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1. Identification

Cataloguers must take particular care to distinguish between catalogues of the resources of other corporate bodies such as museums or galleries, some of which may be exhibited, and those of works brought together from different collections for the purpose of an ad hoc exhibition. This is important when deciding who is responsible for the work.

1.1. Identification of an art catalogue:

- The presence of a list of works in a publication known to be connected with an exhibition. The list may consist of reproductions of the works in an exhibition, or it may be simply a list of them.
- The collective activity of an exhibition might also be “*published on the occasion of*” or “*in association with*” an exhibition, and obviously does not have to be a full catalogue.
- The connection with the exhibition may be explicit on the title page of the resource, but in the event that it is not the presence of lists of works, dates and venues may indicate a catalogue or other exhibition documentation.
- Lists of sponsors or patrons, or institutions loaning works, may also provide evidence:

IV LIST OF LENDERS

Her Majesty Queen Elizabeth II.	37
Colonel R. A. Alec-Smith, T.D., D.L., J.P.	4
The Visitors of the Ashmolean Museum, Oxford.	43, 46
The Metropolitan Borough of Barnsley	41
J. R. Chichester-Constable Esq.	9, 15b, 16, 20, 21
J. F. Crowder Esq.	27
The Governors of Dulwich College, London.	38, 42
The Viscount Fitzharris.	14a
The Rev. Christopher Hildyard.	30
Major and Mrs. R. Hildyard.	25, 31, 32, 33, 44, 45
Lord Hotham.	34, 35, 36
Leeds City Art Galleries.	23
The Trustees of the National Portrait Gallery, London.	2, 8, 15a, 19, 22, 24, 29, 47, 48, 61, 63, 70, 77
Private Collections.	17, 39
The Victoria and Albert Museum, London.	14b, 51, 52, 54, 57, 59, 60, 65, 68, 71, 76
Marcus Wickham-Boynton, Esq.	10, 11, 12, 13, 40
York City Art Gallery.	26, 28

1.2. Preferred source of information

(Instruction 2.2.2.2)

For resources with pages, leaves etc., start with information you find on a title page, or if the resource lacks a title page, the first of the sources listed at RDA 2.2.2.2 that bears a title. RDA gives a good deal of flexibility in choosing sources of information, which is of particular value when cataloguing art catalogues, because the information is frequently distributed over multiple sources.

2. Exhibition as corporate body?

(Instruction 11.0, 19.2.1.1.1 and LC-PCC PS, Glossary)

RDA defines a corporate body as:

“An organization or group of persons and/or organizations that is identified by a particular name and that acts, or may act, as a unit”,

and further states at RDA 11.0

“Ad hoc events (such as athletic contests, exhibitions, expeditions, fairs, and festivals) and vessels (e.g., ships and spacecraft) are considered to be corporate bodies.”

BL policy is in accordance with the LC-PCC PS at 19.2.1.1.1:

“Consider art exhibitions to be corporate bodies in their own right only if they recur under the same name (e.g., Biennale di Venezia, Documenta). For the remaining cases (the majority) in which the art exhibition itself is not a corporate body, consider other corporate bodies (e.g., museums or other bodies related to the event) as possible creators under these guidelines.”

2.1. Exhibition as creator?

(Instruction 19.2.1.1.1 and LC-PCC PS)

If an exhibition does fall under the definition of a corporate body, it may be considered to be the creator of the work:

“Corporate bodies are considered to be creators when they are responsible for originating, issuing, or causing to be issued, works that fall into one or more of the listed categories.” (Instruction 19.2.1.1.1.)

This includes works that report the collective activity of:

“an event (e.g., an exhibition, fair, festival, hearing) falling within the definition of a corporate body (see 18.1.2), provided that the conference,

expedition, or event is named in the resource being described."
(19.2.1.1.1 d) iii).

