RDA Refresher Performance Support:
Compilation of Works by Different Creators

The word "compilations" is used frequently in RDA. This document provides guidance on some cataloging issues for compilations of works by different persons, families or corporate bodies. Compilations of works by one creator are discussed briefly in contrast.

Note: Additional information on compilations is provided in the PowerPoint presentation on Compilations available at http://www.loc.gov/aba/rda/Refresher_training_dec_2011.html

What Does Compilation Mean?

"Compilation" is not defined in the RDA Glossary, or anywhere in RDA. But we can talk about what it means, in a practical sense.

There are two main types of compilations discussed in RDA:
- Compilations of works by one creator (see RDA 6.2.2.10 and 6.27.1.2)
- Compilations of works by different creators (see RDA 6.2.2.11 and 6.27.1.4)

A compilation of works by one creator is a collection of individual works all by the same creator. Examples include the complete works in various genres of an author, the complete sonatas of a composer, a selection of works of an author, and a selection of plays of an author.

A compilation of works by different creators is a collection of individual works by different creators. Examples include a collection of correspondence between two people, an anthology of plays by Canadian authors, and official communications of American and French presidents.

What is the Difference between a Compilation and a Collaboration?

➢   Basically, if you can determine "who created which works," you have a **compilation.**

Examples:

The Bloomsbury anthology of contemporary Jewish American poetry / edited by Deborah Ager and M. E. Silverman
> *(a compilation of many works by different creators with a collective title; each poem is an individual work)*

History of the elementary school contest in England / Francis Adams. Together with The struggle for national education / John Morley
> *(a compilation of two works by different creators with no collective title; in this example both creators are authors)*

Lincoln portrait / Aaron Copland. Gettysburg address / Abraham Lincoln.
> *(a compilation of two works by different creators with no collective title; in this example Copland is a composer and Lincoln is an author)*

2 prospectors : the letters of Sam Shepard and Johnny Dark / edited by Chad Hammett.
(a compilation of works by different creators with a collective title; contains 1) a compilation of correspondence by Shepard and 2) a compilation of correspondence by Dark)

➤ If you have multiple creators, but there is no indication of which creators are responsible for which works, you have a **collaboration**.

Examples:

Managing bird damage to fruit and other horticultural crops / John Tracey, Mary Bomford, Quentin Hart, Glen Saunders, Ron Sinclair.
    (a collaboration with five creators performing the same role)

The birds of Ireland : a field guide / Jim Wilson ; photographs by Mark Carmody.
    (a collaboration with two creators performing different roles)

Clues that a Resource is a Compilation of Works by Different Creators

- The resource has no collective title and each title proper has a different statement of responsibility
    o *Example:* Community band concerts / Sharon Polk. Fall harvest festivals / Terri Swanson.

- The creators did not live during the same time period and therefore could not have collaborated
    o *Example:* Poems by Catullus and Lord Byron.

- The table of contents (or title page verso, colophon, etc.) attributes different chapters/sections to different creators (19.2.1.1.1 may override this and a corporate body is considered the creator. Conference proceedings are a common example of listing works by different people in the table of contents, but since the conference is the creator, it is not treated as a compilation of works by different creators.)

Preferred Title for a Compilation of Works by Different Creators (6.2.2.11)

Choosing and recording the preferred title for a compilation of works by different creators is usually pretty easy. Unless the compilation has been translated or published multiple times, the title proper of the resource will probably be the preferred title.

Examples:

Title proper: On pointe
Preferred title: On pointe
    Contains: Basic pointe work : beginner-low intermediate / Thalia Mara — A look at the USA International Ballet Competition / Janice Barringer

Title proper: The Bloomsbury anthology of contemporary Jewish American poetry
Preferred title: Bloomsbury anthology of contemporary Jewish American poetry

Title proper: Anthology of black humor
Preferred title: Anthologie de l'humour noir
        Resource described is an English translation of Anthologie de l'humour noir

Title proper: Prevention practice and health promotion
Preferred title: Prevention practice
        Prevention practice and health promotion *is the title proper of the second edition. The
        title proper of the first edition is* Prevention practice

For a resource with no collective title, the LC-PCC PS for 6.2.2.11.2 says not to devise a title.
The preferred title for the compilation of works is usually the title proper of the first work.

Authorized Access Point for a Compilation of Works by Different Creators (6.27.1.4)

For a compilation of works by different creators, construct the authorized access point using the
preferred title for the compilation. If there is a conflict between this work and an existing work
in the database, apply 6.27.1.9.

Examples:

Preferred title: On pointe
Authorized access point for the work: On pointe
*There is a work written by Lorie Ann Grover with the same title, but since the authorized access
point for that work is* Grover, Lorie Ann. On pointe*, there is no conflict in the database*

Preferred title: Community band concert
Authorized access point for the work: Community band concert
*There is no conflict in authorized access points between the compilation and the individual work
with this title because the authorized access point for the individual work is* Polk, Sharon.
Community band concert

Preferred title: Prevention practice
Authorized access point for the work: Prevention practice (Thompson)
*Conflicts with a different work with the same preferred title and no creator; the surname of the
editor is used as an "other distinguishing characteristic of the work" in parentheses*

Remember that English translation of the French work *Anthologie de l'humour noir*? You won't
find the answer to how to construct the authorized access point for the English translation in
6.27.1.4 or 6.27.1.9 because the English translation is an **expression** of the work. So after
determining the authorized access point for the work per 6.27.1.4, we apply **6.27.3** to construct
the authorized access point for the English expression: Anthologie de l'humour noir. English.

