of the work involves precisely those characteristics. If these examples and formulations are going to be discarded, then the information *must* find its way into the authority records for these titles, to aid patrons in identifying works exactly.

We understand the desire to simplify rules for catalogers. We also understand that implementation of RDF triples and linked data *may in the future* allow for more sophisticated searches and/or indexes so that the order of elements in an authorized access point may become immaterial. Leaving aside the question of the tens of thousands of authorized access points which would need to be modified according to 6JSC/LC/30, we must ask: in our zeal to create simpler cataloging rules are we in fact reducing usability for the very people for whom we are cataloging? Why are musical, legal, and religious works granted exceptions while choreographic works are not?

Much as we would wish otherwise, choreographic works continue to be outside the realm of most catalogers’ expertise, seekers of those works have unique needs and understandings of those works, and thus we believe choreographic work titles continue to merit a separate section in Chapter 6. As we’ve stated previously, we would be happy to contribute to the creation of such a section.

To: Joint Steering Committee for Development of RDA
From: Dance Heritage Coalition
Subject: Treatment of Choreographic Works in RDA Re: 6JSC/LC/30
Date: September 5, 2014

As an alliance of institutions holding major dance research collections, Dance Heritage Coalition (DHC) is keenly interested in the proposed change to cataloguing rules for treating choreographic works. Our members welcome and appreciate the recognition of choreographers as creators of works, an issue of strong importance to the dance community.

However, DHC has some concerns about how the proposed rule change will affect the discoverability of dance records, as well as the accurate description of choreographic works that exist in many variant expressions. The current rules laid out by LCRI 25.5B (http://www.itsmarc.com/crs/mergedprojects/lcri/lcri.htm#lcri/25_5b_choreographic_works_lcri.htm#Choreographic_2_Uniform_titles) reflect the needs of dance scholars: allowing all versions of a work such as Swan Lake to be collocated in a single place, while clearly distinguishing where choreography has been derived from an earlier version:

Swan Lake (Choreographic work : Ashton after Ivanov and Petipa, M)

In order to investigate such works, it is vital for researchers to be able to search for choreographic work titles without specifying a choreographer's name, and to find multiple versions within a single list. The lineage of works with multiple expressions and the proper understanding of collaborative works by more than one choreographer are crucial areas of study for dance scholarship, and these unique aspects are well served by the existing rules (LCRI 25.5B). When two or more choreographers bear equal responsibility for a work, providing an entry for it under one choreographer's name risks confusion and loss of appropriate credit. For example:

Brahms/Handel (Choreographic work : Robbins and Tharp)

While treating dance works in the same way as musical works may have advantages for consistency, there are fundamental differences in the titling conventions for dance and music. There can be multiple musical works titled, for instance, "Symphony in C Major," but these works are not related. Nor is there a tradition of assigning numbers to the works of individual choreographers to ensure precise identification, so description of context and lineage within the name authority heading and authorized access point are crucial.

The possibility of providing an access point for a choreographic work without assigning it to a choreographer allows for discoverability of works dealing with the broader history and lineage of a work such as Swan Lake. The filing of works by title also clearly distinguishes between alternate versions of a same-titled work by a single choreographer:

Swan Lake (Choreographic work : Ashton after Ivanov and Petipa, M)

Swan lake (Choreographic work : Ashton and Sergeev, N after Ivanov and Petipa, M)

Several DHC constituents have noted that an advantage of the new rules is the use of a choreographer's full name rather than surname only, an improvement in clarity. However, our members also voiced concerns about the vast number of records that will need to be revised to accommodate the rule change.

DHC supports the request from the Jerome Robbins Dance Division of the New York Public Library to revise 6JSC/LC/30 in order to correct the implication that choreographic works always require derived titles. In most cases, choreographic works are assigned titles by their creators, and these titles can be found in "resources embodying the work or reference sources." As an advocate for the communities of dance practitioners and dance scholars, DHC believes that choreographic works merit a section in Chapter 6 devoted to explicating their unique features—which unfortunately are not widely understood by cataloguers outside of dance-specific collections—rather than being treated solely under derived titles. DHC would be happy to coordinate with our members and constituents to contribute to such a section.