Thus, an exhibition can be considered to be a creator if each of the following applies:

- the exhibition satisfies the RDA definition of a corporate body, and recurs in accordance with the LC-PCC PS for 19.2.1.1.1.
- the work reports the collective activity of that exhibition
- the exhibition is named in the resource being described
- the exhibition is responsible for the resource by "*originating, issuing, or causing [it] to be issued*" (for example if the fact of the recurring exhibition taking place caused the resource to be issued)

2.2. Preferred name for an exhibition

(Instructions 8.1.3, 11.2.2, 11.2.2.5, 11.2.2.11, 11.3.2.3, 11.4.2.3, 11.6.1.3, 11.7.1.4)

The preferred name for the corporate body (exhibition) is the name or form of name chosen as the basis for the authorised access point representing that body (Instruction 11.2.2)

Record the name of a corporate body as it appears in resources associated with the body. If the name does not appear in resources associated with the body, or in case of doubt, record it in the form most commonly found in reference sources.

In choosing a "preferred name", prefer "**formally presented**" names. The RDA Glossary defines "formally presented" as "*appearing in isolation, as opposed to appearing embedded in text, and in a prominent location.*"

If there are variant names for the exhibition in the resource, choose the name as it appears on the preferred sources of information following 11.2.2.5 (for example, the resources' title page).

2.3. Form of name

Omit the initial article from an exhibition name.

Add the term "(Exhibition)" to the name if necessary for clarification (Instruction 11.7.1.4):

111 2# \$aBeauty of the moment **(Exhibition)**

Omit an indication of the **number** and **date** of the exhibition from the \$a subfield. The omission includes both dates given in full and in a short form (11.2.2.11):

111 2# \$aExpo (Exhibition)\$d**(1967)**

Not

111 2# \$aExpo 67

Record the number of an exhibition following the instruction for recording the number of a conference, etc. (Instruction 11.6.1.3). Record the date of an exhibition following the instruction for recording the date of a conference, etc. (Instruction 11.4.2.3):

111 2# \$aBiennale di Venezia**\$n(40th :\$d1980 :\$cVenice, Italy)**

Record the location of an exhibition following the instruction for recording the location of a conference, etc. (Instruction 11.3.2.3). Note also the exception at this instruction which states:

"Record the name of an associated institution (see 11.5) instead of the local place name if the name of the associated institution provides better identification, or the local place name is not known, or the local place name cannot be readily determined."

Prefer the name of an institution over local place name except in cases where the name of the institution is a very "weak" one:

111 2# \$aCanadian Biennial (Art exhibition : 2010-)\$n(2nd :\$d2012-2013 :\$c**National Gallery of Canada**)

710 2# \$aNational Gallery of Canada.

In this instance, although the exhibition was held in Ottawa, the name is sufficiently strong for a qualifier to be unnecessary.

3. Is there another corporate body named in the resource that may be considered to be the creator?

The LC-PCC-PS to 19.2.1.1.1 states:

*“Apply RDA 19.2.1.1.1 to an art catalog if it meets both of the following conditions (**whether the result of an exhibition or not**):*

1. A corporate body is responsible for originating, issuing, or causing the work to be issued.

2. All the works listed are held by the corporate body from which the catalog emanates.” (If necessary, the cataloguer should check this by looking through the resource.)

If all the resources being exhibited belong to one single institution or gallery and the institution or gallery is responsible for originating, issuing, or causing the catalogue to be issued, that institution can be considered to be the creator (generally, the exhibition will deal with only part of its holdings - galleries would rarely exhibit their entire holdings in an exhibition). This instruction also applies to catalogues of permanent collections. The institution or gallery would take precedence over any other creators, including persons (Instruction 6.27.1.3).