Compilations in MARC Bibliographic Records

Cataloging compilations becomes more complicated when you try to catalog them using the MARC 21 Format for Bibliographic Data. That is because relationships between different WEMI entities become 'flattened' when inputting data in the bibliographic record. In our current cataloging environment, we actually put relationships that should be contained in work authority records into bibliographic records because we lack the ability to link the manifestation to the work except with 'strings.'

Let's take a look at how some of the previous examples look in a MARC bibliographic record. Only fields related to "compilations" have been provided.

Examples:

245 04 $a The Bloomsbury anthology of contemporary Jewish American poetry / $c edited by
      Deborah Ager and M. E. Silverman
700 1# $a Ager, Deborah, $e editor.
700 1# $a Silverman, M. E., $d 1970- $e editor.
      (no relationships are recorded for the individual works because they are so numerous)

245 00 $a 2 prospectors $b the letters of Sam Shepard and Johnny Dark / $c edited by Chad
      Hammett.
700 1# $a Hammett, Chad, $d 1972- $e editor.
700 12 $i Container of (work): $a Shepard, Sam, $d 1943- $t Correspondence. $k Selections.
700 12 $i Container of (work): $a Dark, Johnny, $d 1940- $t Correspondence. $k Selections.

245 00 $a History of the elementary school contest in England / $c Francis Adams. Together
      with The struggle for national education / John Morley.
700 12 $i Container of (work): $a Adams, Francis, $d -1891. $t History of the elementary school
      contest in England.
700 12 $i Container of (work): $a Morley, John, $d 1838–1923. $t The struggle for national
      education.

Relationships and Compilations

You can use relationship designators to express the relationships between the individual works and the compilation. There are no specific instructions in RDA for relationship designators and compilations so you should just consult the instructions in 25.1.1.3 and use the appropriate relationship designators in Appendix J to relate the individual works to the compilation. Relationships designators can be given in the bibliographic record [1] or the authority record.

Related work is a core element for LC for compilations. Consult LC-PCC PS for 25.1 and 25.1.1.3 for detailed instructions about providing an analytical authorized access point and/or a formal contents note. Although the requirement for an analytical authorized access point is only

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[1] See http://www.loc.gov/staff/lstraining/trgmat/rda-refresh/reldesguide-bib.pdf for general instructions on relationship designators in bibliographic records.

for first or predominant work in the compilation, additional authorized access points for the other works in the compilation are helpful to users.

Examples:

245 00 $a Lincoln portrait / $c Aaron Copland. Gettysburg address / Abraham Lincoln.
700 12 $i Container of (work): $a Copland, Aaron, $d 1900-1990. $t Lincoln portrait.
or
700 12 $a Copland, Aaron, $d 1900-1990. $t Lincoln portrait.
not
700 1# $a Copland, Aaron, $d 1900-1990, $e composer. $t Lincoln portrait.
> *(Appendix I relationship designators cannot be used in a name/title 7XX. Appendix J relationship designators are optional for LC/PCC)*
and
700 12 $i Container of (work): $a Lincoln, Abraham, $d 1809-1865. $t Gettysburg address.
or
700 12 $a Lincoln, Abraham, $d 1809-1865. $t Gettysburg address.
> *(Providing an access point for the second work is optional for LC, but very helpful to users)*

245 00 $a Monet and the Seine : $b impressions of a river / $c Helga Kessler Aurisch and Tanya Paul ; with contributions by Richard R. Brettell and Michael Clarke.
500 ## $a Catalog of an exhibition held at the Philbrook Museum of Art, Tulsa, June 29-September 21, 2014, and the Museum of Fine Arts, Houston, October 26, 2014-February 1, 2015.
505 0# $a Monet and the French landscape tradition / Michael Clarke -- The early days on the Seine : Le Havre, Paris, and Argenteuil / Helga Kessler Aurisch -- Monet at Vétheuil and Lavacourt : crisis and memory / Richard R. Brettell -- A marvel of intense poetry: Monet's Mornings on the Seine / Tanya Paul -- Catalogue of the exhibition / Helga Kessler Aurisch and Tanya Paul.
700 12 $a Monet, Claude, $d 1840-1926. $t Paintings. $k Selections.
and/or
700 12 $a Clarke, Michael, $d 1952- $t Monet and the French landscape tradition.
> *(505 provided since contents are not indicated in the 245 or elsewhere; cataloger's judgment about which work is "predominant" in the compilation)*

When using a relationship designator in a bibliographic record, remember to read the definition in Appendix I or J before using it. The RDA definition may differ from a standard dictionary definition.

It is very tempting to use the relationship designator *compiler* when you have a compilation of works by different creators, and some person is responsible for putting those works together in a resource. However, the relationship designator *compiler* is used for someone who creates a new work by putting together information, such as a bibliography. A person who selects works (e.g., poems or plays) to put in an anthology is an *editor*.