DHC understands that the continuing development of RDA may create new solutions for providing the kinds of discoverability and specific information regarding variant expressions cited above. We urge that the needs of dance researchers and the dance community, as laid out in this response, be considered in the evaluation of 6JSC/LC/30 and any future adaptations to the treatment of choreographic works.

Appendix B

Clean copy of 6.2.2 based on ALA recommendations contained in responses to 6JSC/Chair/15, 6JSC/LC/29, and 6JSC/LC/30

TITLE

6.2.2 Preferred Title for the Work

CORE ELEMENT

6.2.2.1 Scope

The **preferred title for the work**▼ is the title or form of title chosen to identify the work. The preferred title is also the basis for the authorized access point representing that work.

6.2.2.2 Sources of Information

Determine the preferred title for the work from:
resources embodying the work

or

reference sources.

CHOOSING THE PREFERRED TITLE

6.2.2.3 General Guidelines on Choosing the Preferred Title

Choose the preferred title for a work by applying the following instructions, as applicable:

- works created after 1500 (see 6.2.2.4)
- works created before 1501 (see 6.2.2.5)
- manuscripts and manuscript groups (see 6.2.2.6)
- works without titles (see 6.2.2.7).

For instructions on choosing the preferred title for special types of works, see:

- musical works (6.14.2)
- legal works (6.19.2)
- religious works (6.23.2)
- official communications (6.26.2).

6.2.2.4 Works Created after 1500

For works created after 1500, choose as the preferred title the title in the original language by which the work is commonly identified either through use in resources embodying the work or in reference sources.

EXAMPLE

Martin Chuzzlewit

Preferred title for work by Dickens published under various titles: The life and adventures of Martin Chuzzlewit; Martin Chuzzlewit's life and adventures; **and others**

Whitaker's almanack

Preferred title for work first published under the title: An almanack for the year of Our Lord ...

Hamlet

Preferred title for work by Shakespeare first published under the title: The tragicall historie of Hamlet, Prince of Denmarke

The American scholar

Preferred title for work by Emerson first published under the title: An oration delivered before the Phi Beta Kappa Society, at Cambridge, August 31, 1837

Gulliver's travels

Preferred title for work by Swift first published under the title: Travels into several remote nations of the world / by Lemuel Gulliver

Book M

Preferred title for a compilation of works including letters, essays and poems written by Katherine Austen. The work, originally embodied in the British Library's manuscript collection Additional 4454, was first published after Austen's death with the title Book M and republished with that title

The rigadoon royal

Preferred title for choreographic work first published under the title: The rigadoon royal : Mr. Isaac's new dance made for Her Majestys birth day 1711

Dark meadow

Preferred title for a choreographic work by Martha Graham. Title found on a program guide issued for the first performance of the work at the Plymouth Theatre in New York

If:

there is no title or form of title in the original language established as the one by which the work is commonly identified

or

in case of doubt

then:

choose the title proper of the original edition (see [2.3.2](#)) as the preferred title.

EXAMPLE

The Pre-Raphaelite tragedy

Preferred title for work by William Gaunt later published under the title: The Pre-Raphaelite dream

The criminal

Preferred title for work issued in the United Kingdom as: The criminal. **Later issued in the United States as:** The concrete jungle

The little acorn

Preferred title for work by Christa Kauble that has only one expression and only one manifestation. The manifestation was published under the title: The little acorn

Night shadow

Preferred title for choreographic work by George Balanchine with the original title: Night shadow. **Title changed in 1960 to:** La Sonnambula

If the work is published simultaneously in different languages and the original language cannot be determined, choose the title proper of the first resource received as the preferred title. If the language editions are in the same resource (e.g., a work issued with the same text in French and English), choose the title proper named on the preferred source of information as the preferred title.

If the work is published simultaneously in the same language under different titles, choose the title proper of the first resource received as the preferred title.