An example of the resources of an institution emanating from the Gallery, where the Gallery takes precedence over the personal author:

110 2#	\$aTate Britain (Gallery)
245 14	\$aThe Pre-Raphaelite dream : \$bdrawings and paintings from the Tate Collection /\$cRobert Upstone.
264 #1	\$aLondon : \$bTate Gallery,\$c2003.
610 20	\$aTate Britain (Gallery)\$vExhibitions.
650 0#	\$aArt, Modern\$y19th century\$zGreat Britain\$vExhibitions.
650 0#	\$aPre-Raphaelitism\$vExhibitions.
700 1#	\$aUpstone, Robert,\$eauthor.

Note that in the event of the exhibition itself being named, **the name of the exhibition takes precedence over the institution** - see above section on named exhibitions.

4. One, or more, persons, families or corporate bodies, with responsibility for creating the work?

If Sections 2 and 3 do not apply, follow the instructions in Chapter 19 to determine if there are any persons, families, or corporate bodies who may be considered to be the creator(s) of the work.

“Take information on persons, families, and corporate bodies associated with a work from statements appearing on the preferred sources of information (see 2.2.2) in resources embodying the work.

If those statements are ambiguous or insufficient, use the following sources of information, in order of preference:

- a) other statements appearing prominently in the resources*
- b) information appearing only in the content of the resources (e.g., the text of a book, the sound content of an audio recording)*
- c) other sources.” (Instruction 19.1.1.)*

Many art catalogues are presented as commentary plus reproductions of an artist’s or several artists’ work. Choice of creator will depend on the balance of responsibility for the content of the resource.

If an author of text is presented as responsible, enter under the authorised access point for that author:

100 1#	\$aBarron, Stephanie,\$d1950-\$eauthor.
245 10	\$aKen Price sculpture : \$ba retrospective / \$cStephanie Barron ; with Lauren Bergman.
264 #1	\$aLos Angeles : \$bLos Angeles County Museum of Art, \$c2012.
700 1#	\$aBergman, Lauren,\$eauthor.
700 1#	\$aPrice, Kenneth,\$d1935-2012,\$esculptor.

4.1. Artists as creators

In some cases, e.g. if the book consists mainly of reproductions by a single artist, the artist may be regarded as principally responsible for creating the work and an authorised access point can be constructed following Instruction 6.27.1.2. Reproductions of paintings can be considered different manifestations of the original:

110 2#	\$aJake and Dinos Chapman,\$eartist.
245 10	\$aJake & Dinos Chapman :\$bthe rape of creativity /\$ctexts by Neal Brown and Suzanne Cotter ; editor, Suzanne Cotter
246 3#	\$aJake and Dinos Chapman
700 1#	\$aCotter, Suzanne,\$eauthor,\$eeditor.
700 1#	\$a Brown, Neal,\$d 1955- \$eauthor.

5. Is the work a collaboration or compilation?

Consult the BL Compilations policy document and Instructions 6.2.2.10, 6.27.1.3 and 6.27.1.4 for help to decide whether the work is a collaboration or a compilation.

5.1. Collaborations

(Instruction 6.27.1.3)

If two or more persons, families, or corporate bodies are collaboratively responsible for creating the work (Instruction 19.2.1.1) construct the authorised access point as instructed at 6.27.1.3, using the authorised access point for the person, family or corporate body with principal responsibility for the work and the preferred title for the work. Others will receive additional access points in MARC 7XX fields:

100 1#	\$aBlack, Peter,1960-\$e author.
245 10	\$aPicturing Venus in the Renaissance print /\$cPeter Black and Genevieve Warwick.
264 1#	\$aGlasgow :\$bThe Hunterian, University of Glasgow,\$c2014.
700 1#	\$aWarwick, Genevieve,\$eauthor.
710 2#	\$aHunterian Museum (University of Glasgow),\$epublisher, \$ehost institution.

If more than one person, family, or corporate body is represented as having principal responsibility for the work, or if principal responsibility is not indicated, enter using the authorised access point for the first-named person, family or corporate body.

