The IASA Cataloguing Rules - Contents

- Information about IASA
- Members of The IASA Cataloguing Rules Editorial Group
- Acknowledgements
- Introduction

Rules:
- 0. Preliminary notes
- 1. Title and statements of responsibility area
- 2. Edition, issue, etc. area
- 3. Publication, production, distribution, broadcast, etc., and date(s) of creation area
- 4. Copyright area
- 5. Physical description area
- 6. Series area
- 7. Notes area
- 8. Numbers and terms of availability area
- 9. Analytic and multilevel description
- 10. Item/copy information

- Appendix A. Fonds and collection level cataloguing
- Appendix B. Examples
- Appendix C. Terms for describing the physical condition of sound recordings
- Appendix D. Glossary
- Appendix E. Bibliography

IASA Home Page

Mae'r tudalennau yma yng ngofal Swyddog y We
These pages are maintained by the Web Officer
© LLGC/NLW 1999.
The International Association of Sound and Audiovisual Archives (IASA) is an international non-governmental association, maintains operational relations with UNESCO, and was founded in 1969.

**Purpose**

The association supports the professional exchange of information and fosters international cooperation between audiovisual archives in all fields, especially in the areas of:

- acquisition and exchange
- documentation
- access and exploitation
- copyright
- conservation and preservation

**IASA membership**

About 380 members from almost 50 countries represent a broad palette of audiovisual archives which are distinguished by their focus on particular subjects and areas, e.g. archives of all sorts of musical recordings, historic, literary, folkloric and ethnographical sound documents, theatre productions and oral history interviews, bioacoustic, environmental and medical sounds, linguistic and dialect recordings as well as those for forensic purposes.

**Information and communication**

The *IASA Journal* is published twice a year containing special contributions, reports and reviews. News of interest to the Association is published in the *Information Bulletin* which appears quarterly. Members receive both publications free of charge. Back issues are available in limited numbers.

IASA maintains a website which includes links to many related sites as well as current information. Here you will also find *The IASA Cataloguing Rules* as an electronic publication: [http://www.llgc.org.uk/iasa/](http://www.llgc.org.uk/iasa/)

**IASA activities**

A yearly conference gives members the opportunity to meet and exchange news and information by open presentations, workshops, round tables, exhibits and demonstrations. The venue changes from year to year and is not restricted to a particular country or continent.
Further information is available from
Secretary-General, IASA
Eva Fønss-Jørgensen
State and University Library
Universitetsparken
DK - 8000 Aarhus C
Denmark
Fax: +45 8946 2220
Email: efj@statsbiblioteket.dk

Mae'r tudalennau yma yng ngofal Swyddog y We
These pages are maintained by the Web Officer
© LLGC/NLW 1999.
<table>
<thead>
<tr>
<th>Name</th>
<th>Organisation</th>
<th>Email Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mary Miliano</td>
<td>ScreenSound Australia, Canberra</td>
<td><a href="mailto:mary_miliano@screensound.gov.au">mary_miliano@screensound.gov.au</a></td>
</tr>
<tr>
<td>Olle Johansson</td>
<td>Arkivet för ljud och bild, Stockholm</td>
<td><a href="mailto:olle.johansson@alb.se">olle.johansson@alb.se</a></td>
</tr>
<tr>
<td>Danièle Branger</td>
<td>Bibliothèque nationale de France, Paris</td>
<td>daniè<a href="mailto:le.branger@bnf.fr">le.branger@bnf.fr</a></td>
</tr>
<tr>
<td>Chris Clark</td>
<td>The British Library National Sound Archive, London</td>
<td><a href="mailto:chris.clark@bl.uk">chris.clark@bl.uk</a></td>
</tr>
<tr>
<td>Maria Pilar Gallego</td>
<td>Biblioteca Nacional, Madrid</td>
<td>+34 91 577 5634 (fax)</td>
</tr>
<tr>
<td>Frank Rainer Huck</td>
<td>Saarländischer Rundfunk, Saarbrücken</td>
<td><a href="mailto:f.huck@sr-online.de">f.huck@sr-online.de</a></td>
</tr>
<tr>
<td>Elsebeth Kirring</td>
<td>Statsbiblioteket, Aarhus</td>
<td><a href="mailto:ek@statsbiblioteket.dk">ek@statsbiblioteket.dk</a></td>
</tr>
</tbody>
</table>

- Contents Page
- IASA Home Page

Mae'r tudalennau yma yng ngofal Swyddog y We
These pages are maintained by the Web Officer
© LLGC/NLW 1999.
Acknowledgements

These rules present the combined effort of the Editorial Group. Individuals and smaller teams within the group were engaged with drafts of specific chapters, and contributed discussion and undertook proofreading of the whole work through every stage of its progress. We thank in particular Olle Johansson for his excellent work in preparing and formatting the original draft through various revisions to the final text.

We thank the IASA Board, which commissioned this work, and especially Sven Allerstrand (President), Albrecht Häfner (Secretary-General), Gerald Gibson and James McCarthy (Past Presidents), and the institutions represented by Editorial Group members, for their continuous support and encouragement throughout the development of The IASA Cataloguing Rules.

We thank Sten Hedberg (Uppsala University Library) for kind assistance with questions concerning cataloguing of electronic resources; Malcolm Tibber and Angela Marriot (Music Alliance, London) and Elisabeth Iles (IFPI Secretariat, London) for their contributions on mechanical copyright and on international standard numbering systems to identify works, sound recordings and audiovisual recordings; Ron Brent and Penelope Cottier (ScreenSound Australia) for their legal perspective on copyright; Grace Koch (Australian Institute of Aboriginal and Torres Strait Islander Studies) for advice on rights of traditional owners and the illustrative example; Nancy Seeger (Library of Congress) for assistance in obtaining copyright registration examples; Beth Robertson (Mortlock Library of South Australian) for her most kind encouragement on the 1997 Draft for Comment and recommendations to expand terms relating to oral history; Dr David Rentz (Commonwealth Scientific and Industrial Research Organisation, Canberra) for guidance on constructed titles for wildlife recordings; Prof. Margarete Payer (Hochschule für Bibliotheks- und Informationswesen, Stuttgart) and Eeva Murtomaa (Helsinki University Library) in particular for their special focus on terms and definitions from the work of the IFLA Study Group on the Functional Requirements for Bibliographic Records; Dr Issam El-Mallah (Oman Centre for Traditional Music) for his comment and assistance on the full example which uses Arabic script; Dr Florence Gétreau (Musée National des Arts et Traditions Populaires, Paris) for consultation on the ethnographic collection multilevel entry and corresponding analytic entry examples; Ian Gilmour (ScreenSound Australia) for his gracious and generous assistance over many months with physical description and related technological questions; Cathy Bromley, Matthew Davies, Joe Kelly (ScreenSound Australia), George Boston (UK) and Martin Elste (Staatliches Institut für Musikforschung, Berlin) for detailed and useful comments on physical description, and Martin Elste, again, for additional comments relating to discography; Dr. Rainer Lotz (Vice-Chair, IASA Discography Committee) especially for his contribution on matrix numbers and Ross Laird (ScreenSound Australia) for the use of his text on Sound record catalogue numbers in the Introduction.
We thank Anne Cooper and staff of Audio Services (ScreenSound Australia) for the original draft of
Terms for Describing the Physical Condition of Sound Recordings (App. C)Dr Dietrich Schüller and
Franz Lechleitner (Phonogrammarchiv der Österreichischen Akademie der Wissenschaften,
Vienna), and Dr George Brock-Nannestad (Denmark) for their further comment and contributions to
it, and lan Gilmour for assistance with its final editing, Gerald Gibson (Library of Congress) for
introducing to us the draft Glossary of Terms Related to the Archiving of Audiovisual Materials, and
Dr. Trudy Huskamp-Peterson (Archives of the UN High Commissioner for Refugees), in particular
for highlighting the ISAD(G) to us, and for the idea of including guidance on describing items in
terms of condition and conservation.

We thank Lasse Vihonen (Yleisradio, Helsinki), Harriet Harrison (Library of Congress, Washington
D.C.), Dr Helga Thiel (Phonogrammarchiv der Österreichischen Akademie der Wissenschaften,
Vienna), Dr Armgard Schiffer (Steiermärkisches Landesmuseum Joanneum, Graz) and Dr Rainer
Hubert (Österreichische Phonothek, Vienna), for their earlier participation, the many colleagues in
our institutions for their contributions, and all respondents to the 1997 Draft for Comment.

We thank Sara Weale and Iestyn Hughes (National Library of Wales) for their work and support in
mounting the electronic version of the 1997 Draft for Comment and final publication on the IASA
Web site, and Kathrine Whatley at the British Library Corporate Design Office for her design of the
cover and title page.

This work is intended to harmonise with the Anglo-American Cataloguing Rules, Second Edition
and the International Standard Bibliographic Description for Non-Book Materials: ISBD (NBM) and
much of the text in this work is based on these publications. Additional publications have also been
drawn on to assist the preparation of The IASA Cataloguing Rules. Reference codes used are
included here. We thank the copyright owners of the following for their kind permission to use their
work:

The Anglo-American Cataloguing Rules, Second Edition, is the copyright of American Library
Association, Canadian Library Association and The Library Association. Extracts in this work are
reproduced with the permission of the United Kingdom publisher, Library Association Publishing,
London, on behalf of the copyright holders. AACR2

Extracts and adaptions from International Standard Bibliographic Description for Non-Book
Description for Electronic Resources and from the Functional Requirements for Bibliographic
Records: Draft Report for World-Wide Review are used with permission of the International
Federation of Library Association and Institutions, Universal Bibliographic Control and International
MARC Programme. ISBD (NBM); ISBD (ER); IFLA. FRBR May 1996 (Draft report)

Extracts and adaptions from the FIAF Cataloguing Rules for Film Archives and from the ISBD (ER):
International Standard Bibliographic Description for Electronic Resources are used with the
permission of K.G. Saur Verlag GmbH & Co. FIAF; ISBD (ER)

Extracts and adaptions from Association for Recorded Sound Collections, Associated Audio
Archives, Rules for Archival Cataloging of Sound Recordings are used with permission of the
Association for Recorded Sound Collections. ARSC

Extracts and adaptions from the Bureau of Canadian Archivists, Planning Committee on Descriptive
Standards. Rules for Archival Description, Ottawa, 1996 are used with permission of the Bureau of
Canadian Archivists and the Canadian Council of Archives. **RAD**

The adapted text (1.F.1.3) and use of examples 9 and 10 (1.1.B.1) from *Guidelines for Bibliographic Description of Interactive Multimedia* are used with permission of the American Library Association. **Guidelines for Interactive Multimedia**

Extracts from *MAVIS Data Entry Guidelines* (unpublished) are used with the permission of ScreenSound Australia (formerly National Film and Sound Archive, Canberra). **NFSA MAVIS Data Entry Guidelines**

Many of the terms in the Glossary are extracted or modified from the *Glossary of Terms Related to the Archiving of Audiovisual Materials* prepared by a Working Group from the Round Table of Audiovisual Records (not yet published), with the permission of UNESCO. **RTAV Draft Glossary, 19 July 1994**

Examples 23 (7.B.14.1), 6 (7.B.17), 18 (7.B.18), and 5 (7.B.29), and the adapted text (7.B.33) from Matters, Marion (comp.), *Oral History Cataloging Manual* are used with the permission of Society of American Archivists. **OHCM**

Examples 2 (3.B.2.1), 2 (3.G.4), 10 (7.B.12) are developed from label illustrations in the *Australian Record and Music Review* issue nos 6 (July 1990), 8 (Jan 1991), and 10 (July 1991) with the permission of the editor and publisher, Mike Sutcliffe.

Information in example 4 (7.B.22) from UCLA's ORION Information System. Copyright 1990, The Regents of the University of California is used with permission of The Regents of the University of California.

Mary Miliano
Convenor, *The IASA Cataloguing Rules* Editorial Group

- Contents Page
- IASA Home Page

Mae'r tudalennau yma yng ngofal Swyddog y We
These pages are maintained by the Web Officer
© LLGC/NLW 1999.
Sound recordings

"Sound recordings are the embodiment of all kinds of sounds in some enduring material form, thus permitting them to be repeatedly perceived, reproduced, broadcast or otherwise communicated."

WIPO Glossary, p. 240.

With regard to recordings of music and published literature, many different performers may record the same work e.g. Georgia on My Mind, Beethoven's Fifth Symphony, or Shakespeare's Tempest. Also the same performer(s) may record the same work more than once. In each case, although the original work is the same, its realisation in sound will always be different every time that it is recorded. Hence each new recording is different.¹

Sound recording history

During the early period of sound recording, first with cylinders (Edison, 1877) and a little later with early discs (Berliner, 1887) and discs of the coarse groove era a performance or event was recorded as a one-off take during a recording session, and without the possibility to improve or edit
To improve on a take an entire repeat performance was necessary. Each separate recording was, therefore, a separate sound recorded event. With the introduction of discs, matrix numbers were usually allocated by the recording company and often etched or stamped into the wax. The wax is the name given to the area between the grooves and the label on disc formats. Matrix numbers were used to identify master recordings. They were often added to the stamper during the production process, and are usually visible on the final pressing which was generally mass-produced for publication and sale to the public.

On occasions when another take was considered necessary to improve on the performance, a new matrix number would be allocated to the next disc, or a new take number added to the existing matrix number. Take numbers were applied incrementally and appear after the matrix number, sometimes preceded with a hyphen. As with matrix numbers, take numbers may be numeric or alphabetic.

Each recording company applied its own matrix and take number system, and without a good knowledge of the company in question, it is sometimes difficult to identify a matrix and take number. The following made up examples, however, illustrate some of the types of systems used by record companies to apply take numbers:

<table>
<thead>
<tr>
<th>First take</th>
<th>Second take</th>
<th>Third take</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1234-1</td>
<td>A1234-2</td>
<td>A1234-3</td>
</tr>
<tr>
<td>A1234A</td>
<td>A1234B</td>
<td>A1234C</td>
</tr>
<tr>
<td>1234</td>
<td>1234-A</td>
<td>1234-B</td>
</tr>
<tr>
<td>1234</td>
<td>1235</td>
<td>1236</td>
</tr>
<tr>
<td>1234</td>
<td>1234-x</td>
<td>1234-xx</td>
</tr>
</tbody>
</table>

Occasionally special symbols such as an x in a circle, triangle, or square have been used to indicate takes. (Note that with some record companies though, these types of geometric symbols, or other characters in circles located after or near the matrix number, were used to indicate the type of electrical system used for making the recording rather than the take.)

The best performance was then selected for publication and the corresponding matrix number (and possibly take number) would usually appear on the final product. With record companies selling and buying businesses, the record label and catalogue number on the different publications could change for the same recording over time. The matrix and take numbers (almost without exception) would, however, remain constant for that particular sound recording.