EXAMPLE

Rats in the larder

Preferred title for work by Joachim Joesten for use in an access point, based on the title of the edition published in New York: Rats in the larder : the story of Nazi influence in Denmark. Simultaneously published in London under the title: Denmark's day of doom. The resource published in New York is the first received

If:

the original title is not available or not applicable (e.g., a painting, a photograph)

and

a well-established form of title is found in reference sources in a language preferred by the agency creating the data

then:

choose that form of title as the preferred title.

EXAMPLE

L'après-midi d'un faune

Preferred title for a choreographic work by Vaslaw Nijinsky that is usually performed to the musical work Prélude à l'après-midi d'un faune by Claude Debussy. Title for the choreographic work found in English-language reference sources

Les demoiselles d'Avignon

Preferred title for a painting by Pablo Picasso. French title found on website of the New York Museum of Modern Art, which owns the original painting

For manuscripts and manuscript groups, apply the additional instructions at [6.2.2.6](#), as applicable.

If the title of the work is not available in resources embodying the work or in reference sources, apply the instructions at [6.2.2.7](#).

6.2.2.5 Works Created before 1501

For works created before 1501, choose as the preferred title the title or form of title in the original language by which the work is commonly identified in reference sources, if applicable. If the evidence of reference sources is inconclusive, choose (in this order of preference) the title most frequently found in:

- a) modern editions
- b) early editions
- c) manuscript copies.

EXAMPLE

Beowulf

De bello Gallico

Preferred title for work by Julius Caesar

La chanson de Roland

Pardoner's tale

Preferred title for work by Geoffrey Chaucer

Nibelungenlied

Edictum Theodorici
Amis et Amiles
Preferred title for an Old French romance

If:

the original title is not available or not applicable (e.g., a sculpture, a vase)

and

a well-established form of title is found in reference sources in a language preferred by the agency creating the data

then:

choose that form of title as the preferred title.

EXAMPLE

Venus de Milo
Preferred title for the sculpture, commonly identified in English-language reference sources as Venus de Milo

For manuscripts and manuscript groups, apply the additional instructions at [6.2.2.6](#), as applicable.

If the title of the work is not available in resources embodying the work or in reference sources, apply the instructions at [6.2.2.7](#).

Exceptions

Classical and Byzantine Greek Works.

If:

a work is originally written in classical Greek

or

a work is created by a Greek church father or other Byzantine writer before 1453

then:

choose as the preferred title a well-established title in a language preferred by the agency creating the data.

EXAMPLE

Birds
not Ornithes
Preferred title for work by Aristophanes

Alexiad
not Alexias
Preferred title for work by Anna Comnena

Ecclesiastical history
not Ekklēsiastikē historia
Preferred title for work by Bishop Eusebius of Caesarea

Iliad
not Ilias
Preferred title for work by Homer

Odyssey
not Odysseia
Preferred title for work by Homer

Republic
not Politeia
Preferred title for work by Plato
Battle of the frogs and mice
not Batrachomyomachia

If there is no well-established title in a language preferred by the agency creating the data, choose the Latin title.

EXAMPLE
Argonautica
not Argonautika
Preferred title for work by Apollonius Rhodius
Meteorologica
not Meteōrologika
Preferred title for work by Aristotle
Contra Celsum
not Kata Kelsou
Preferred title for work by Origen
Theaetetus
not Theaitētos
Preferred title for work by Plato

If there is neither a well-established title in a language preferred by the agency creating the data nor a Latin title, choose the Greek title.

EXAMPLE
Synopsis historikē
Preferred title for work by Constantine Manasses
Geōrgos
Preferred title for work by Menander of Athens
Perikeiromenē
Preferred title for work by Menander of Athens
Katomyomachia
Preferred title for work by Theodore Prodromus

6.2.2.6 Manuscripts and Manuscript Groups

For works contained in a manuscript or manuscripts (including manuscript groups), choose the preferred title by applying the instructions appropriate for the work at 6.2.2.4–6.2.2.5. If these instructions do not apply, choose one of these options as the preferred title (in this order of preference):

- a) a title that has been assigned to the work subsequent to its creation or compilation

EXAMPLE
Domesday book
Cancionero musical de palacio
Codex Amiatinus

- b) the name of the manuscript or manuscript group if the work is identified only by that name

EXAMPLE

Book of Lismore
Dead Sea scrolls
Tell-el Amarna tablets

- c) a devised title. Use the authorized access point representing the repository (see [11.13.1](#)) followed by *Manuscript*. Add the repository's designation for the manuscript or manuscript group. If the manuscript is a single item within a collection, add the foliation, if known.