5.2. Compilations

(Instruction 6.27.1.4)

If the work is a compilation, construct the authorised access point according to Instruction 6.27.1.4, using the preferred title for the work:

245 04	\$aThe journey to Tunisia, 1914 : \$bPaul Klee, August Macke, Louis Moilliet /\$cedited by the Zentrum Paul Klee, Bern ; texts by Michael Baumgartner [and six others].
700 1#	\$aBaumgartner, Michael,\$d1952-\$ewriter of added text.
710 2#	\$aZentrum Paul Klee,\$eeditor,\$ehost institution.

Many art and exhibition catalogues can be considered to be compilations, consisting as they do of chapters by various different people (sometimes reprinted from other sources) alongside reproductions of an artist's or artists' work.

5.3. Preferred title for the work

A preferred title is the title by which a work is known. It may be the same as the title proper of a manifestation, but it is important to remember that the preferred title identifies the work and not the manifestation. (See the BL preferred titles policy for more information.) In practice this means that the preferred title may be a conventional collective title representing the works of the artist reproduced within the catalogue.

5.4. Conventional collective titles

For art works in a single form, if none of the terms listed at RDA 6.2.2.10.2 is appropriate, record an appropriate form term from LCSH, if possible, otherwise from the [Getty Art & Architecture Thesaurus](#).

Prefer general terms for classes of material, e.g. Paintings, Photographs, Sculptures, Drawings, rather than specific terms denoting a particular medium or genre, for example Watercolours or Landscapes:

100 1#	\$aTerpening, Bill,\$d1949-
240 10	\$aPaintings.\$kSelections

Following the general principle applied to all resources, cataloguers should try to restrict the number of variants terms used as collective titles. The British Library does not add dates to conventional collective titles, although cataloguers may see these on derived records.

6. Transcribing the title proper of the manifestation

Transcribe the title proper from the preferred source following the instructions at 2.3.2 and the BL Monograph workflow.

6.1. Noun phrases incorporating artist's names

It may be difficult to ascertain whether a name is to be considered part of the title, other title information, or statement of responsibility.

In many cases this is a question of judgement and there will be no definitive answer. Apply the guidance in the following RDA instructions, but if it remains ambiguous, use your judgement. In such cases, it is more important to record the data accurately than to spend time considering in which subfield it should be recorded.

6.1.1. Title Proper

(Instruction 2.3.1.5)

“if a title consists solely of the name of a person, family, or corporate body, record the name as the title.”

“If a title includes a name that would normally be treated as part of a statement of responsibility or as the name of a publisher, distributor, etc., and the name is an integral part of the title (e.g., connected by a case ending), record it as part of the title.”:

100 1#	\$aOttinger, Ulrike, \$d1942-\$eartist.
245 10	\$aUlrike Ottinger /\$cherausgegeben von Ingvil Goetz, Karsten Löckemann, Susanne Touw ; Texte von Ingvild Goetz, Kristina Jaspers, Karsten Löckemann, Susanne Touw ; Anhang von Leo Lencsés ; Übersetzungen, Ishbel Flett = edited by Ingvil Goetz, Karsten Löckemann, Susanne Touw ; texts by Ingvild Goetz, Kristina Jaspers, Karsten Löckemann, Susanne Touw ; appendix by Leo Lencsés ; translations, Ishbel Flett.

In this case the artist is responsible for the majority of the creative content and played a role in assembling the book, but is only named in the title.

6.1.2. Other title information

(Instruction 2.3.4.1)

“Other title Information is information that appears in conjunction with, and is subordinate to, the title proper of a resource. Other title information may include any phrase appearing with a title proper that is indicative of the character, contents, etc., of the resource or the motives for, or occasion of, its production, publication, etc.” :

100 1#	\$aDavies, Richard,\$d1944-\$e author.
245 10	\$a5 contemporary printmakers :\$b Stanley William Hayter, Michael Rothenstein, Agathe Sorel, Mervyn Romans, David Ferry : an exhibition initiated at the Herbert Read Gallery, Canterbury College of Art, January 1986 /\$ccatalogue by Richard Davies.
246 3#	\$aFive contemporary print makers
710 2#	\$aHerbert Read Gallery,\$ehost institution.