For discs produced during the coarse groove era then, the matrix and take numbers usually uniquely identify the particular recorded performance or event.

The opportunity to edit the audio content of a sound recording came as early as 1898 with wire recordings. However, the techniques, associated with editing wire were developed more extensively with the introduction of tape in 1934 (which became commercially available from 1937). Audio tape
presented the possibility of editing by splicing for the first time. Today, there are many editing techniques: multitracking, patching, mixing and remixing the tracks (with the possibility of also including additional new tracks made in a later recording session).

Digital technology also allows sampling and a kind of 'virtual reality' by superimposing various recordings to create a new work through the ear and hand of the sound engineer.

The sound which is eventually fixed is what is then recognised as the recording. Another remixed or digitally remastered version, or an edited extract, used for instance as an audio clip in an interactive multimedia product, or as an example during a lecture, radio programme, interview, etc., is effectively a new recording for the purposes of identifying it usefully within an audiovisual collection.

Consequently, the usefulness of the matrix number to positively identify a particular sound recording has waned for post coarse groove era audio formats. Its usefulness to identify the side of an unlabelled disc through the production process has, however, continued through the microgroove era at least.

In the 1980s the International Standard Recording Code (ISRC) was developed by the International Federation of Phonographic Industries (IFPI) and standardised as ISO 3901:1986. This code is similar to ISBN in structure and purpose and is designed to uniquely identify each individual recording. It has been implemented in many countries. Other standard numbering systems under development at the time of writing and which are relevant to audiovisual archives are: International Standard Work Code (ISWC) to identify "any musical composition from songs to symphonies to advertising jingles"; and the International Standard Audiovisual Number (ISAN) to identify "audiovisual works from television shows to films to multimedia product … transmitted to worldwide audiences via broadcast, satellite, cable, on-line services and the Internet". These are being developed by International Confederation of Authors’ and Composers’ Societies (CISAC) as part of the Common Information System (CIS). Unique identifiers for persons as contributors to sound recordings (i.e. as authors or performers) are also under development.

Such numbering systems will be essential metadata components within fully automated archives, such as digital mass storage systems, but are not so vital to the traditional approach addressed by these rules. In any case, the numbers are intended to be digitally encoded on the recording and will therefore be invisible to the human eye without specialised decoding software. However, some record companies have printed ISRCs on the packaging, and these should be recorded in Area 8, e.g. DE-A14-93-514-00.

Top

Appropriate cataloguing treatment of sound recordings and related audiovisual items

An archive or cataloguing agency may sometimes need to determine the most appropriate cataloguing treatment of audiovisual material, both within the context of the original work, and its performance, realisation or expression, and/or within the role and function of the archive itself.

Where a format for a moving image item is being described, it is anticipated that cataloguing rules appropriate to cataloguing film (e.g. the FIAF Cataloguing Rules for Film Archives) would usually apply.

There may be some cross-over or other type of relationship between moving image and recorded
sound formats, however, and the following suggestions are given.

Where a film sound track for a *moving image item* occurs on disc, as with early sound film; or where physical components for a pre-composite film print are being described (including a film sound track on magnetic audio tape) it is recommended that the the item be catalogued in its capacity as a *moving image item*.

If, however, a sound recording item were merely captured on U-matic video (sometimes used as an early digital sound format) or on a sound track film format, it is recommended that the item would be catalogued in its capacity as a *sound recording*.

In each of the above cases, where additional specialist guidance for the physical description of the material is needed, it is recommended that appropriate specialist cataloguing rules for that type of medium be consulted.

Similarly, where a copy of the film sound track from a film production is edited and commercially published as a sound recording (e.g. in LP or CD format) this would be catalogued as a *sound recording*. In this case the recording would usually be edited to a shorter duration than the film sound track for the film production. It would therefore be a different recording from the original film sound track, and so not considered as part of the moving image item.

An amateur or home video of an opera production on stage may be *intended* to simply record the *event* of the performance. As with a sound recording, the main emphasis in cataloguing will therefore be on the created work (i.e. composer and title) and the particular live performance or expression itself (i.e. the opera company, conductor, and performers involved, and the date and place of the event). The medium of moving image coincidentally requires the appropriate general material designation of *videorecording*, and a physical description for the video. In addition the name of the person who shot the video may also be documented in the catalogue record.

In other instances, for example where a *film production is intended* to have an opera story complete with musical performance as the *story*, (e.g. Rosi's 1984 feature film *Carmen*) the resulting film would need to be catalogued as though it is a film production rather than as a performance of a musical work alone. As such the emphasis in the catalogue record would be on the title of the film with prominence given to the composer (if prominent in the opening credits), as well as to the film director, film producer, cinematographer, country of origin, production company and production date. The major vocal artists (star cast) at least, and the conductor would also be included, usually as a note.

Therefore, while the archive's and their clients' information retrieval requirements must be considered when cataloguing audiovisual materials, there are also other factors to consider. These include the necessity to discern the *intention* behind, and extent of creative input to, the final product to determine the best cataloguing approach for the material, the appropriate cataloguing rules to use, and the information to be highlighted as significant (see also 0.0.1.2-0.0.1.4).

In addition, each audiovisual medium (and often each format as applied within that medium) is part of an audiovisual culture unique to itself. In turn, that audiovisual culture is related to its historical era, and to the type of content (including duration of the recorded piece and its genre or style) in the format. The ability to recognise and respond appropriately to each particular era and culture relating to the various audiovisual media and formats is also necessary for cataloguing purposes.

With today's new technology and media, some moving image and electronic resource products
could be considered as a contemporary means for communicating content which may otherwise have been exclusive to the recorded sound and radio media of the past (e.g. video histories vs oral histories; music videos vs long play recordings or singles; film or television productions of opera and ballet vs sound recordings and radio productions; and sound excerpts in interactive multimedia and other electronic resources). For this reason, film, video, television and electronic resources are also briefly addressed in these rules.

Top

Analytic and multilevel emphasis

Audio content on early sound recordings was of very short duration (usually not longer than 4 minutes, e.g. wax cylinders, discs of the coarse groove era). Often composed musical works were abridged to fit into such a short playing time or were spread over several sides with carefully planned breaks for changing sides or discs. Frequently recordings on cylinders and single-sided discs were coextensive with the physical item.

Later, with double-sided discs, two (and sometimes more) separate recordings were contained on the one physical item.

Traditionally, in discography and in early gramophone library catalogues, the individual recordings would be described separately, and each description would include some piece of key 'linking' information back to the physical disc (e.g. label and catalogue number). Record shops and some sound recording libraries and archives traditionally filed their collections of published sound recordings (discs) on the shelf according to size, label and catalogue number.

With the introduction of the LP and EP, and more recently the DAT and CD, a single physical item could contain several recordings, and this multiplicity is increased with today's audio mass storage systems, and digital jukebox systems.

There are three methods to describe multiple recordings on a single item:

1. A contents note may be used to list the recordings contained on the physical item, which in itself is described as a unit (see 7.B.25);

2. A multilevel entry may be prepared for each recording. Multilevel description potentially provides scope to give more information about a recording than normally may be entered in a contents note. The multilevel structure is hierarchical, and the descriptions for the recordings are presented in the same order as the recordings occur on the physical item(s) (see 9.2); or

3. A discrete analytic entry for each recording may be prepared and then linked to the host item(s). The hierarchical structure of the multilevel approach is not a requirement for analytic cataloguing. Sometimes the same recording will occur on more than one host item. Thus the one analytic entry for a recording may be linked to as many host items as contain that particular recording (see 9.1). Also the use of a discrete analytic entry for each recording potentially allows a full bibliographic description complete with access points for the recording; it minimises duplication of effort to describe the occurrence of the same recording on more than one physical item; and, when a computer is used for cataloguing it allows for flexibility in producing lists and other reports such as discographies, catalogues, listings and carrier contents listings for tapes, DATs or CDs. These items may be published, unpublished, or broadcast items, or in-house archival preservation copies,
dubbing masters or reference copies. (Note that an in-house copy may be a one-to-one copy or a
new compilation in its own right, depending on the policy and procedures employed by the archive
or cataloguing agency.)

The traditional layout of discographies has pre-empted the analytic approach, e.g.

**BESSIE SMITH**

Clarence Williams, piano
New York City, February 16, 1923
80863-5 DOWN HEARTED BLUES Col. A3844; CBS CG 33
80864-3 GULF COAST BLUES Col. A3844; CBS CG 33

*(In this example, the main artist Bessie Smith features as the heading. Clarence Williams provides
piano accompaniment. The place and date of the recording session are shown as in New York City
on February 16, 1923. Following are separate lines for each recording showing (left to right) matrix
and take number, the title, and publication details given as the record label and catalogue number.
Here, both recordings are shown as having been published twice, as two labels and catalogue
numbers occur after each title.)*

It is the cataloguing agency's or archive's choice whether to apply multilevel or analytic cataloguing
or not, or whether to include contents notes or not. These choices will depend on matters such as
the volume of material to be brought under basic control and/or catalogued in full; the human and
financial resources available to do this work; the priorities, commitments and goals of the archive or
cataloguing agency; and the information retrieval requirements of the institution and its clients.

---

**Personal and corporate names**

Generally, names may be considered in two main groups for the purposes of cataloguing: personal
names and corporate names.

**Personal names** have two broad categories of their own in relation to sound and other audiovisual
recordings:

1. a) persons who have *created* the work that is interpreted and performed (e.g. composers,
librettists, lyricists, authors, translators),

1. b) persons who create, collect or capture the recording (in the case of field recordings of
ethnographic or wildlife content or environmental and mechanical sounds), and

2. contributors or participants who perform or realise the work, i.e. whose voices or instruments we
*hear* on the recording (e.g. performers, singers, instrumentalists, interviewees, interviewers,
speakers).

**Corporate names** also apply to creators and/or performers in relation to sound and other
audiovisual recordings (e.g. orchestras, groups, bands, publishers, producers, broadcasters,
distributors).


Record labels
Published sound recordings, which are mass-produced for commercial release, normally have printed labels affixed to the surface of the disc, spool or cassette. These labels denote the brand or trade name which the record company uses to market the recording, and also indicate the holder of the recording rights (i.e. the record company). Record companies often market sound recordings under a variety of labels. The different labels are designed to appeal to different sectors of the market, and to promote different types (styles, genres) of recordings. Labels have also been used to indicate pricing levels, e.g. whether a prestigious (expensive) first release or a budget (inexpensive) re-release.

Record labels are also bought and sold by companies, so that over time a particular label (and the recording rights associated with it) may pass through various ownerships.

For sound recordings, it is the record label which is presented as the publisher of a commercially issued (i.e. published) sound recording (see 3.D.2).

Although, not part of the information to be included in Area 3, the record catalogue number (which sometimes includes a prefix and/or suffix) for a published sound recording is inextricably associated with the label name. Record catalogue numbers are given in Area 8 together with the label name in The IASA Cataloguing Rules.

Sound record catalogue numbers
As record label and catalogue number information are always closely associated with each other, the following information about the development of the use of catalogue numbers is given here.

The catalogue number is any number used by the record company to identify a specific recorded sound item for ordering or stock control and sales purposes. Catalogue numbers have been applied to published sound recordings from the earliest commercial releases of cylinders.

The earliest discs were all one-sided. The catalogue number was therefore often the same as the matrix number for these discs. However, some single-sided discs also had specific catalogue numbers.

When double-sided discs were introduced (ca. 1905) many were given a separate catalogue number for each side. This proved a cumbersome method for identifying the discs and a single catalogue number soon became common to both sides of the disc.

Some discs, especially from the pre-1930 period however, also had a separate number to identify each side of the disc. This was known as a face number, and often appeared in addition to the catalogue number and to the matrix number. E.g., many early HMV discs display face numbers.

From the 1930s onwards, record catalogue numbers became more standardised and are usually...
easy to identify. Often a simple number was all that was used, but commonly a prefix of one or more letters was added to identify various series on the same label or just to make the plain number specific to that particular label. Less commonly, there were alpha-numeric prefixes and/or a suffix.

With the introduction of different disc formats, such as 45 rpm and LP records, the dominant types of records marketed in the 1950s, there was often a need to distinguish between different formats of the same recording (which might exist on both a 78 rpm and a 45 rpm disc) or to indicate different sizes of long-playing records (such as 10 inch and 12 inch LPs). This led to more complex catalogue numbers which frequently included prefixes and/or suffixes.

In the 1980s some discs (mainly LPs) began to show a variety of different numbers, including order numbers and other stock-control numbers, sometimes making it difficult to distinguish which is the actual catalogue number. There was also a tendency to use computer-generated numbers, usually a long sequence of digits. Later, the development of international standard numbering systems resulted in the use of codes (to identify the format) being part of the catalogue number (e.g. "-1" at the end of a number to indicate a vinyl disc, "-2" to indicate a CD, and "-4" to indicate a cassette release - all of the same published release of the recording).

Terminology

The terms published, unpublished and broadcast are used throughout The IASA Cataloguing Rules. They are broad categories which are defined and applied as follows:

**Published** items are produced for distribution to the public on a commercial scale; e.g., mass-produced and commercially issued or released sound recordings or electronic resources available for purchase through retail outlets or by mail order from commercial or trade catalogues; film productions distributed as prints for public screening in cinemas, or as mass-produced videos for purchase through retail outlets, or hire for limited periods.

Such items are usually attractively packaged and/or appealingly promoted. The packaging itself can lend a form of identity to an item to be catalogued (e.g. limited edition disc in sequined cover; cassette in breakfast cereal box).

Note that material available through some computer networks, e.g. the Internet, is also included in this definition.

**Unpublished** items are not mass-produced and are not available for commercial distribution (e.g. field recordings, oral history recordings, privately made recordings). They are usually unique, the only additional copies being in-house archival preservation copies, dubbing masters or reference copies. These items do not have the attractive packaging of published material and may lack adequate identification in the form of a label, or documentation on the item or its container.

**Broadcast** items are not mass-produced as a physical format. However, broadcasting is a form of publication as it is a means of publicly disseminating information. In audiovisual archives, these items normally comprise programme tapes (audio or video) or kinescope films (early sound/image TV recordings), do not have the attractive packaging of published material in many cases, and may lack adequate identification in the form of a label, or documentation on the item or its container. Information about the content of these items may sometimes be found only in scripts, national or
Bibliographic description. The term *bibliographic description* is applied here to mean a set of bibliographic data recording (i.e. documenting) and identifying an item regardless of the medium or format of the item. The more specific terms such as *discographic* and *filmographic* are implied as appropriate through the use of the term bibliographic in these rules.

Copyright and restrictions
Copyright legislation varies from country to country, but it always exists on more than one level for sound recordings. The range of rights which may apply includes recording rights, mechanical rights, performing rights and moral rights. Rules for documenting these are to be found at 3.F.1.5-3.F.1.7 and in Area 4.