EXAMPLE

British Library. Manuscript. Arundel 384
Yale University. Music Library. Manuscript. LM 4708
Herzog August Bibliothek. Manuscript. Helmstedt 628, folio 185–192

Variant titles. If the preferred title is chosen by applying a) or b) in this instruction and the manuscript or manuscript group has a repository designation, record a devised title as a variant title (see [6.2.3.5](#)). Construct the devised title by applying c) in this instruction.

6.2.2.7 Works without Titles

This instruction applies to works for which the application of [6.2.2.4-6.2.2.6](#) does not result in choosing a preferred title.

If:

the title of the work is not available in resources embodying the work or in reference sources

or

the work has no title

then:

choose a devised title (see [2.3.2.11](#)) as the preferred title.

For compilations without a collective title, apply the instructions at [6.2.2.11-6.2.2.12](#), as applicable.

EXAMPLE

Charlie Chaplin standing with Arnold Schoenberg, outside in Los Angeles
Preferred title for a photograph by Max Munn Autrey

I need a dollar

Preferred title for a choreographic work by Christopher Dean that was used as the short program of figure skater Patrick Chan in multiple figure skating competitions; Chan skated the program to the song I need a dollar

Zoning map of Nuku'alofa region
Preferred title for a map

RECORDING THE PREFERRED TITLE

6.2.2.8 Recording the Preferred Title for a Work

This instruction applies to individual works and to compilations of works.

Record the title chosen as the preferred title for a work by applying the basic instructions at [6.2.1](#).

Do not record an alternative title as part of the preferred title.

EXAMPLE

Listening to popular music

Preferred title for work by Theodore Gracyk published as: Listening to popular music, or, How I learned to stop worrying and love Led Zeppelin

Apply these additional instructions, as applicable:

titles found in a non-preferred script ([6.2.2.9](#))

part or parts of a work ([6.2.2.10](#))

compilations of works by one person, family, or corporate body ([6.2.2.11](#))

compilations of works by different persons, families, or corporate bodies ([6.2.2.12](#)).

When recording the preferred title for special types of works, see these additional instructions, as applicable:

musical works ([6.14.2](#))

legal works ([6.19.2](#))

religious works ([6.23.2](#)).

For instructions on using the preferred title to construct the authorized access point representing a work, see [6.27.1](#).

6.2.2.9 Titles Found in a Non-Preferred Script

If the title of a work is found in a script that differs from a preferred script of the agency creating the data, transliterate the title according to the scheme chosen by the agency.

EXAMPLE

Dānishnāmah-i 'Alā'ī

Preferred title for work by Avicenna. Title appears in original script as: علائی نامہ دانش

Kapetan Michalēs

Preferred title for a work by Nikos Kazantzakis. Title appears in original script as: Καπετάν Μιχάλης

Nochnoi dozor

Preferred title for a motion picture. Title appears in original script as: Ночной дозор

Alternative

If there is a well-established form of title in reference sources in a language preferred by the agency creating the data, choose that form of title as the preferred title.

EXAMPLE

The art of war

not Sunzi bing fa

not 孫子兵法

Arabian nights
not Alf laylah wa-laylah
not ألف ليلة ويلة

6.2.2.10 Recording the Preferred Title for a Part or Parts of a Work

Record the preferred title for a part or parts of a work by applying the instructions at **6.2.2.10.1–6.2.2.10.2**, as applicable.

Exceptions

For parts of musical works, apply instead the instructions at **6.14.2.7**.

For parts of religious works, apply instead the instructions at **6.23.2.9–6.23.2.20**.

6.2.2.10.1 One Part

Record the preferred title for the part by applying the basic instructions at **6.2.1**.