Each artist could be assigned an additional access point with conventional collective title if it is felt that sufficient numbers of their works are represented in the catalogue for them to be considered partially responsible for creating it. However, the rules of three and four in LCSH mean that they cannot be assigned individual 600 entries. Instead, a class of persons heading should be assigned, and the form subdivision “Exhibitions” applied to this:

245 10	\$a10 years of the Photography prize : \$b1997 Richard Billingham, 1998 Andreas Gursky, 1999 Rineke Dijkstra, 2000 Anna Gaskell, 2001 Boris Mikhailov, 2002 Shirana Shahbazi, 2003 Juergen Teller, 2004 Joel Sternfeld, 2005 Luc Delahaye /\$cforeword by Brett Rogers ; essay by John Slyce ; edited by Stefanie Braun.
246 3#	\$aTen years of the Photography prize
505 0#	\$aForeword by Brett Rogers -- The Photography Prize 1997 2006 : A First Decade Account By John Slyce -- The Prize Winners: Richard Billingham -- Andreas Gursky -- Rineke Dijkstra -- Anna Gaskell -- Boris Mikhailov -- Shirana Shahbazi -- Juergen Teller -- Joel Sternfeld -- Luc Delahaye.
650 0#	\$aPhotographers\$vExhibitions.
650 0#	\$aPhotography, Artistic\$xAwards\$zEngland\$zLondon \$vExhibitions.
700 12	\$aBillingham, Richard,\$d1970-\$tPhotographs.\$kSelections.
700 12	\$aGursky, Andreas,\$d1955-\$tPhotographs.\$kSelections.
700 12	\$aDijkstra, Rineke,\$d1959-\$tPhotographs.\$kSelections.
700 12	\$aGaskell, Anna.\$tPhotographs.\$kSelections.
700 12	\$aMikhailov, Boris,\$d1938-\$tPhotographs.\$kSelections.
700 12	\$aShahbazi, Shirana,\$d1974-\$tPhotographs.\$kSelections.
700 12	\$aTeller, Juergen,\$d1964-\$tPhotographs.\$kSelections.
700 12	\$aSternfeld, Joel.\$tPhotographs.\$kSelections.

700 12	\$aDelahaye, Luc.\$tPhotographs.\$kSelections.
700 12	\$aSlyce, John.\$tPhotography Prize 1997-2006.
700 1#	\$aBraun, Stefanie,\$c(Art curator),\$eeditor.
710 2#	\$aPhotographers' Gallery,\$epublisher,\$ehost institution.

In the above example the work is treated as a compilation consisting of an introductory essay and reproductions of selected photographs from each winner of *The photography prize*.

6.1.3. Optional Omission

(Instruction 2.3.1.4)

If there are several authors who would be listed in the title proper or other title information you may:

“Abridge a long title only if it can be abridged without loss of essential information. Use a mark of omission (...) to indicate such an omission. Never omit any of the first five words.”

7. Authorised Access Points for Contributors and Other Persons, Families and Corporate Bodies with responsibility for the work

Assign authorised access points for other persons, families or corporate bodies associated with the work if they are considered to be important. Indicate the relationship by assigning an appropriate relationship designator from Appendix I

245 10	\$aCheveux chéris : \$bFrvolités et trophées / \$cSous la direction d'Yves Le Fur.
500 ##	\$aExhibition organized by the Musée du quai Branly from September 18, 2012-July 14, 2013.
650 #0	\$aHair\$xHistory\$vExhibitions.
650 #0	\$aHair\$xSocial aspects\$vExhibitions.
650 #0	\$aHair in art\$vExhibitions.
650 #0	\$aHair\$xReligious aspects\$vExhibitions.
650 #0	\$aHairstyles\$xSocial aspects\$vExhibitions.
650 #0	\$aHairdressing\$xSocial aspects\$v Exhibitions.
700 1#	\$aLe Fur, Yves,\$eeditor
710 2#	\$aMusée du quai Branly,\$eorganizer.