With the increase in electronic commerce as a direct consequence of digital storage and distribution of sound recordings there are, at the time of writing, several international and regional initiatives underway which seek to standardise the various copyright elements outlined above in the form of machine-readable codes and numbers (e.g. ISWC, ISAN). It is too early to make provision for these developments in this first edition of *The IASA Cataloguing Rules* but such developments are being followed closely by IASA and Area 4 of these rules may therefore be substantially altered in the future.

In addition, special rights or restrictions may apply in the case of recordings from traditional societies, relating to ownership of the content by the society. These recordings are not always subject to or protected by national copyright legislation. Often these recordings are unpublished. It is a matter of professional ethics for archives and cataloguing agencies to acknowledge, document and observe such rights or restrictions.

Similarly, access to other unpublished recordings, e.g. oral histories, may also be restricted at the request of the person(s) recorded, and again it is the responsibility of the archive to acknowledge, document and observe any restrictions of this type.

Unauthorised editions
IASA does not condone the practice of making unauthorised, pirated, bootleg, etc., recordings. It is recognised, however, that sometimes an unauthorised or suspected unauthorised recording may be received by an audiovisual archive, e.g., a copy of the original release of Bob Dylan's *Great White Wonder* double album.

When cataloguing such material, any information to be recorded about the illegality of the item should be confirmed to be correct as far as possible, and supported in a cataloguer comment (see 7.B.35), to eliminate any future implication of liability for the archive or cataloguing agency.
Footnotes: 1. Note: Often a recorded performance or event is simply referred to as a recording. Implicit here is the content of the recording, not its physical format for which the terms physical item or item are used.

2. Coarse groove era here means the period from the 1890s to the 1960s, when recorded sound discs were predominantly made of shellac, and the playback speed of which may or may not have been standardised at 78 rpm.

3. Microgroove era here means the period when vinyl discs were manufactured and distributed, from 1948 to the 1990s.


6. indecs (interoperability of data in e-commerce systems) http://www.indecs.org/results/persons.htm

7. Single-sided discs are recorded on one side only. The other or B side is blank.
0. Preliminary notes

Contents:

0.0. Scope, purpose and use
0.A. Sources of information
0.B. Elements of description
0.C. Punctuation
0.D. Levels of detail in description
0.E. Language and script of the description
0.F. Inaccuracies
0.G. Accents and other diacritical marks
0.H. Capitalisation
0.I. Examples
0.J. Abbreviations
0.K. Alternatives and options

Area 0: Preliminary notes:
0.0. Scope, purpose and use
0.A. Sources of information
0.B. Elements of description
0.C. Punctuation
0.D. Levels of detail in description
0.E. Language and script of the description
0.F. Inaccuracies
0.G. Accents and other diacritical marks
0.H. Capitalisation
0.I. Examples
0.J. Abbreviations
0.K. Alternatives and options

Area 1: Title and statement of responsibility:
1.A. Preliminary rule
1.B. Title proper

Area 3: Publication, production, distribution, broadcast, etc., and date(s) of creation
3.0. Scope and definitions
3.A. Preliminary rule
3.B. General rule
3.C. Place of publication, production, distribution, broadcast, etc.
3.D. Name of publisher, producer (production company), distributor, broadcaster, etc.
3.E. Statement of function of publisher, producer (production company), distributor, broadcaster, etc.
3.F. Date of publication, production, distribution, broadcast, etc.
3.G. Place, name and date of

Area 6: Series
6.0. Definition and scope
6.A. Preliminary rule
6.B. Title proper of series
6.C. Parallel titles of series
6.D. Other title information of series
6.E. Statement of responsibility relating to series
6.F. ISSN of series (see also Area 8)
6.G. Numbering within series
6.H. Subseries
6.I. More than one series statement
6.J. Collection and series
1. Title and statement of responsibility area

Contents:

1.A. Preliminary rule
1.B. Title proper
1.C. General material designation
1.D. Parallel Titles
1.E. Other title information
1.F. Statements of responsibility
1.G. Items without a collective title

Area 0:Preliminary notes:
0.0. Scope, purpose and use
0.A. Sources of information
0.B. Elements of description
0.C. Punctuation
0.D. Levels of detail in description
0.E. Language and script of the description
0.F. Inaccuracies
0.G. Accents and other diacritical marks
0.H. Capitalisation
0.I. Examples
0.J. Abbreviations
0.K. Alternatives and options

Area 1:Title and statement of responsibility:
1.A. Preliminary rule
1.B. Title proper
1.C. General material designation
1.D. Parallel titles
1.E. Other title information
1.F. Statements of responsibility
1.G. Items without a collective title

Area 3:Publication, production, distribution, broadcast, etc., and date(s) of creation
3.0. Scope and definitions
3.A. Preliminary rule
3.B. General rule
3.C. Place of publication, production, distribution, broadcast, etc.
3.D. Name of publisher, producer (production company), distributor, broadcaster, etc.
3.E. Statement of function of publisher, producer (production company), distributor, broadcaster, etc.
3.F. Date of publication, production, distribution, broadcast, etc.
3.G. Place, name and date of manufacture
3.H. Date(s) of creation (unpublished items only)
3.I. Reproductions (which are themselves unpublished)

Area 6:Series
6.0. Definition and scope
6.A. Preliminary rule
6.B. Title proper of series
6.C. Parallel titles of series
6.D. Other title information of series
6.E. Statement of responsibility relating to series
6.F. ISSN of series (see also Area 8)
6.G. Numbering within series
6.H. Subseries
6.I. More than one series statement
6.J. Collection and series in collection statement

Area 7:Notes
7.A. Preliminary rule
7.B. Notes
Area 2: Edition, issue, etc.
2.0. Definitions
2.A. Preliminary rule
2.B. Edition statement
2.C. Parallel edition statement
2.D. Statements of responsibility relating to the edition
2.E. Additional edition statement
2.F. Statements of responsibility relating to an additional edition statement

Area 4: Copyright
4.0. Scope and definitions
4.A. Preliminary rule
4.B. Copyright statement
4.C. Registration notices
4.D. Traditional material ownership statement

Area 5: Physical description
5.0. Introduction
5.A. Preliminary rule
5.B. Extent of item, specific material designation and specific type of format
5.C. Other physical characteristics
5.D. Dimensions
5.E. Accompanying material
5.F. Items made up of several types of material

Area 8: Numbers and terms of availability
8.0. Introduction
8.A. Preliminary rule
8.B. Numbers
8.C. Terms of availability

Area 9: Analytic and multilevel
9.0. General rules
9.A. Analytic description
9.B. Multilevel description

Area 10: Item/copy information
10.0. Scope and definitions
10.A. Preliminary rule
10.B. Rules

Appendix A. Fonds and collection level cataloguing
Appendix B. Examples
Appendix C. Terms for describing the physical condition of sound recordings
Appendix D. Glossary
Appendix E. Bibliography

- Contents Page
- IASA Home Page

Mae'r tudalennau yma yng ngofal Swyddog y We
These pages are maintained by the Web Officer
© LLGC/NLW 1999.
2. Edition, issue, etc., area

Contents:

2.0. Definitions
2.A. Preliminary rule
2.B. Edition statement
2.C. Parallel edition statement
2.D. Statements of responsibility relating to the edition
2.E. Additional edition statement
2.F. Statements of responsibility relating to an additional edition statement

<table>
<thead>
<tr>
<th>Area 0: Preliminary notes:</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.0. Scope, purpose and use</td>
</tr>
<tr>
<td>0.A. Sources of information</td>
</tr>
<tr>
<td>0.B. Elements of description</td>
</tr>
<tr>
<td>0.C. Punctuation</td>
</tr>
<tr>
<td>0.D. Levels of detail in description</td>
</tr>
<tr>
<td>0.E. Language and script of the description</td>
</tr>
<tr>
<td>0.F. Inaccuracies</td>
</tr>
<tr>
<td>0.G. Accents and other diacritical marks</td>
</tr>
<tr>
<td>0.H. Capitalisation</td>
</tr>
<tr>
<td>0.I. Examples</td>
</tr>
<tr>
<td>0.J. Abbreviations</td>
</tr>
<tr>
<td>0.K. Alternatives and options</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Area 1: Title and statement of responsibility:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.A. Preliminary rule</td>
</tr>
<tr>
<td>1.B. Title proper</td>
</tr>
<tr>
<td>1.C. General material designation</td>
</tr>
<tr>
<td>1.D. Parallel titles</td>
</tr>
<tr>
<td>1.E. Other title information</td>
</tr>
<tr>
<td>1.F. Statements of responsibility</td>
</tr>
<tr>
<td>1.G. Items without a collective title</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Area 3: Publication, production, distribution, broadcast, etc., and date(s) of creation</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.0. Scope and definitions</td>
</tr>
<tr>
<td>3.A. Preliminary rule</td>
</tr>
<tr>
<td>3.B. General rule</td>
</tr>
<tr>
<td>3.C. Place of publication, production, distribution, broadcast, etc.</td>
</tr>
<tr>
<td>3.D. Name of publisher, producer (production company), distributor, broadcaster, etc.</td>
</tr>
<tr>
<td>3.E. Statement of function of publisher, producer (production company), distributor, broadcaster, etc.</td>
</tr>
<tr>
<td>3.F. Date of publication, production, distribution, broadcast, etc.</td>
</tr>
<tr>
<td>3.G. Place, name and date of manufacture</td>
</tr>
<tr>
<td>3.H. Date(s) of creation (unpublished items only)</td>
</tr>
<tr>
<td>3.I. Reproductions (which are themselves unpublished)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Area 6: Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.0. Definition and scope</td>
</tr>
<tr>
<td>6.A. Preliminary rule</td>
</tr>
<tr>
<td>6.B. Title proper of series</td>
</tr>
<tr>
<td>6.C. Parallel titles of series</td>
</tr>
<tr>
<td>6.D. Other title information of series</td>
</tr>
<tr>
<td>6.E. Statement of responsibility relating to series</td>
</tr>
<tr>
<td>6.F. ISSN of series (see also Area 8)</td>
</tr>
<tr>
<td>6.G. Numbering within series</td>
</tr>
<tr>
<td>6.H. Subseries</td>
</tr>
<tr>
<td>6.I. More than one series statement</td>
</tr>
<tr>
<td>6.J. Collection and series in collection statement</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Area 7: Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.A. Preliminary rule</td>
</tr>
<tr>
<td>7.B. Notes</td>
</tr>
</tbody>
</table>
Area 2: Edition, issue, etc.
2.0. Definitions
2.A. Preliminary rule
2.B. Edition statement
2.C. Parallel edition statement
2.D. Statements of responsibility relating to the edition
2.E. Additional edition statement
2.F. Statements of responsibility relating to an additional edition statement

Area 4: Copyright
4.0. Scope and definitions
4.A. Preliminary rule
4.B. Copyright statement
4.C. Registration notices
4.D. Traditional material ownership statement

Area 5: Physical description
5.0. Introduction
5.A. Preliminary rule
5.B. Extent of item, specific material designation and specific type of format
5.C. Other physical characteristics
5.D. Dimensions
5.E. Accompanying material
5.F. Items made up of several types of material

Area 8: Numbers and terms of availability
8.0. Introduction
8.A. Preliminary rule
8.B. Numbers
8.C. Terms of availability

Area 9: Analytic and multilevel
9.0. General rules
9.A. Analytic description
9.B. Multilevel description

Area 10: Item/copy information
10.0. Scope and definitions
10.A. Preliminary rule
10.B. Rules

Appendix A. Fonds and collection level cataloguing
Appendix B. Examples
Appendix C. Terms for describing the physical condition of sound recordings
Appendix D. Glossary
Appendix E. Bibliography

- Contents Page
- IASA Home Page

Mae'r tudalennau yma yng ngofal Swyddog y We
These pages are maintained by the Web Officer
© LLGC/NLW 1999.
3. Publication, production, distribution, broadcast, etc., and date(s) of creation area

Contents:

3.0. Scope and definitions
3.A. Preliminary rule
3.B. General rule
3.C. Place of publication, production, distribution, broadcast, etc.
3.D. Name of publisher, producer (production company), distributor, broadcaster, etc.
3.E. Statement of function of publisher, producer (production company), distributor, broadcaster, etc.
3.F. Date of publication, production, distribution, broadcast, etc.
3.G. Place, name and date of manufacture
3.H. Date(s) of creation (unpublished items only)
3.I. Reproductions (which are themselves unpublished)
1.D. Parallel titles
1.E. Other title information
1.F. Statements of responsibility
1.G. Items without a collective title

Area 2: Edition, issue, etc.
2.0. Definitions
2.A. Preliminary rule
2.B. Edition statement
2.C. Parallel edition statement
2.D. Statements of responsibility relating to the edition
2.E. Additional edition statement
2.F. Statements of responsibility relating to an additional edition statement

Area 3: Date(s) of creation (unpublished items only)
3.I. Reproductions (which are themselves unpublished)

Area 4: Copyright
4.0. Scope and definitions
4.A. Preliminary rule
4.B. Copyright statement
4.C. Registration notices
4.D. Traditional material ownership statement

Area 5: Physical description
5.0. Introduction
5.A. Preliminary rule
5.B. Extent of item, specific material designation and specific type of format
5.C. Other physical characteristics
5.D. Dimensions
5.E. Accompanying material
5.F. Items made up of several types of material

Area 7: Notes
7.A. Preliminary rule
7.B. Notes

Area 8: Numbers and terms of availability
8.0. Introduction
8.A. Preliminary rule
8.B. Numbers
8.C. Terms of availability

Area 9: Analytic and multilevel
9.0. General rules
9.A. Analytic description
9.B. Multilevel description

Area 10: Item/copy information
10.0. Scope and definitions
10.A. Preliminary rule
10.B. Rules

Appendix A. Fonds and collection level cataloguing
Appendix B. Examples
Appendix C. Terms for describing the physical condition of sound recordings
Appendix D. Glossary
Appendix E. Bibliography

- Contents Page
- IASA Home Page

Mae'r tudalennau yma yng ngofal Swyddog y We
These pages are maintained by the Web Officer
© LLGC/NLW 1999.
4. Copyright area

Contents:

4.0. Scope and definitions
4.A. Preliminary rule
4.B. Copyright statement
4.C. Registration notices
4.D. Traditional material ownership statement

Area 0: Preliminary notes:
  0.0. Scope, purpose and use
  0.A. Sources of information
  0.B. Elements of description
  0.C. Punctuation
  0.D. Levels of detail in description
  0.E. Language and script of the description
  0.F. Inaccuracies
  0.G. Accents and other diacritical marks
  0.H. Capitalisation
  0.I. Examples
  0.J. Abbreviations
  0.K. Alternatives and options

Area 1: Title and statement of responsibility:
  1.A. Preliminary rule
  1.B. Title proper
  1.C. General material designation
  1.D. Parallel titles
  1.E. Other title information
  1.F. Statements of responsibility
  1.G. Items without a collective title