EXAMPLE

The two towers

Preferred title for a part of J.R.R. Tolkien's The lord of the rings

Du côté de chez Swann

Preferred title for a part of Marcel Proust's À la recherche du temps perdu

Come like shadows

Preferred title for a part of Simon Raven's Alms for oblivion

Sindbad the sailor

Preferred title for a part of The Arabian nights

Studia musicologica Upsaliensia

Preferred title for a part of Acta Universitatis Upsaliensis

Executive summary

Preferred title for a part of Annual report on carcinogens

King of the hill

Preferred title for a part of the television program The Simpsons

If the part is identified only by a general term with or without a numeric or alphabetic designation (e.g., Preface; Book 1; Band 3), record the designation of the part as the preferred title for the part. Record the numeric designation as a numeral.

EXAMPLE

Book 1

Preferred title for a part of Homer's Iliad

1. Theil

Preferred title for a part of Johann Wolfgang von Goethe's Faust

Supplement

Preferred title for a part of Raffles bulletin of zoology

A

Preferred title for a part of Emergency health series

Reeks B

Preferred title for a part of Annale van die Universiteit van Stellenbosch

Season 6

Preferred title for a part of the television program Buffy, the vampire slayer

1946-03-10

Preferred title for a part of the radio program Jack Benny program

Exception

Serials and integrating resources. If the part is identified by both a designation and a title, record the designation first, followed by the title. Use a comma to separate the designation from the title.

EXAMPLE

2e partie, Sciences biologiques, industries alimentaires, agriculture

Preferred title for a part of Bulletin analytique

Series C, Traditional skills and practices

Preferred title for a part of Marshallese culture and history

For instructions on using the preferred title for the part to construct the authorized access point representing one part of a work, see [6.27.2.2](#).

6.2.2.10.2 Two or More Parts

Consecutively numbered parts identified only by a general term and a number. When identifying a sequence of two or more consecutively numbered parts of a work, each of which is identified only by a general term and a number, record the designation of the parts as the preferred title. Record the general term in the singular followed by the inclusive numbers of the parts. Record the numeric designations as numerals.

EXAMPLE

Book 1–6

Preferred title for the first six books of Homer's Iliad

Chapitre 6–7

Preferred title for chapters 6–7 of Henri Rollin's L'apocalypse de notre temps

Unnumbered or non-consecutively numbered parts. When identifying two or more unnumbered or non-consecutively numbered parts of a work, record the preferred title for each of the parts. Apply the instructions at [6.2.2.9.1](#).

EXAMPLE

Gareth and Lynette

Lancelot and Elaine

The passing of Arthur

Preferred titles for three parts of Alfred Tennyson's Idylls of the King in a compilation comprised of Gareth and Lynette, Lancelot and Elaine, and The passing of Arthur

Book 1

Book 6

Preferred title for a part of Homer's Iliad in a compilation comprised of books 1 and 6

Alternative

When identifying two or more unnumbered or non-consecutively numbered parts of a work, identify the parts collectively. Record the conventional collective title *Selections* as the preferred title for the parts. Apply this instruction instead of or in addition to recording the preferred title for each of the parts.

EXAMPLE

Selections

Preferred title for the parts of the work in a compilation comprising books 1 and 6 of Homer's Iliad

Selections

Book 1

Book 6

Preferred titles for the parts of the work in a compilation comprising books 1 and 6 of Homer's Iliad. The parts are identified collectively and individually

Selections

Preferred title for the parts of the work in a compilation comprising four episodes of the television program *The Simpsons* originally broadcast between 1990 and 2001

For instructions on using the preferred titles for parts to construct the authorized access point representing two or more parts of a work, see [6.27.2.3](#).

6.2.2.11 Recording the Preferred Title for a Compilation of Works by One Person, Family, or Corporate Body

If a compilation of works by one person, family, or corporate body is known by a collective title in resources embodying the compilation or in reference sources, apply the instructions at [6.2.2.4–6.2.2.5](#).

For other compilations, apply the instructions at [6.2.2.11.1–6.2.2.11.3](#), as applicable.