The Musée du quai Branly is an art museum with an emphasis on folk and anthropological art.

245 00	\$aEverything was moving : \$bphotography from the 60s and 70s /\$cedited by Kate Bush.
500 ##	\$aPublished on the occasion of the exhibition of the same name 13th September 2012-13th January, 2013, Barbican Art Gallery.
650 #0	\$aPhotography\$xHistory\$y20th century\$vExhibitions.
700 1#	\$aBush, Kate,\$d1962-\$eeditor.
710 2#	\$aBarbican Art Gallery,\$ehost institution.

The Barbican Art Gallery is a corporate body with responsibility for organizing and accommodating the exhibition.

8. Recording Contributors

Cataloguers should establish relationships to contributors by creating authorised access points for persons, families or corporate bodies associated with the expression. Assign an appropriate relationships designator from I.3.1, e.g. editor, translator, etc.

8.1.1. Writers of supplementary textual content

If a comprehensive description is being created, consider writers of supplementary textual content to be contributors. Supplementary text may take the form of an introduction or preface, or it might take the form of commentary on the primary content. Cataloguers have the option to add a number of appropriate relationship designators from Appendix I.3.1:

100 1#	\$aMcCullin, Don,\$d 1935-\$e artist.
245 00	\$aDon McCullin : \$b a retrospective /\$ccurated by Ann Thomas ; catalogue essay by Katherine Stauble.
700 1#	\$aThomas, Ann.
700 1#	\$aStauble, Katherine,\$ewriter of supplementary textual content.

If an analytic description is being created, consider the writer to be the creator of the supplementary work.

8.2. Curator

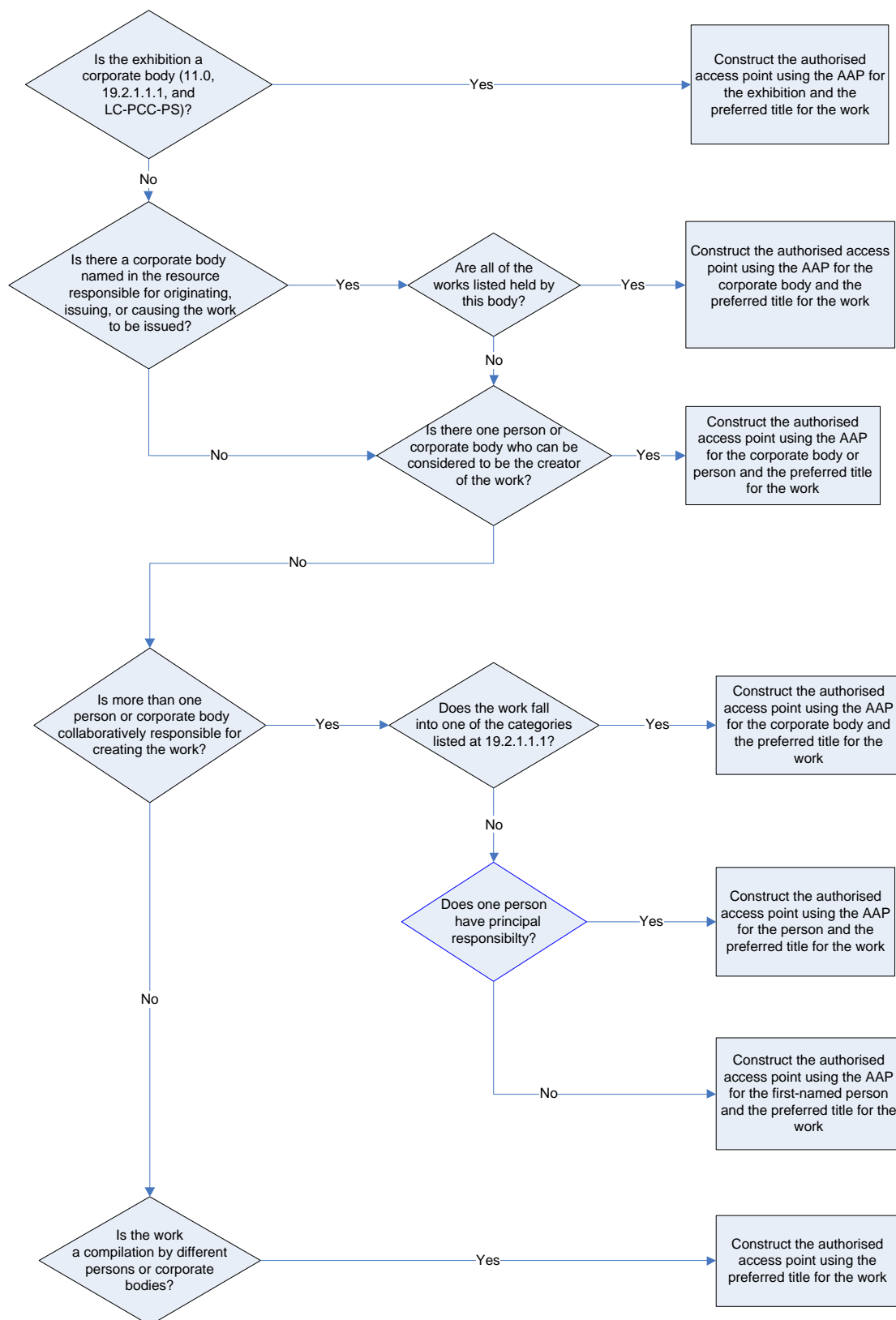
For a curator responsible for arranging an exhibition, etc. prefer the term organiser (see above). The scope of the term curator is currently restricted to the item and will not usually be appropriate in the context of exhibition catalogues.