Area 2: Edition, issue, etc.
  2.0. Definitions

Area 3: Publication, production, distribution, broadcast, etc., and date(s) of creation:
  3.0. Scope and definitions
  3.A. Preliminary rule
  3.B. General rule
  3.C. Place of publication, production, distribution, broadcast, etc.
  3.D. Name of publisher, producer (production company), distributor, broadcaster, etc.
  3.E. Statement of function of publisher, producer (production company), distributor, broadcaster, etc.
  3.F. Date of publication, production, distribution, broadcast, etc.
  3.G. Place, name and date of manufacture
  3.H. Date(s) of creation (unpublished items only)
  3.I. Reproductions (which are themselves unpublished)

Area 4: Copyright
  4.0. Scope and definitions

Area 6: Series
  6.0. Definition and scope
  6.A. Preliminary rule
  6.B. Title proper of series
  6.C. Parallel titles of series
  6.D. Other title information of series
  6.E. Statement of responsibility relating to series
  6.F. ISSN of series (see also Area 8)
  6.G. Numbering within series
  6.H. Subseries
  6.I. More than one series statement
  6.J. Collection and series in collection statement

Area 7: Notes
  7.A. Preliminary rule
  7.B. Notes

Area 8: Numbers and terms of availability
IASA Cataloguing Rules

2.A. Preliminary rule
2.B. Edition statement
2.C. Parallel edition statement
2.D. Statements of responsibility relating to the edition
2.E. Additional edition statement
2.F. Statements of responsibility relating to an additional edition statement

4.A. Preliminary rule
4.B. Copyright statement
4.C. Registration notices
4.D. Traditional material ownership statement

Area 5: Physical description
5.0. Introduction
5.A. Preliminary rule
5.B. Extent of item, specific material designation and specific type of format
5.C. Other physical characteristics
5.D. Dimensions
5.E. Accompanying material
5.F. Items made up of several types of material

8.0. Introduction
8.A. Preliminary rule
8.B. Numbers
8.C. Terms of availability

Area 9: Analytic and multilevel
9.0. General rules
9.1. Analytic description
9.2. Multilevel description

Area 10: Item/copy information
10.0. Scope and definitions
10.A. Preliminary rule
10.B. Rules

Appendix A. Fonds and collection level cataloguing
Appendix B. Examples
Appendix C. Terms for describing the physical condition of sound recordings
Appendix D. Glossary
Appendix E. Bibliography

- Contents Page
- IASA Home Page

Mae'r tudalennau yma yng ngofal Swyddog y We
These pages are maintained by the Web Officer
© LLGC/NLW 1999.
5. Physical description area

Contents:

5.0. Introduction
5.A. Preliminary rule
5.B. Extent of item, specific material designation and specific type of format
5.C. Other physical characteristics
5.D. Dimensions
5.E. Accompanying material
5.F. Items made up of several types of material

Area 0: Preliminary notes:
0.0. Scope, purpose and use
0.A. Sources of information
0.B. Elements of description
0.C. Punctuation
0.D. Levels of detail in description
0.E. Language and script of the description
0.F. Inaccuracies
0.G. Accents and other diacritical marks
0.H. Capitalisation
0.I. Examples
0.J. Abbreviations
0.K. Alternatives and options

Area 1: Title and statement of responsibility:
1.A. Preliminary rule
1.B. Title proper
1.C. General material designation
1.D. Parallel titles
1.E. Other title information
1.F. Statements of responsibility
1.G. Items without a collective title

Area 3: Publication, production, distribution, broadcast, etc., and date (s) of creation
3.0. Scope and definitions
3.A. Preliminary rule
3.B. General rule
3.C. Place of production, production, distribution, broadcast, etc.
3.D. Name of publisher, producer (production company), distributor, broadcaster, etc.
3.E. Statement of function of publisher, producer (production company), distributor, broadcaster, etc.
3.F. Date of publication, production, distribution, broadcast, etc.
3.G. Place, name and date of manufacture
3.H. Date(s) of creation (unpublished items only)
3.I. Reproductions (which are themselves unpublished)

Area 4: Copyright

Area 5: Series
5.0. Definition and scope
5.A. Preliminary rule
5.B. Title proper of series
5.C. Parallel titles of series
5.D. Other title information of series
5.E. Statement of responsibility relating to series
5.F. ISSN of series (see also Area 8)
5.G. Numbering within series
5.H. Subseries
5.I. More than one series statement
5.J. Collection and series in collection statement

Area 6: Notes
6.A. Preliminary rule
6.B. Notes

Area 8: Numbers and...
Area 2: Edition, issue, etc.

2.0 Definitions
2.A. Preliminary rule
2.B. Edition statement
2.C. Parallel edition statement
2.D. Statements of responsibility relating to the edition
2.E. Additional edition statement
2.F. Statements of responsibility relating to an additional edition statement

Area 4: Scope and definitions
4.A. Preliminary rule
4.B. Copyright statement
4.C. Registration notices
4.D. Traditional material ownership statement

Area 5: Physical description
5.0. Introduction
5.A. Preliminary rule
5.B. Extent of item, specific material designation and specific type of format
5.C. Other physical characteristics
5.D. Dimensions
5.E. Accompanying material
5.F. Items made up of several types of material

Area 8: Terms of availability
8.0. Introduction
8.A. Preliminary rule
8.B. Numbers
8.C. Terms of availability

Area 9: Analytic and multilevel
9.0. General rules
9.1. Analytic description
9.2. Multilevel description

Area 10: Item/copy information
10.0. Scope and definitions
10.A. Preliminary rule
10.B. Rules

Appendix A. Fonds and collection level cataloguing
Appendix B. Examples
Appendix C. Terms for describing the physical condition of sound recordings
Appendix D. Glossary
Appendix E. Bibliography

- Contents Page
- IASA Home Page

Mae’r tudalennau yma yng ngofal Swyddog y We
These pages are maintained by the Web Officer
© LLGC/NLW 1999.
6. Series area

Contents:

6.0. Definition and scope
6.A. Preliminary rule
6.B. Title proper of series
6.C. Parallel titles of series
6.D. Other title information of series
6.E. Statement of responsibility relating to series
6.F. ISSN of series (see also Area 8)
6.G. Numbering within series
6.H. Subseries
6.I. More than one series statement
6.J. Collection and series in collection statement
1.E. Other title information
1.F. Statements of responsibility
1.G. Items without a collective title

Area 2: Edition, issue, etc.
2.0. Definitions
2.A. Preliminary rule
2.B. Edition statement
2.C. Parallel edition statement
2.D. Statements of responsibility relating to the edition
2.E. Additional edition statement
2.F. Statements of responsibility relating to an additional edition statement

Area 3: Reproductions (which are items only)
3.I. Reproductions (which are themselves unpublished)

Area 4: Copyright
4.0. Scope and definitions
4.A. Preliminary rule
4.B. Copyright statement
4.C. Registration notices
4.D. Traditional material ownership statement

Area 5: Physical description
5.0. Introduction
5.A. Preliminary rule
5.B. Extent of item, specific material designation and specific type of format
5.C. Other physical characteristics
5.D. Dimensions
5.E. Accompanying material
5.F. Items made up of several types of material

Area 7: Notes
7.A. Preliminary rule
7.B. Notes

Area 8: Numbers and terms of availability
8.0. Introduction
8.A. Preliminary rule
8.B. Numbers
8.C. Terms of availability

Area 9: Analytic and multilevel
9.0. General rules
9.1. Analytic description
9.2. Multilevel description

Area 10: Item/copy information
10.0. Scope and definitions
10.A. Preliminary rule
10.B. Rules

Appendix A. Fonds and collection level cataloguing
Appendix B. Examples
Appendix C. Terms for describing the physical condition of sound recordings
Appendix D. Glossary
Appendix E. Bibliography

- Contents Page
- IASA Home Page

Mae'r tudalennau yma yng ngofal Swyddog y We
These pages are maintained by the Web Officer
© LLGC/NLW 1999.
7. Notes area

Contents:

7.A. Preliminary rule
   7.A.1. Punctuation
   7.A.2. Sources of information
   7.A.3. Form of notes
      7.A.3.1. Order of information
      7.A.3.2. Identification of separate parts of contents to which a note refers
      7.A.3.3. Combining information from different areas of description in a note
      7.A.3.4. Language of notes
      7.A.3.5. Date of creating a note
   7.A.4. Quotations
   7.A.5. Formal and informal notes
      7.A.5.1. Formal notes
      7.A.5.2. Informal notes
   7.A.6. Citing other editions
   7.A.7. Citing other works
   7.A.8. Notes relating to reproduced material

7.B. Notes
   7.B.0.1. System requirements (mandatory for local access electronic resources)
   7.B.0.2. Mode of access (mandatory for remote access electronic resources)
   7.B.1. Nature, scope or artistic form
   7.B.2. Language
   7.B.3. Notes on sources of information
   7.B.4. Variations in title
   7.B.5. Parallel titles and other title information
   7.B.6. Continuation of title
   7.B.7. Statements of responsibility
      7.B.7.1. Composer, author, director, etc.
      7.B.7.2. Performers, cast, participants, etc.
      7.B.7.3. Other names and information about names
   7.B.8. Attribution and conjectures
   7.B.10. Material of recording
   7.B.11. Place, date and circumstance of recording
7.B.12. Publication, production, distribution, broadcast, etc.
7.B.13. copyright
7.B.14. Physical description
   7.B.14.1. General rule
   7.B.14.2. Recording and reproduction characteristics
   7.B.14.2.1. Noise reduction
   7.B.14.2.2. Sampling frequency and quantisation
   7.B.14.2.3. Bit rate reduction
   7.B.14.2.4. Format of file
7.B.15. Physical condition
7.B.16. Quality of the recording
7.B.17. Conservation / preservation
7.B.18. Accompanying material
7.B.19. Series
7.B.21. Audience
7.B.22. References to existing descriptions
7.B.23. Other formats
7.B.30.
7.B.24. Summary
7.B.25. Contents
7.B.26. Numbers
7.B.27. "With" notes
7.B.28. Copy being described
7.B.29. Restrictions and terms governing use
7.B.30. Availability
7.B.31. Location of related materials
7.B.32. Source of acquisition
7.B.33. Publications
7.B.34. Other notes
7.B.35. Cataloguer comment
7.B.27. "With" notes
7.B.28. Copy being described
7.B.29. Restrictions and terms governing use
7.B.30. Availability
7.B.31. Location of related materials
7.B.32. Source of acquisition
7.B.33. Publications
7.B.34. Other notes
7.B.35. Cataloguer comment
Mae'r tudalennau yma yng ngofal Swyddog y We
These pages are maintained by the Web Officer
© LLGC/NLW 1999.
8. Numbers and terms of availability area

Contents:

8.0. Introduction
8.A. Preliminary rule
8.B. Numbers
8.C. Terms of availability

Area 0: Preliminary notes:
0.0. Scope, purpose and use
0.A. Sources of information
0.B. Elements of description
0.C. Punctuation
0.D. Levels of detail in description
0.E. Language and script of the description
0.F. Inaccuracies
0.G. Accents and other diacritical marks
0.H. Capitalisation
0.I. Examples
0.J. Abbreviations
0.K. Alternatives and options

Area 1: Title and statement of responsibility:
1.A. Preliminary rule
1.B. Title proper
1.C. General material designation
1.D. Parallel titles
1.E. Other title information
1.F. Statements of responsibility
1.G. Items without a collective title

Area 2: Edition, issue, etc.
2.0. Definitions
2.A. Preliminary rule
2.B. Edition statement

Area 3: Publication, production, distribution, broadcast, etc., and date(s) of creation
3.0. Scope and definitions
3.A. Preliminary rule
3.B. General rule
3.C. Place of publication, production, distribution, broadcast, etc.
3.D. Name of publisher, producer (production company), distributor, broadcaster, etc.
3.E. Statement of function of publisher, producer (production company), distributor, broadcaster, etc.
3.F. Date of publication, production, distribution, broadcast, etc.
3.G. Place, name and date of manufacture
3.H. Date(s) of creation (unpublished items only)
3.I. Reproductions (which are themselves unpublished)

Area 4: Copyright
4.0. Scope and definitions
4.A. Preliminary rule
4.B. Copyright statement

Area 6: Series
6.0. Definition and scope
6.A. Preliminary rule
6.B. Title proper of series
6.C. Parallel titles of series
6.D. Other title information of series
6.E. Statement of responsibility relating to series
6.F. ISSN of series (see also Area 8)
6.G. Numbering within series
6.H. Subseries
6.I. More than one series statement
6.J. Collection and series in a collection statement

Area 7: Notes
7.A. Preliminary rule
7.B. Notes

Area 8: Numbers and terms of availability
8.0. Introduction
8.A. Preliminary rule
2.C. Parallel edition statement
2.D. Statements of responsibility relating to the edition
2.E. Additional edition statement
2.F. Statements of responsibility relating to an additional edition statement

4.C. Registration notices
4.D. Traditional material ownership statement

8.B. Numbers
8.C. Terms of availability

Area 5: Physical description
5.A. Preliminary rule
5.B. Extent of item, specific material designation and specific type of format
5.C. Other physical characteristics
5.D. Dimensions
5.E. Accompanying material
5.F. Items made up of several types of material

Area 9: Analytic and multilevel
9.0. General rules
9.1. Analytic description
9.2. Multilevel description

Area 10: Item/copy information
10.0. Scope and definitions
10.A. Preliminary rule
10.B. Rules

Appendix A. Fonds and collection level cataloguing
Appendix B. Examples
Appendix C. Terms for describing the physical condition of sound recordings
Appendix D. Glossary
Appendix E. Bibliography

- Contents Page
- IASA Home Page

Mae’r tudalennau yma yng ngофal Swyddog y We
These pages are maintained by the Web Officer
© LLGC/NLW 1999.
9. Analytic and multilevel description

Contents:

9.0. General rules
9.1. Analytic description
9.2. Multilevel description

Area 0: Preliminary notes:
0.0. Scope, purpose and use
0.A. Sources of information
0.B. Elements of description
0.C. Punctuation
0.D. Levels of detail in description
0.E. Language and script of the description
0.F. Inaccuracies
0.G. Accents and other diacritical marks
0.H. Capitalisation
0.I. Examples
0.J. Abbreviations
0.K. Alternatives and options

Area 1: Title and statement of responsibility:
1.A. Preliminary rule
1.B. Title proper
1.C. General material designation
1.D. Parallel titles
1.E. Other title information
1.F. Statements of responsibility
1.G. Items without a collective title