6.2.2.11.1 Complete Works

Record the conventional collective title *Works* as the preferred title for a compilation of works that consists of, or purports to be, the complete works of a person, family, or corporate body. Consider complete works to include all works that are complete at the time of publication.

6.2.2.11.2 Complete Works in a Single Form

Record one of the following conventional collective titles as the preferred title for a compilation of works that consists of, or purports to be, the complete works of a person, family, or corporate body, in one particular form:

Correspondence

Essays

Librettos

Lyrics

Novels

Plays

Poems

Prose works
Short stories
Speeches

If none of these terms is appropriate, record an appropriate specific collective title.

EXAMPLE

Posters
Fragments
Encyclicals

Exception

For compilations of musical works by a single composer, apply instead the instructions at [6.14.2.8](#).

If the compilation consists of two or more but not all the works of one person, family, or corporate body in a particular form, apply the instructions at [6.2.2.11.3](#)

6.2.2.11.3 Other Compilations of Two or More Works

Record the preferred title for each of the works in a compilation that consists of:

a) two or more but not all the works of one person, family, or corporate body, in a particular form

or

b) two or more but not all the works of one person, family, or corporate body, in various forms.

Apply the basic instructions on recording titles of works at [6.2.1](#).

EXAMPLE

Dirk Gently's Holistic Detective Agency

First work in a compilation also containing Douglas Adams's Long dark tea-time of the soul

Long dark tea-time of the soul

Second work by Douglas Adams in the same compilation

Alternative

When identifying two or more works in a compilation, identify the parts collectively by recording a conventional collective title (see [6.2.2.11.1](#) or [6.2.2.11.2](#), as applicable), followed by *Selections*. Apply this instruction instead of or in addition to recording the preferred title for each of the works in the compilation.

EXAMPLE

Novels. Selections

Exceptions

For compilations of musical works by a single composer, apply instead the instructions at [6.14.2.8](#).

For compilations of laws, etc., apply instead the instructions at [6.19.2.5.1](#).

6.2.2.12 Recording the Preferred Title for a Compilation of Works by Different Persons, Families, or Corporate Bodies

For a compilation of works by different persons, families, or corporate bodies, apply the following instructions, as applicable:

- collective title ([6.2.2.12.1](#))
- no collective title ([6.2.2.12.2](#))

For instructions on using the preferred title to construct the authorized access point representing a compilation of works by different persons, families, or corporate bodies, see [6.27.1.4](#).

6.2.2.12.1 Collective Title

If a compilation of works by different persons, families, or corporate bodies is known by a collective title in resources embodying the compilation or in reference sources, apply the instructions at [6.2.2.4-6.2.2.6](#) in choosing the preferred title. Record the collective title as the preferred title of the compilation.

EXAMPLE

The Norton anthology of African American literature

Asia-Pacific art(iculations)

A compilation of student writings

On pointe

Resource described: On pointe. **Contains:** Basic pointe work : beginner-low intermediate / Thalia Mara — A look at the USA International Ballet Competition / Janice Barringer

Tutti i libretti di Bellini

Librettos for Bellini operas by various librettists

6.2.2.12.2 No Collective Title

If a compilation of works by different persons, families, or corporate bodies is not known by a collective title in resources embodying the compilation or in reference sources, record the preferred title for each of the individual works separately by applying the instructions at [6.2.2.4-6.2.2.6](#).

EXAMPLE

History of the elementary school contest in England

The struggle for national education

Resource described: History of the elementary school contest in England / Francis Adams. Together with The struggle for national education / John Morley

Alternative

Record a devised title (see [2.3.2.11](#)) for the compilation. Apply this instruction instead of or in addition to recording the preferred title for each of the individual works.

EXAMPLE

Education in England

Resource described: History of the elementary school contest in England / Francis Adams.

Together with The struggle for national education / John Morley. **Devised title recorded as the preferred title for the compilation**

Authorship and structure of Wuthering Heights

Authorship of Wuthering Heights

Resource described: The authorship of Wuthering Heights / by Irene Cooper Willis. And The structure of Wuthering Heights / by C.P.S. Devised title recorded as the preferred title for the compilation; compilation identified by collective title and titles of individual works