9. Authorised Access Points for Related Works

If a revised or updated catalogue can no longer be regarded as the same work as the original, then the exhibition may no longer be considered its creator and a new description is required. Record the relationship by assigning an authorised access point for the original work in an added entry field.

It is not currently British Library policy to use \$i to designate the type of relationship in MARC added entry fields (700, 710, 711, 730), but this is currently under review.

10. Flowchart of decisions



11. Glossary of non-English terms

Wording to look out for in identifying publications relating to exhibitions in languages other than English:

French	Publié à l'occasion de l'exposition [présentée] à la Galerie .../ au Musée ... Catalogue d'une exposition présentée ...
German	Erscheint gleichzeitig als Katalog der Ausstellung ... Dieses Buch erschien anlässlich der Ausstellung ... Katalog zur Ausstellung ...
Italian	Publicato in occasione della mostra ... Catalogo di una mostra tenuta ...

Words for exhibition/exhibited:

Catalan	exposició; exhibició
Danish	udstilling; fremvisning
Dutch	vertoning; tentoonstelling
Finnish	näyttely
German	Ausstellung
Hungarian	kiállítás
Italian	mostra; esposizione
Lithuanian	paroda
Norwegian	utstilling; fremvise
Polish	okazanie; wystawa
Portuguese	exposição
Romanian	expoziție; expunere
Russian	vystavka
Serbo-Croat	izložba; pokazivanje
Spanish	exposición
Swedish	utställning; utställningsföremål
Welsh	arddangosfa

and catalogue:

Catalan	catàleg
Danish	katalog; fortegnelse
Dutch	catalogus
French	catalogue d'exposition
German	Katalog
Hungarian	jegyzeke
Italian	catalogo; catalogo d'esposizione; catalogo di mostra
Norwegian	catalog
Polish	katalog; katalog wystawy
Portuguese	catálogo
Russian	katalog
Spanish	catálogo

Swedish katalog; förteckning; utställingskatalog
Welsh catalog

Language guide by ARLIS