Area 3: Publication, production, distribution, broadcast, etc., and date(s) of creation:
3.0. Scope and definitions
3.A. Preliminary rule
3.B. General rule
3.C. Place of publication, production, distribution, broadcast, etc.
3.D. Name of publisher, producer (production company), distributor, broadcaster, etc.
3.E. Statement of function of publisher, producer (production company), distributor, broadcaster, etc.
3.F. Date of publication, production, distribution, broadcast, etc.
3.G. Place, name and date of manufacture
3.H. Date(s) of creation (unpublished items only)
3.I. Reproductions (which are themselves unpublished)

Area 4: Copyright:
4.0. Scope and definitions
4.A. Preliminary rule
4.B. Copyright statement
4.C. Registration notices

Area 6: Series:
6.0. Definition and scope
6.A. Preliminary rule
6.B. Title proper of series
6.C. Parallel titles of series
6.D. Other title information of series
6.E. Statement of responsibility relating to series
6.F. ISSN of series (see also Area 8)
6.G. Numbering within series
6.H. Subseries
6.I. More than one series statement
6.J. Collection and series in collection statement

Area 7: Notes:
7.A. Preliminary rule
7.B. Notes

Area 8: Numbers and terms of availability:
8.0. Introduction
8.A. Preliminary rule
8.B. Numbers
2.D. Statements of responsibility relating to the edition
2.E. Additional edition statement
2.F. Statements of responsibility relating to an additional edition statement

4.D. Traditional material ownership statement

Area 5: Physical description
5.0. Introduction
5.A. Preliminary rule
5.B. Extent of item, specific material designation and specific type of format
5.C. Other physical characteristics
5.D. Dimensions
5.E. Accompanying material
5.F. Items made up of several types of material

8.C. Terms of availability

Area 9: Analytic and multilevel
9.0. General rules
9.1. Analytic description
9.2. Multilevel description

Area 10: Item/copy information
10.0. Scope and definitions
10.A. Preliminary rule
10.B. Rules

Appendix A. Fonds and collection level cataloguing
Appendix B. Examples
Appendix C. Terms for describing the physical condition of sound recordings
Appendix D. Glossary
Appendix E. Bibliography

- Contents Page
- IASA Home Page

Mae’r tudalennau yma yng ngofal Swyddog y We
These pages are maintained by the Web Officer © LLGC/NLW 1999.
10. Item/copy information
2.C. Parallel edition statement
2.D. Statements of responsibility relating to the edition
2.E. Additional edition statement
2.F. Statements of responsibility relating to an additional edition statement

4.D. Traditional material ownership statement

Area 5: Physical description
5.0. Introduction
5.A. Preliminary rule
5.B. Extent of item, specific material designation and specific type of format
5.C. Other physical characteristics
5.D. Dimensions
5.E. Accompanying material
5.F. Items made up of several types of material

8.B. Numbers
8.C. Terms of availability

Area 9: Analytic and multilevel
9.0. General rules
9.1. Analytic description
9.2. Multilevel description

Area 10: Item/copy information
10.0. Scope and definitions
10.A. Preliminary rule
10.B. Rules

Appendix A. Fonds and collection level cataloguing
Appendix B. Examples
Appendix C. Terms for describing the physical condition of sound recordings
Appendix D. Glossary
Appendix E. Bibliography

- Contents Page
- IASA Home Page

Mae'r tudalennau yma yng ngofal Swyddog y We
These pages are maintained by the Web Officer
© LLGC/NLW 1999.
Appendix A. Fonds and collection level cataloguing

Contents:

A.1. Introduction
A.2. Fonds level cataloguing
A.3. Collection level cataloguing

A.1. Introduction

A.1.1.

This appendix briefly considers the concept of *fonds* level and *collection* level cataloguing.

A.1.2.


A.1.3.

By outlining these concepts here, it is not intended to encourage fonds and/or collection level cataloguing as the *only* approach for managing and providing access to sound and audiovisual collections.

A.1.4.

Clearly, many sound and audiovisual archives and libraries must describe, manage and give
access to individual documents and even to parts of these documents (e.g. tracks on recorded sound compilations) with considerable efficiency and precision. In such cases a fonds level or collection level catalogue record alone would not be sufficient to serve the information needs of these organisations or their users. Indeed, this level of description may not be necessary in some audiovisual archives and libraries (e.g. organisations maintaining their own archive only and/or which have high or intensive use of items in their collection, such as gramophone record libraries, or programme archives and stock shot collections in broadcasting organisations).

A.1.5.

Conversely, other audiovisual archives and libraries may be legally or administratively required to apply fonds and collection level description for the material they hold. Yet other organisations may find this approach helpful for some (if not all) parts of their holdings.

- Top

A.2. Fonds level cataloguing

A.2.1.

Traditionally, organisations dealing with government records, corporate records or personal collections first describe and control these documents at the fonds level. Documents may then be systematically maintained as (archival) series within the fonds or collection, as necessary and appropriate. The archival series may also be sub-arranged into files of documents.

Cataloguing entries prepared at these levels provide basic description, control of and access to these fonds, collections, series and files.

A.2.2.

Time permitting, an inventory of the individual documents and/or their contents may be prepared so providing increased access to the material.

A.2.3.

This approach assists a) documenting provenance and b) maintaining order of provenance.

A.2.4.

Also, it assists organisations with the management and control of what are often very large volumes of material.

A.2.5.
In addition this approach allows for the content of the fonds and collections to be broadly described within the historical, cultural and social context surrounding their creation.

A.3. Collection level cataloguing

A.3.1.

Where organisations hold large collections of similar material, they may initially employ *collection level* cataloguing to broadly describe and control these materials and to provide basic access to them. Series, files and inventories of the material in these collections may be subsequently prepared. Two examples of collection level catalogue records follow.

Calwell, Arthur A. (Augustus), 1896-1973

Calwell collection: [sound recordings]

1943-1951

18 sound discs (lacquer) ; 30 cm

2 sound discs (lacquer) ; 41 cm

1 sound disc : 33 1/3 rpm ; 30 cm

3 sound cassettes : analogue

5 sound reels ; 13 cm

2 sound reels ; 17 cm

Addresses, election and referendum speeches by Arthur Calwell; together with speeches by John Curtin and A.B.Chifley and Dr Evatt

Australian politician elected to Parliament as federal member for Melbourne in 1940, Arthur Calwell became Minister for Information in 1943, and Australia’s first Minister for Immigration 1945-49, initiating a programme of large scale non-British immigration. He became deputy parliamentary leader of the Australian Labor Party (ALP) in 1951, and leader 1960-67, retiring from Parliament in 1972

Listing available. Manuscript materials held in the National Library

Access points:
Melba, Nellie, Dame, 1861-1931

Hogarth-Melba collection: [sound recordings]

1904-1926

1 sound disc (lacquer); 25 cm

11 sound discs: 78 rpm; 25 cm

106 sound discs: 78 rpm; 30 cm

2 scrapbooks

Full range of Melba's repertoire, opera, songs and ballads, including the 1926 Covent Garden farewell performance, collected by William Hogarth

Melba studied with Pietro Cecchi in Melbourne, and later with Mme. Marchesi in Paris. She made her operatic debut in Brussels in 1887 and subsequently won international acclaim, touring extensively in Europe, the United States and Australia. Her last performance at Covent Garden was in 1926, and her last Australian appearance was at Geelong, Vic. in 1928

Listing available

Access points:

I. Hogarth, William. 1. Operas -- Excerpts. 2. Songs (High voice)
Area 0: Preliminary notes:
0.0. Scope, purpose and use
0.A. Sources of information
0.B. Elements of description
0.C. Punctuation
0.D. Levels of detail in description
0.E. Language and script of the description
0.F. Inaccuracies
0.G. Accents and other diacritical marks
0.H. Capitalisation
0.I. Examples
0.J. Abbreviations
0.K. Alternatives and options

Area 1: Title and statement of responsibility:
1.A. Preliminary rule
1.B. Title proper
1.C. General material designation
1.D. Parallel titles
1.E. Other title information
1.F. Statements of responsibility
1.G. Items without a collective title

Area 2: Edition, issue, etc.
2.0. Definitions
2.A. Preliminary rule
2.B. Edition statement
2.C. Parallel edition statement
2.D. Statements of responsibility relating to the edition
2.E. Additional edition statement
2.F. Statements of responsibility relating to an additional edition statement

Area 3: Publication, production, distribution, broadcast, etc., and date(s) of creation
3.0. Scope and definitions
3.A. Preliminary rule
3.B. General rule
3.C. Place of publication, production, distribution, broadcast, etc.
3.D. Name of publisher, producer (production company), distributor, broadcaster, etc.
3.E. Statement of function of publisher, producer (production company), distributor, broadcaster, etc.
3.F. Date of publication, production, distribution, broadcast, etc.
3.G. Place, name and date of manufacture
3.H. Date(s) of creation (unpublished items only)
3.I. Reproductions (which are themselves unpublished)

Area 4: Copyright
4.0. Scope and definitions
4.A. Preliminary rule
4.B. Copyright statement
4.C. Registration notices
4.D. Traditional material ownership statement

Area 5: Physical description
5.0. Introduction
5.A. Preliminary rule
5.B. Extent of item, specific material designation and specific type of format
5.C. Other physical characteristics
5.D. Dimensions
5.E. Accompanying material
5.F. Items made up of several types of material

Area 6: Series
6.0. Definition and scope
6.A. Preliminary rule
6.B. Title proper of series
6.C. Parallel titles of series
6.D. Other title information of series
6.E. Statement of responsibility relating to series
6.F. ISSN of series (see also Area 8)
6.G. Numbering within series
6.H. Subseries
6.I. More than one series statement
6.J. Collection and series in collection statement

Area 7: Notes
7.A. Preliminary rule
7.B. Notes

Area 8: Numbers and terms of availability
8.0. Introduction
8.A. Preliminary rule
8.B. Numbers
8.C. Terms of availability

Area 9: Analytic and multilevel
9.0. General rules
9.1. Analytic description
9.2. Multilevel description

Area 10: Item/copy information
10.0. Scope and definitions
10.A. Preliminary rule
10.B. Rules

Appendix A. Fonds and collection level cataloguing
Appendix B. Examples
Appendix C. Terms for describing the physical condition of sound recordings
Appendix D. Glossary
Appendix E. Bibliography
Appendix B. Examples

Contents:

1. Popular music on CD - album
2. Popular music on 78
3. Popular music on 78 – medley
4. Popular music on CD – compilation
5. Popular music on LP – different mixes
6. Popular music on CD – collection
7. Talking book
8. Popular music on CD – multipart item
9. Popular music on LP – multipart item without a collective title
10. Classical music on cylinder
11. Classical music on 78 – 4 examples with supplied uniform titles
12. Pop video – live recording
13. Opera video – stage performance
14. Opera film
15. Opera video – highlights of stage performance
16. Ethnographic field recordings on LP – host item and analytic entry
17. Wildlife recording – unpublished compilation
18. Oral history on tape reel – unpublished
19. Oral history on cassette – unpublished
20. Spoken word on 78 – recitals
21. Spoken word on 78 – language course
22. Dubbing – in-house compilation prepared for preservation and reference use
23. Radio music production on CD-R – multipart item
24. Audio file of radio production stored in a remote access system – analytic entry
25. Radio music production on DAT – live recording
26. Published CD of previously broadcast radio production
27. Interactive multimedia on CD-ROM – Spanish
28. Interactive multimedia on CD-ROM – Swedish
29. Remote access electronic resource – host item
30. Remote access electronic resource – host item and analytic entry
31. Kit – books + cassettes
32. Kit – books + videos + CD-ROM
33. Radio documentary – original studio copies and dubbing
34. Mechanical sounds
35. Sound effects
36. Ethnographic collection – multipart item
37. Ethnographic recordings – analytic entries

1. Popular music on CD – album


Words and music: Per Gessle (unless otherwise stated)
Lyrics in booklet
EMI (LC-0542): 796048-2. - EAN 0077779604821

Composer/lyricist given as a note, and exceptions from that given in the contents note, after the titles.

Top

2. Popular music on 78

Saa møj’ en sørreli’ Wies [sound recording] : Jysk Bondevise / sunget af Chr. Schrøder. - [S.l.] : Gramophone, [1903]. - 1 sound disc (ca. 3 min.) : analogue, mono, 78 rpm ; 25 cm

Parallel title: En meget sørigelg vise
Recorded on one side only
Zonophone: X 72147. - Matrix number: 684 z

Top

3. Popular music on 78 – medley

Music: Norman Andersen ; lyrics: Børge Myller
Contents: Flyv med ud -- Den allersidste dans -- Gå ud og gå en tur -- Løft din hat -- Det er lunt -- Titina
Polyphon: X 51426. - Matrix numbers: HDK 3024 to 3025

---

4. Popular music on CD – compilation


Performers: see names in brackets in contents note
Previously issued: 1960-1978
Metronome: 9031-75955-2

Here both 1. composers/lyricists, and 2. performers, are given after the titles in the contents note; performers in brackets.

---

5. Popular music on LP – different mixes

Hypnotized (I'm waiting) [sound recording] / Clubland. - Kista : Metronome, 1992. - 1 sound disc (ca. 43 min.) : analogue, 33 rpm, stereo ; 30 cm

Words and music: Vito Ingrosso, Zemya Hamilton (unless otherwise stated)

Eastwest: 4509-90713-0

The mix versions are given as subtitles in the contents note.

Top

6. Popular music on CD – collection


Limited edition (20,000 copies worldwide each numbered individually on a brass plaque): this copy is no.11901
Contains every master recorded by Frank Sinatra for Reprise Records between December 19, 1960 and June 6, 1988, with the exception of incomplete takes, chronologically sequenced according to the date on which the vocals were recorded
Includes 18 previously unreleased titles
Reprise: 9362-46013-2. - EAN 093624601326

Top

7. Talking book


Reader: A. Lindgren
Music: Jan Johansson
Stories from Pippi Långstrump and Pippi Långstrump går ombord
ISBN 91-7712-519-3

Information on duration and mono/stereo is not stated on the item.

Top
8. Popular music on CD – multipart item


Words and music: Benny Andersson, Björn Ulvaeus (unless otherwise stated)
Lyrics in booklet
Polydor: PY 801, 523 941-2

Voulez-vous. - 1 sound disc (CD, ca. 42 min.)

Previously released in 1979
Contents: As good as new -- Voulez-vous -- I have a dream -- Angel eyes -- The king has lost his crown -- Does your mother know -- If it wasn’t for the nights -- Chiquitita -- Lovers (Live a little longer) -- Kisses of fire

Super trouper. - 1 sound disc (CD, ca. 42 min.)

Previously released in 1980
Contents: Super trouper -- The winner takes it all -- On and on and on -- Andante, andante -- Me and I -- Happy new year -- Our last summer -- The piper -- Lay all your love on me -- The way old friends do

Arrival. - 1 sound disc (CD, ca. 34 min.)

Previously released in 1976
Contents: When I kissed the teacher -- Dancing queen / B. Andersson, S. Anderson, B. Ulvaeus -- My love, my life / B. Andersson, S. Anderson, B. Ulvaeus -- Dum dum diddle -- Knowing me, knowing you / B. Andersson, S. Anderson, B. Ulvaeus -- Money, money, money -- That's me / B. Andersson, S. Anderson, B. Ulvaeus -- Why did it have to be me -- Tiger -- Arrival

One record label but two catalogue numbers.

Top

9. Popular music on LP – multipart item without a collective title


Words and music: Jan Svensson (disc 1) ; information unavailable (disc 2)
Discs recorded on one side only
Notes on sheet
11. Classical music on 78 – 4 examples with supplied uniform titles

[Intermezzi, piano, op.117. No.1 ; Intermezzi, piano, op.117. No.2] / Brahms. - London : Parlophone, [193-?]. - 1 sound disc : analogue, 78 rpm ; 30 cm

Eduard Erdmann, piano
Erdmann's recording of op.117 no.3, presumably recorded at the same session, appears on Parlophone E 11295 coupled with Beethoven’s Bagatelle op.126 no.6
Parlophone: E 11287. - Matrix numbers: XE 7151, XE 7152

Item titles: Intermezzo op.117 no.1 ; Intermezzo op.117 no.2

[Intermezzi, piano, op.117. No.1 ; Intermezzi, piano, op.117. No.2] / Brahms. - London : His Master’s Voice, [1947?]. - 1 sound disc : analogue, 78 rpm ; 30 cm

Edwin Fischer, piano
Recorded: 1947-02-21
His Master’s Voice: D.B. 6478. - Matrix numbers: 2EA.11660, 2EA. 11656
Item titles: Intermezzo in E Flat Major op. 117, no. 1 ; Intermezzo in B Flat Minor op. 117, no. 2


Moura Lympany, piano
Recorded: 1952-11-03
His Master's Voice: C.4209. - Matrix numbers: 2EA 17019-3D, 17095-4D

Item titles: Fantaisie Impromptu in C Sharp Minor op. 66 (Posth.). Intermezzo In B Flat Minor op. 117 no. 2.

[Intermezzi, piano, op.117. No.2] ; [Rhapsodies, piano, op.79. No.2] / Brahms. - London : His Master's Voice, [1944?]. - 1 sound disc : analogue, 78 rpm ; 30 cm

Solomon, piano
Recorded: 1944-04-20 at Abbey Road Studios, London
His Master's Voice: C.3406. - Matrix numbers: 2EA 10197 [oblong square], 2EA 10198 [oblong square]

Item titles: Intermezzo in B Flat Minor, op.117, no.2 ; Rhapsodie in G Minor, op. 79, no. 2.

Top

12. Pop video – live recording


Words and music: Per Gessle (unless otherwise stated)

A live recording + two studio recordings (first and last track).

Top

13. Opera video – stage performance


Stage performance
Teresa Stratas (Marie Antoinette), Marilyn Horne (Samira), Graham Clark (Bégearss), Gino Quilico (Figaro), Håkan Hagegård (Beaumarchais) ; Metropolitan Opera Chorus ; Metropolitan Opera Orchestra ; Metropolitan Opera Ballet ; James Levine, conductor
Notes in English, German and Italian in booklet

14. Opera film
Aida [videorecording] / music: Giuseppe Verdi ; original libretto: Antonio Ghislanzoni ; produced by: Staffan Rydén ; directed by: Claes Fellbom ; revised text and screenplay: Claes Fellbom ; costume designer: Inger Pehrsson ; art director: Lotta Melanton ; choreography Ann-Charlotte Lindström. - Sweden : the Swedish Film Institute [distributor] : Isis Film, the Swedish Film Institute, Sveriges television TV2 and Filmhuset [production companies], [1993]. - 1 videocassette (VHS, ca. 122 min.) : sd. (stereo), col.

Credits: Berndt Fritiof/Filmmixarna, sound/mix supervisor ; Hans Ewers, sound/music supervisor ; Jörgen Persson, director of photography ; et al.
Cast: Margareta Ridderstedt (Aida), Niklas Ek (Radames), Robert Grundin (Radames’ voice) Ingrid Tobiasson (Amneris), Jan van der Schaaf (Amonasro), Alf Häggstam (Ramfis), Staffan Rydén (Pharao’s spokesman), et al.
The Swedish Folkopera Orchestra and Choir ; Kerstin Nerbe, conductor
Filmed version of Verdis Aida, shot in Lanzarote, Spain. This production was originally staged by the Swedish Folkopera

15. Opera video – highlights of stage performance
Highlights from Rigoletto [videorecording] : opera in three acts / by Francesco Maria Piave after Victor Hugo ; music by Giuseppe Verdi ; staged and directed by Jean-Pierre Ponnelle. - Great Britain : Decca [distributor] : Unitel [production company], 1994. - 1 videocassette (VHS, ca. 31 min.) : sd. (stereo), col. - (Great moments)
16. Ethnographic field recordings on LP – host item and analytic entry

HOST ITEM


Performances by members of the Djapu, Enindilyagawa, Garadjari, Nunggubuyu, Walbiri, Wikngatara, Worora, and Wunambul language groups
Master dubbings by Patricia Naughton
Sleeve notes by Alice M. Moyle
Originally recorded between 1959 and 1969 at Aurukun, Darwin, Delissaville, Derby, Groote Eylandt, La Grange and Yuendumu
Variant source of origin of items: Caledon Bay (Side 2 track 4); Rose River Mission (Side 2 track 2)
Separations between the tracks on the disc are not clearly visible to the eye. Due to internal inconsistencies in the discs' accompanying documentation, the contents listing for Side 1 corresponds with the sleeve notes in preference to the label or the sleeve’s title list
Original reel recordings held by the Australian Institute of Aboriginal Studies, Canberra, A.C. T.
Philips: 6586 034 (10). - Matrix nos.: 6586 034 1Y, 6586 034 2Y

Access points
I. Title. II. Moyle, Alice M. III. Australian Institute of Aboriginal Studies. IV. International Music Council. V. International Institute for Comparative Studies and Documentation. VI. Naughton, Patricia. VII. Unesco. VIII. Unesco collection : musical sources

ANALYTIC ENTRY FOR 7TH ITEM ON SIDE 1 OF LP

Djabi song : the windmill of Wallanie Plains / [sung by Andy]. - Duration: 44 sec.
11. Wildlife recording – unpublished compilation


All recordings collected and edited by David Stewart for inclusion in the National Film and Sound Archive’s collection
Recordings made using NFSA’s equipment and tape stock. All descriptions of tracks on this recording based on the inventory supplied by David Stewart

Access points
I. Title. II. Stewart, David. 1. Wildlife recordings. 2. Bird calls.

18. Oral history on tape reel – unpublished

Neilsen, A.B. [sound recording] : oral history interview / A.B. Neilsen, interviewee ; Ina Bertrand, interviewer. - 1 sound tape reel : analogue, 9,5 cm/sec ; 17 cm. - (Film Pioneers Project)

Recorded in Nedlands, W.A. on 6 April 1978
Transcript held
Summary: Neilsen talks about his career as an exhibitor of films in his theatres; the development of sound on film and popular early films such as "The jazz singer", "The sentimental bloke", and "On our selection"; the dangers of fire from nitrate film and other issues dealing with theatres
Reference cassette held
Restricted access according to signed release form and related notes
Interview conducted as part of the Film Pioneers Project

Access points:
19. Oral history on cassette – unpublished

Angel Guerra, narrador canario [sound recording] / Antonio Cabrera Perera ; presenta, Hipólito Escolar Sobrino ; intervienen, Alfonso Armas Ayala y Alberto Navarro González. - 16 febrero 1983. - 1 cassette (64 min.) : estéreo

Summary: Presentación de la tesis doctoral de Antonio Cabrera Perera, dirigida por Alberto Navarro Gonzalez, sobre el novelista canario Angel Guerra y la novela española de los primoros años de este siglo

Access points

20. Spoken word on 78 – recitals


Contents Elverhøj: Der løb saa vimse nogle Firben -- Og naar kommer de? -- Og hvad kan den næste datter?
Special recording for "Dansklærerforeningen" for use at school-teaching
Odeon: Catalogue number missing. - Matrix numbers: XXKpo 4293-1, XXKpo 4294-1, XXKpo 4295-1, XXKpo 4298-1

21. Spoken word on 78 – language course

French language course
Polyphon : K.S. 9530 to 9551. - Matrix numbers: 2892 BR to 2902 BR, 2911 BR to 2921 BR

22. Dubbing – in-house compilation prepared for preservation and reference use


Copied from Edison cylinder recordings. The first song is copied from Edison Blue Amberol: 2289, the second from Edison: 545
Reference copy available on DAT

Item 1: Preservation
Copied from: Original cylinders
Copied: 1991-11-26
Copied by: Wanda Lazar
1 tape reel ; 38 cm/sec ; 25 cm
Source of acquisition: Copied from ScreenSound Australia owned item : ScreenSound Australia paid costs
Method of acquisition: ScreenSound Australia created item : copied in-house
Accessioned: 1991-11-26
Shelf-mark: AUD P 3211

Item 2: Reference
Copied from: Original cylinders
Copied: 1991-11-26
Copied by: Wanda Lazar
1 cassette (DAT)
Reference copy made simultaneously with preservation copy
Source of acquisition: Copied from ScreenSound Australia owned item : ScreenSound Australia paid costs
Method of acquisition: ScreenSound Australia created item : copied in-house
Accessioned: 1991-11-26
Shelf-mark: AEK000398
Example of a newly created compilation dubbing. Here two copies of the same content were simultaneously copied onto different formats for preservation and reference purposes respectively. The separate item records provide the ability to describe in detail information pertaining to each copy. Here only the briefest information is given about each item.

23. Radio music production on CD-R – multipart item


   Rundfunk-Sinfonieorchester Saarbrücken ; Marcello Viotti, conductor ; Markus Brändle, producer ; Erich Heigold, sound engineer
   Live recording from Saarbrücken (Germany), Kongreßhalle, 1995-05-05
   Accompanying material: Programme brochure
   Archive number: 39-00170

CD 1:


2. 4 letzte Lieder für Sopran und Orchester, o.op. AV 150 / Richard Strauss. - Copyright: Boosey & Hawkes. - (21 min. 30 sec.)
   Edith Mathis, soprano
   Contents: Nr.1: Frühling, "In dämmrigen Grüften träumte ich lang" / Hermann Hesse (3 min 27 sec.) -- Nr.2: September, "Der Garten trauert" / Hermann Hesse (4 min 27 sec.) -- Nr.3: Beim Schlafengehen, "Nun der Tag mich müd gemacht" / Hermann Hesse (4 min 59 sec.) – Nr.4: Im Abendrot, "Wir sind durch Not und Freude gegangen" / Joseph von Eichendorff. (8 min. 11 sec.)
   ISRC: DE-D24-95-021-02

CD 2:

3. Sinfonie d-moll / César Franck. - Copyright: Hamelle. - (41 min. 11 sec.). -
   ISRC: DE-D24-95-021-03
24. Audio file of radio production stored in a remote access system – analytic entry


System requirements: Multimedia PC; Pentium processor; Windows NT; 8 MB RAM, SVGA graphic card
Mode of access: Broadcast company media network, client-server-system DIGAS
Bit rate reduction: ISO/MPEG, layer 2, 128 kb/sec
Summary: Ernst Gerhard Güse on the painter Morandi and his works, and on the concepts of the exhibition
In: SR DIGAS. – ID: 89-00110-001

Keywords:
Bildende Kunst; Malerei; Giorgio Morandi; Ausstellung; Saarland; Saarbrücken

25. Radio music production on DAT – live recording

Johannes Brahms und seine Freunde (1) / Markus Brändle, producer ; Erich Heigold, sound engineer ; Gertrud Bastuck, cut. - Saarbrücken : SR2, 26.12.1988, (13.05-14.30). - Copyright: SR; GEMA; GVL. -1 sound tape (DAT, 84 min. 46 sec.) : digital (AAD), stereo, AES/EBU standard. - (Der musikalische Salon)

Rolf Sudbrack, author and speaker ; Jewgenij Koroliov, Ljupka Hadzigeorgiev, piano
Recorded live 27.01.1988, Saarbrücken (Germany), Funkhaus Halberg (Großer Sendesaal)
Sampling frequency and quantisation: 48 kHz, 16 bit
Contents: Variationen über ein Thema von Robert Schumann, Es-dur. op.23 (Leise und innig) / Johannes Brahms (1 min 49 sec.) -- 4 Balladen op.10 (Nr.3 h-moll ; Nr.4 H-dur) / Johannes Brahms (4 min. 30 sec. ; 9 min. 36 sec.) -- 3 Romanzen op.21 (Nr.1 a-moll; Nr.2 F-dur) / Clara Schumann (5 min 28 sec.; 1 min.) -- 4 Klavierstücke op.2 (Nr.2 Kanon) / Albert Dietrich (4 min. 20 sec.) -- Sonate für Klavier zu 4 Händen g-moll, op.17 (2.Satz) / Hermann Goetz (5 min. 33 sec.) -- Intermezzo B-dur, op.76 Nr.4 / Johannes Brahms (2 min. 29 sec.) -- Capriccio d-moll, op.116 Nr.7 / Johannes Brahms (2 min. 10 sec.)
Copy from 2 tape reels, analogue : stereo ; 38 cm/sec, Telcom C4

26. Published CD of previously broadcast radio production
Broadcast by the Südwestfunk, Baden-Baden, 1993-08-11 (22.05-23.30)
"The Omani Ministry of Information has decided to produce this programme in a compact disc as part of the activities of the ‘year of the omani heritage’ [1994]"—Introduction in accompanying booklet
Contents: 14 examples of traditional Omani music, with spoken commentary in German about each example. The listener may select to hear the music examples either with or without the spoken commentary
Text in booklet is printed in German, English and Arabic
CDs lack label and catalogue number

27. Interactive multimedia on CD-ROM - Spanish


Características del sistema: Procesador 486 o Pentium; 16 Mb de memoria RAM; Microsoft Windows 95; Lector de CD-ROM; adaptador gráfico SVGA (256 colores); Tarjeta de sonido compatible Sound Blaster
Tít. tomado de la etiqueta
D.L. B 42537-1997
ISBN 84-923185-1-1

28. Interactive multimedia on CD-ROM – Swedish


System requirements: PC 486; 8 MB RAM; Windows 3.1; SVGA colour screen 640 x 480; ca. 1 KB hard disk; 16-bit stereo sound card adapted for Windows
In Swedish and English
Title from title screen
29. Remote access electronic resource – host item


System requirements: 486SX processor or higher; 8MB RAM (16MB recommended); Windows 3.11 or higher; hard disk with 8M free space; sound-blaster compatible sound card; (x)vga adapter; col. monitor; mouse
Mode of access: World Wide Web. URL: http://www.statsbiblioteket.dk/dlh
Contains 150 audio files with a duration from 0:11 to 8:00 min. of the following genres: Women’s Lib in Denmark (9 exx.); Danish folksongs (10 exx.); Henning Haslund-Christensen’s expeditions to Asia (9 exx.); Lauritz Melchior - a Danish singer (15 exx.); Denmark in the 1930s (28 exx.); King Christian X (13 exx.); Danish dialects, with a clickable map (24 exx.); Famous men and women (8 exx.); Danish politicians (13 exx.); Cirkusrevyen 1935 (7 exx.); and, every year in December: Christmas carols (14 exx.); furthermore information text and pictures of some of the labels

30. Remote access electronic resource – host item and analytic entry

HOST ITEM

ALB:s jukebox. - Stockholm : Arkivet för ljud och bild, 1996

System requirements: PC Pentium; 8 MB RAM; Windows 95; Netscape Navigator 3; sound card; speakers
Mode of access: World Wide Web. URL: http://www.alb.se/jukebox
Contains 30 sec. extracts from 200 Swedish rock and pop recordings from the 1950s to the 1990s, with catalogue records, information texts about the recordings and the performers, and pictures of the front pages of the sleeves

ANALYTIC ENTRY

Cadillac : [30 sec. extract] / the Hep Stars. - Copyright: EMI
Words and music: Don Gibson, Michael Brown, Graham Johnson, Ian Mallett, Vince Taylor
Performers: Sven Hedlund, vocals; Janne Frisk, guitar; Benny Andersson, organ; Christer Petersson, drums; Lennart Hegland, bass
Recorded: 1965
This extract from: Cadillac / the Hep Stars. - 1 sound disc (2 min., 35 sec.) : analogue, mono, 45 rpm ; 17 cm. - Olga: SO 09
In: ALB:s jukebox. - Identification number: 206850

31. Kit – books + cassettes


2 v. (135 p.) . il. ; 27 cm
2 cassettes ; 3’8 mm
Narradora Janina Hidalgo ; Voces de personajes José María Iglesias
En una caja: 28 x 21 x 6 cm
D.L. B 19994-1994
ISBN 84-7764-877-8

32. Kit – books + videos + CD-ROM


8 v. : il. ; 22 x 22 cm + 9 transparencias.
2 videocassettes (VHS) : son., col. ; 13 mm
1 CD-ROM ; 12 cm
Contiene:
Libros: El baúl de los cuentos -- Guía de utilización de los programas Cuenta Cuentos -- Clic -- Fototouch -- Deluxe paint -- Works y Works para Windows -- Tecnología audiovisual -- Tecnología informática -- Transparencias del cuento "Juan sin Miedo"
Videocassettes: El cuento de los cuentos -- Tecnología audiovisual y tecnología informática
CD-ROM: Programas Cuenta Cuentos, Clic y ADIBU -- Aplicaciones informáticas de uso didáctico -- Prácticas para la autoformación del profesorado
33. Radio documentary – original studio copies and dubbing

STUDIO COPIES

The contemporary theatre / C. Fry. - London : BBC [broadcaster], 1950. - Copyright: BBC. - 2 sound discs (laquer, direct cut) : analogue, 33 1/3 rpm ; 41 cm

Broadcast BBC Home Service 1950-02-17
Label stamped "29 Oct 1949" which is probably the date of recording
Packaged in original BBC tin storage box with central spindle, with: On parade / Band of the Royal Marines
Original BBC recording and programme reports enclosed, together with three copies of a type-written transcript of Fry’s talk
"Christopher Fry ... discusses the contemporary theatre from the point of view of the modern dramatist"–Opening announcement
BBC MX 14716 – 14717. - BBC R.P. ref. no.: BBC SLO 66525

The first set of numbers are not matrix numbers but BBC-specific numberings for their acetate discs. The last number is an example of a BBC "Recorded Programmes" number, usually additional to the MX number. The prefixes also denote a specific category, SLO meaning "slow speed (i.e. 33 1/3) London".

DUBBING

[The contemporary theatre / Christopher Fry]. - London : British Library, 1996. - Copyright: BBC. - 1 sound tape reel : 19 cm/sec

NSA dubbing by Tim Smith of NSA-owned BBC direct cut coarsegroove 41cm 33rpm discs
mx 14716-14717, formerly SLO 66525 recorded 3E BH to AV1 on 1950-02-17
Dubbing duration: 19'15" plus identifying announcement.
NSA tape number: NP106992W

34. Mechanical sounds

Summary: Recordings of various historic machines made 1987-06-14 at Parham Park near Storrington, West Sussex (England). The venue was a large grass field full of rides, stalls and fairground tackle. The fine weather attracted a large crowd: there is therefore plenty of background noise accompanying these recordings
Photographs and Rally Programme retained with other collection documentation
Individual recordings are analysed separately
NSA archive number: C322/6/1-10
NSA playback number: T10961Y

35. sound effects


Originally recorded 1987-06-14 on Nagra IV using 2 AKG 451 mics in single windshield
Summary: Burrell traction engine driving a circular saw. Engine first heard ticking over, then logs are placed against saw and cut. A diesel wagon is heard very loud in the background. Woodman is heard steadying log with chocks and trimming it with axe. Very audible background noise from mechanical organ and distant compressor for bouncy castle
NSA C322/6/1-10
NSA T10961Y

36. Ethnographic collection – multipart item

Note: The example commencing on the following page is for a multilevel entry and extends over several pages.

Here the unity of the collection is the project of the Recherche Unit (RCP) on the geographical area of the Aubrac during the year 1964. A total of 808 sound recorded items (on 87 tape reels) comprise the collection. Accompanying materials are also included.

The description of the collection as a whole forms the first level of the description.

This project was carried out during 3 expeditions. Each expedition comprises a group of recordings. The descriptions of the three groups of recordings from each expedition constitute the second level
At the third level of the description the individual recorded items from an expedition are described.

RCP (Recherche Coopérative sur Programme) is a Research Unit which was set and sponsored by CNRS (Centre national de la Recherche Scientifique), France.

Inventory numbers. The numeric data in the inventory numbers which appear at the third level of description are made up of the following elements: the year of recording (i.e. 64); the registration number for the year (i.e. 36) and the item number for the recorded item within the collection (i.e. 754). E.g.:

- 64.36.10
- 64.36.754

BM (Bande magnétique=magnetic tape) numbers. Number to identify the particular original tape in the collection. In Level 3 this number appears above the entry for the first item on the tape. All in-house copies of the original tape contain the same content as the original from which they are copied. This number therefore provides a mnemonic to assist identification of all copies of the same original tape.

FIRST LEVEL (WHOLE COLLECTION)


87 sound tape reels (808 items) : 19 cm/sec and 9,5 cm/sec ; 12 cm

(Langau. Auvergne. RCP Aubrac. Ethnographic collection. 1964)

Languages: French and Occitan. Most of the songs are sung in Occitan. Interviews are in French and Occitan (the interviewees mix both languages)

The CNRS (Centre National de la Recherche Scientifique, France) supervised and sponsored this project of the RCP (Recherche Coopérative sur Programme) Aubrac in 1964

Originally recorded with Nagra and UHER tape reel recorders (type Nagra)

Sound quality is excellent

Accompanying materials: Field collector’s log, 400 still photographs, manuscript with maps showing the locations of the recorded performances (54 localities), sketches of the nomenclature of the cabrette (traditional bagpipe), French translations of some of Occitan language songs, transcriptions, and one video made in 1964 by Jean-Dominique Lajoux about the cabrette (duration unknown)

Summary: An ethnographic field collection of sound recordings of folk and traditional music of Aubrac, a hilly region situated in the Massif Central, France, also known as Auvergne. The collection comprises vocal and instrumental music as well as interviewees relating biographical information, traditional practices, personal experiences, and stories of living conditions and life in Aubrac. Accompanying documentation comprising manuscripts and still photographs, and a video on the cabrette (traditional bagpipe) are also included. The collection was formed during the three expeditions of project of the RCP Aubrac 1964. The 1st expedition was conducted during 21 - 29 May 1964 (139 items on 24 sound tape reels). The 2nd expedition was conducted during 22 Jun. - 2 Jul. 1964 (469 items on 41 sound tape reels). The 3rd expedition was conducted during 9 -14 Oct. 1964 (200 items on 22 sound tape reels).

Permission of the collectors is required to cite, quote, or reproduce.

Reference copies on sound cassette are available for research at the Département de la Musique et de la Parole, Musée national des Arts et Traditions Populaires (Mnatp) with the permission of the repository.

Original sound recordings and reference copies deposited at the Département de la Musique et de la Parole, Mnatp (previously Phonothèque du Mnatp) by Mrs Cl. Marcel-Dubois (Collection 64-36).

Additional field recordings from the same area were made in 1965 and 1966. These are the 4th expedition of the RCP Aubrac (which is named "l'Aubrac à Paris"), conducted during 23 Jan. - 19 Feb. 1965 (Collection 65-18); and the 5th expedition of the RCP Aubrac, conducted during 29 Mar. 1965 - 25 Oct. 1965 (Collection 65-19).

LEVEL 2 (1ST EXPEDITION)

24 sound tape reels : 19 cm/sec and 9,5 cm/sec ; 12 cm
The 1st expedition was conducted and recorded from 21 to 29 of May 1964 (139 items)
Permission of the collectors is required to cite, quote, or reproduce
Forms part of: [France. Auvergne. RCP Aubrac. Ethnographic collection. 1964]

LEVEL 3 (1ST EXPEDITION)

BM 1
1 Information auprès de l'informateur sur sa vie de Cantales = [Information on the informant’s life
2 Informations biographiques / Lucien Remise, informant ; interviewed and recorded by Cl. Marcel-Dubois and Maguy Andral
On 1 sound tape reel : 9,5 cm/sec ; 12 cm.
Recorded in Saint-Urcize (Cantal, France) on May 21, 1964
Inventory nr: 64.36.2

3 Sur l’apprentissage à la cabrette / Lucien Remise, informant ; interviewed and recorded by Cl. Marcel-Dubois and Maguy Andral.
On 1 sound tape reel : 9,5 cm/sec ; 12 cm.
Recorded in Saint-Urcize (Cantal, France) on May 21, 1964
Inventory nr: 64.36.3

4 Sur l’appellation des vaches / Lucien Remise, informant ; interviewed and recorded by Cl. Marcel-Dubois and Maguy Andral.
On 1 sound tape reel : 9,5 cm/sec ; 12 cm.
Recorded in Saint-Urcize (Cantal, France) on May 21, 1964
Inventory nr: 64.36.4

5 Sur la cabrette accompagnant la montée des troupeaux / Lucien Remise, informant ; interviewed and recorded by Cl. Marcel-Dubois and Maguy Andral.
On 1 sound tape reel : 9,5 cm/sec ; 12 cm.
Recorded in Saint-Urcize (Cantal, France) on May 21, 1964
Inventory nr: 64.36.5

6 Sur les différents pieds de la cabrette de l’informateur / Lucien Remise, informant ; interviewed and recorded by Cl. Marcel-Dubois and Maguy Andral.
On 1 sound tape reel : 9,5 cm/sec ; 12 cm.
Recorded in Saint-Urcize (Cantal, France) on May 21, 1964
Inventory nr: 64.36.6

7 Sur les anches / Lucien Remise, informant ; interviewed and recorded by Cl. Marcel-Dubois and Maguy Andral.
On 1 sound tape reel : 9,5 cm/sec ; 12 cm.
Recorded in Saint-Urcize (Cantal, France) on May 21, 1964
Inventory nr: 64.36.7

8 Sur les fabricants de cabrette / Lucien Remise, informant ; interviewed and recorded by Cl. Marcel-Dubois and Maguy Andral.
On 1 sound tape reel : 9,5 cm/sec ; 12 cm.
Recorded in Saint-Urcize (Cantal, France) on May 21, 1964
Inventory nr: 64.36.8
Dubois and Maguy Andral
On 1 sound tape reel : 9,5 cm/sec ; 12 cm
Recorded in Saint-Urcize (Cantal, France) on May 21, 1964
Inventory nr: 64.36.8

9 Mo bello anneto: valse: instrumental / Lucien Remise, cabrette ; recorded by Cl. Marcel-Dubois and Maguy Andral
On 1 sound tape reel : 19 cm/sec ; 12 cm
Recorded in Saint-Urcize (Cantal, France) on May 21, 1964
Inventory nr: 64.36.9

10 Information sur la technique du 1/2 ton. [partie 1] = [About the semi-tone technical process (of the cabrette). Part 1] / Lucien Remise, informant [voix d’ homme parlée = 1 male spoken voice] ; interviewed and recorded by Cl. Marcel-Dubois and Maguy Andral
On 1 sound tape reel : 19 cm/sec ; 12 cm
Recorded in Saint-Urcize (Cantal, France) on May 21, 1964
Inventory nr: 64.36.10

BM 2

1 Information sur la technique du 1/2 ton. [partie 2] / Lucien Remise, informant [voix d’ homme parlée = 1 male spoken voice] ; interviewed and recorded by Cl. Marcel-Dubois and Maguy Andral
On 1 sound tape reel : 9,5 cm/sec ; 12 cm
Recorded in Saint-Urcize (Cantal, France) on May 21, 1964
Inventory nr: 64.36.11

2 Le rossignol = [The nightingale]: valse: instrumental / Lucien Remise, cabrette; recorded by Cl. Marcel-Dubois and Maguy Andral
On 1 sound tape reel : 19 cm/sec ; 12 cm
Recorded in Saint-Urcize (Cantal, France) on May 21, 1964
Inventory nr: 64.36.12

3 Information sur la technique du 1/2 ton. [partie 3] / Lucien Remise, informant [voix d’ homme parlée = 1 male spoken voice] ; interviewed and recorded by Cl. Marcel-Dubois and Maguy Andral
On 1 sound tape reel : 9,5 cm/sec ; 12 cm
Recorded in Saint-Urcize (Cantal, France) on May 21, 1964
Inventory nr: 64.36.13

4 Information sur la technique du 1/2 ton. [partie 4] / Lucien Remise, informant [voix d’ homme parlée = 1 male spoken voice] ; interviewed and recorded by Cl. Marcel-Dubois and Maguy Andral
On 1 sound tape reel : 9,5 cm/sec ; 12 cm
Recorded in Saint-Urcize (Cantal, France) on May 21, 1964
Inventory nr: 64.36.14

5 Les garçons de la montagne = [The boys of the mountain]: bourrée: instrumental / Lucien Remise, cabrette ; recorded by Cl. Marcel-Dubois and Maguy Andral
On 1 sound tape reel : 19 cm/sec ; 12 cm.
Recorded in Saint-Urcize (Cantal) on May 21, 1964
LEVEL 2 (2ND EXPEDITION)

41 sound tape reels : 19cm/sec ; 12 cm.
The 2nd expedition was conducted and recorded from Jun. 22 to Jul. 2, 1964 (469 items)
Permission of the collectors is required to cite, quote, or reproduce
Forms part of: [France. Auvergne. RCP Aubrac. Ethnographic collection. 1964]

LEVEL 3 (2ND EXPEDITION)

BM 55
1 O bal a bor de l'aiga = [ Là-bas au bord de l’eau] / Auguste Cayla, chant ; recorded by Cl. Marcel-Dubois and M. Andral
Translation in French available
On 1 sound tape reel : 19 cm/sec ; 12 cm.
Recorded in Mommatton-Laguiole (Aveyron, France) on Jun. 30 1964
Inventory nr: 64.36.435

2 Information brève sur les concours de chant / Auguste Cayla, voix parlée [male spoken voice]: interviewed and recorded by Cl. Marcel-Dubois and M. Andral.
On 1 sound tape reel : 19 cm/sec ; 12 cm.
Recorded in Mommatton-Laguiole (Aveyron, France) on Jun. 30, 1964
Inventory nr: 64.36.436

3 Fanton pouli / Auguste Cayla, chant [male singing] ; recorded by Cl. Marcel-Dubois and M. Andral
On 1 sound tape reel : 19 cm/sec ; 12 cm.
Recorded in Mommatton-Laguiole (Aveyron, France) on Jun. 30, 1964
Inventory nr: 64.36.437

4 Réveillez-vous belle endormie / Jean Gral, chant [male singing] ; recorded by Cl. Marcel-Dubois and M. Andral
On 1 sound tape reel : 19 cm/sec ; 12 cm.
Inventory nr: 64.36.438

5 La jambe torse = [The twisted leg]: instrumental / Joseph Chaliès, cabrette ; recorded by Cl. Marcel-Dubois and M. Andral
On 1 sound tape reel : 19 cm/sec ; 12 cm.
Recorded in St Symphorien de Thénières (Aveyron, France) on Jun. 30, 1964
Inventory nr: 64.36.439

6 La bourrée (dite " du Lot ") = [The so called bourrée of the Lot]: instrumental / Joseph Chaliès, cabrette ; recorded by Cl. Marcel-Dubois and M. Andral
On 1 sound tape reel : 19 cm/sec ; 12 cm
Recorded in St Symphorien de Thénières (Aveyron) on Jun 30, 1964
Inventory nr: 64.36.440

7 Le juif errant = [The wandering jew]: valse: instrumental / Joseph Chaliès, cabrette ; recorded by Cl. Marcel-Dubois and M. Andral
On 1 sound tape reel : 19 cm/sec ; 12 cm
Recorded in St Symphorien de Thénières (Aveyron, France) on Jun. 30, 1964
Inventory nr: 64.36.441

8 Rossignolet de la marine: instrumental / Joseph Chaliès, cabrette ; recorded by Cl. Marcel-Dubois and M. Andral
On 1 sound tape reel : 19 cm/sec ; 12 cm
Recorded in St Symphorien de Thénières (Aveyron, France) on Jun. 30, 1964
Inventory nr: 64.36.442

9 Rossignolet de la marine: version chantée / Joseph Chaliès, [male singer] ; recorded by Cl. Marcel-Dubois and M. Andral
On 1 sound tape reel : 19 cm/sec ; 12 cm
Recorded in St Symphorien de Thénières (Aveyron, France) on Jun. 30, 1964
Inventory nr: 64.36.443

etc.

LEVEL 2 (3RD EXPEDITION)

22 sound tape reels : 19cm/sec ; 12 cm
The 3rd expedition was conducted and recorded from 9 to 14 of Oct. 1964 (200 items)
Permission of the collectors is required to cite, quote, or reproduce
Forms part of: [France. Auvergne, RCP Aubrac. Ethnographic collection. 1964]

LEVEL 3 (3RD EXPEDITION)

BM 82
2 Gentille pastourelle = [Pretty shepherdress] / Jean Gral, chant [male singing] ; recorded by Cl. Marcel-Dubois, M. Andral, B. Lortat-Jacob
On 1 sound tape reel : 19 cm/sec ; 12 cm
Recorded in Mommattan Laguiole (Aveyron, France) on Oct. 12, 1964
Inventory nr: 64.36.748

3 Quand iou n'ère "pitchounella" / Jean Gral, chant [male singing] ; recorded by Cl. Marcel-Dubois, M. Andral, B. Lortat-Jacob
On 1 sound tape reel : 19 cm/sec ; 12 cm
Recorded in Mommattan Laguiole (Aveyron, France) on Oct. 12, 1964
Inventory nr: 64.36.749
4. Un jour jeune demoiselle = [One day young lady] / Auguste Cayla, chant [male singing] ; recorded by Cl. Marcel-Dubois, M. Andral, B. Lortat-Jacob
   On 1 sound tape reel : 19 cm/sec ; 12 cm
   Recorded in Mommattan Laguiole (Aveyron, France) on Oct. 12, 1964
   Inventory nr: 64.36.750

5. Information sur la conduite des boeufs = [About leading the oxen] / Auguste Cayla, voix [male spoken voice] ; recorded by Cl. Marcel-Dubois, M. Andral, B. Lortat-Jacob
   On 1 sound tape reel : 19 cm/sec ; 12 cm
   Recorded in Mommattan Laguiole (Aveyron, France) on Oct 12, 1964
   Inventory nr: 64.36.751

6. Chant sur un thème liturgique = [Song on a liturgical theme] / Auguste Cayla, chant [male singing] ; recorded by Cl. Marcel-Dubois, M. Andral, B. Lortat-Jacob
   On 1 sound tape reel : 19 cm/sec ; 12 cm
   Recorded in Mommattan Laguiole (Aveyron, France) on Oct. 12, 1964
   Inventory nr: 64.36.752

7. Suon suon / Auguste Cayla, chant [male singing] ; recorded by Cl. Marcel-Dubois, M. Andral, B. Lortat-Jacob
   On 1 sound tape reel : 19 cm/sec ; 12 cm
   Recorded in Mommattan Laguiole (Aveyron, France) on Oct. 12, 1964
   Inventory nr: 64.36.753

8. Los campaniles de Millau ("suon-suon") = [The campaniles in Millau] / Maria Cayla, chant [female singing] ; recorded by Cl. Marcel-Dubois, M. Andral, B. Lortat-Jacob
   On 1 sound tape reel : 19 cm/sec ; 12 cm
   Recorded in Mommattan Laguiole (Aveyron, France) on Oct. 12, 1964
   Inventory nr: 64.36.754

37. Ethnographic recordings – analytic entries

Here two analytic examples from [France. Auvergne. RCP Aubrac. Ethnographic collection. 1964] are given. For comparison, the first example may be traced by its inventory number to its appearance in the previous multilevel example

Les garçons de la montagne: bourrée / Remise Lucien, cabrette ; recorded by Cl. Marcel-Dubois et M. Andral
Duration: 1 min., 34 sec.
(France. Auvergne. RPC Aubrac. Ethnographic collection. 1964. Expedition 1)
Recorded in St-Urcize (Cantal, France) on May 21, 1964
Reference copy available
Inventory no.: 64.36.15
In: [France. Auvergne. RCP Aubrac. Ethnographic collection. 1964 / Claudie Marcel-Dubois, Maguy
En passant par le bois: regret / Remise Lucien, cabrette ; recorded by Cl. Marcel- Dubois et M. Andral

Duration: 2 min., 39 sec.

(France. Auvergne. RPC Aubrac. Ethnographic collection. 1964. Expedition 1)

Recorded in St-Urcize (Cantal, France) on May 21, 1964

Reference copy available

Inventory nr: 64.36.17


In: 64.36 BM 2. - Preservation copy. - 1 sound tape reel. - Cut 7

In: 64.36 BM 2. - Dubbing copy. - 1 sound tape reel. - Cut 7

In: C 64.36 BM 2. - Reference copy. - 1 sound cassette. - Side 1 cut 7
2.A. Preliminary rule
2.B. Edition statement
2.C. Parallel edition statement
2.D. Statements of responsibility relating to the edition
2.E. Additional edition statement
2.F. Statements of responsibility relating to an additional edition statement

4.A. Preliminary rule
4.B. Copyright statement
4.C. Registration notices
4.D. Traditional material ownership statement

Area 5: Physical description
5.0. Introduction
5.A. Preliminary rule
5.B. Extent of item, specific material designation and specific type of format
5.C. Other physical characteristics
5.D. Dimensions
5.E. Accompanying material
5.F. Items made up of several types of material

8.0. Introduction
8.A. Preliminary rule
8.B. Numbers
8.C. Terms of availability

Area 9: Analytic and multilevel
9.0. General rules
9.1. Analytic description
9.2. Multilevel description

Area 10: Item/copy information
10.0. Scope and definitions
10.A. Preliminary rule
10.B. Rules

Appendix A. Fonds and collection level cataloguing
Appendix B. Examples
Appendix C. Terms for describing the physical condition of sound recordings
Appendix D. Glossary
Appendix E. Bibliography

- Contents Page
- IASA Home Page

Mae'r tudalennau yma yng ngofal Swyddog y We
These pages are maintained by the Web Officer
© LLGC/NLW 1999.
Appendix C. Terms for describing the physical condition of sound recordings

Contents:

C.1. Introduction
C.2. Terms to describe common conditions
   C.2.1. Discs and cylinders
   C.2.2. Tapes
   C.2.3. Wire recordings
C.3. Extent of condition

C.1. Introduction

The following is a brief list of English language terms and definitions relating to common condition problems of recorded sound discs and magnetic tapes. It is offered to assist with describing the condition of sound recordings in Area 7 (see 7.B.15).

C.2. Terms to describe common conditions

C.2.1. Discs and cylinders

Note that some of the terms in this section, especially where shellac discs are indicated, are also applicable to cylinder recordings.

Bleeding. Inks or dyes on the label of the disc are running.

Blister. Often caused by entrapped steam or air inclusion at the time the pressing was made. Causes clicks or other transient noise during playback.

Broken. The disc has broken into distinct parts (generally applies to shellac or glass-based
Centre damage or fault. The centre hole is chipped or otherwise unfit for centering the disc.

Chemical residue. Residue from a cleaning fluid or other chemical is on the surface of the disc.

Chinagraph mark. The grooved surface of the disc has chinagraph crayon markings.

Chip. A small piece is missing, usually from the edge of a shellac disc or cylinder.

Corrosion. The metal substrate of a lacquer disc or of a metal part (e.g. stamper, mother) displays rust or some other form of corrosion.

Cracked or Cracking. A break without physical separation (generally applies to shellac discs and cylinders only)

Crazing. Thin fracture lines occurring on the surface of a lacquer disc caused by shrinkage of the lacquer with respect to the substrate.

Darkening. Colour change in disc. May be caused by ageing or by temperature problems at the time the disc was pressed.

Dust or Dirt (Dirty/Oily). Dust, dirt or oiliness on the surface of the disc, usually resulting from poor storage conditions and handling.

Foreign matter. Usually describes material (cardboard, etc.) which has become adhered to or embedded in the surface of vinyl or shellac discs or cylinders following manufacture (as opposed to inclusion).

Gouge. Large, deep scratches. This was sometimes done deliberately for contractual and copyright reasons to prevent further replay.

Inclusions. Foreign matter (e.g. small fibre, or grain of sand or mineral) included in the material from which the disc or cylinder is made. If at the surface of the carrier, it may be visible to the eye, and may also fall out and leave a cavity. If below the surface, it may manifest as a lump or blister. May or may not affect playback.

Label damage. The label is worn away, eaten by insects, or similarly affected.

Loose pieces (Flaking). Pieces of lacquer have partially come away from the substrate of a lacquer disc.

Marks (Marked). Marks such as fingerprints and scuffs occurring on the grooved surface.

Missing pieces. Denotes shellac or lacquer discs with missing pieces, which, as a result
Misstracking (Repeating or skipping grooves). The stylus or needle repeats or skips a groove unless a sideways force is applied at the right time during playback. Usually caused by a breakdown in groove wall, or a *gouge*.

Mould (Mouldy). Usually takes the form of white or grey patches on the surface, with a characteristic structure visible under low power magnification. Exacerbated by high humidity or by contact with organic material.

Needle dig. A very localised *gouge* due to a dropped soundbox with needle.

Needle run. Curved scratch due to inappropriate handling of the soundbox causing multiple ticks over the whole playing surface.

Orange peel effect. A grainy or textured surface caused by the pressing being too hot when made, or heat applied to it afterwards. Can result in an increase in background noise.

Out-of-round. The circular section in a cylinder is eccentric, elliptic, or not round in some other way. It may give a ‘wow’ effect to the sound during playback.

Peeling. Failure of the bonding between the substrate and the lacquer layer. Results in large sections of the surface, or sometimes the entire face, peeling away from the substrate of the lacquer disc.

Scratches (Scratched). Grooves scored with narrow lines. The result of poor handling.

Stitching. A pattern resembling a series of small dashes or stitches running along the grooves of a disc caused by wear from a stylus with insufficient compliance or excess tracking weight on more heavily modulated, low-frequency sections.

Warp. Alteration in disc surface shape (usually along several planes), causing the stylus to jump when the disc is played. Due to heat and/or uneven physical pressure on the disc.

Waxy exudate. A waxy substance exuding from the surface of the disc. May be caused by a reaction between plasticisers in lacquer discs, and the packaging. Some shellac discs had excess or unstable wax in the binder which leaves a ‘bloom’ on the disc’s surface. Often exacerbated by storage conditions.

Wear (Worn). Worn groove walls, caused by stress of overuse, or replay with worn or inappropriate stylus. Often not easily seen with the naked eye, but appears as an overall dullness or grey grooves. It is more likely to occur during loud passages, and results in increased surface noise and decreased high frequency response. In some sound and audiovisual archives this is scaled from 1 (brand new, perfect copy) to 6 (looks dreadful but still playable) (see also C.3).
C.2.2. Tapes

**Backcoat shedding.** Backcoat particles coming away from the substrate and accumulating on surfaces in contact with the back of the tape. Apart from the loss of functionality of the backcoat itself, loose debris can deposit on the playing surface of the adjacent layer of the tape, impairing playback quality (as opposed to *magnetic coating shedding* or *magnetic coating lift*).

**Bleeding.** Inks or dyes on the surface or writing on the backcoat, seeping through the tape layer.

**Blocking.** Whole blocks of adjacent layers of tape have shifted sideways relative to the rest of the tape pack. Usually the result of horizontal storage, transport or rough handling. Blocking can result in damage to the edges of the tape and localised stress where lateral movement has occurred.

**Brittleness.** Tape breaks easily. Cupping and curvature may also be present.

**Cinching.** The rippling of tape layers when bunched up from pack slippage or uneven tension. Cinching can permanently deform the substrate, resulting in rapid, cyclical fluctuations of sound level, as the creased tape passes across the playback heads.

**Cupping.** Curvature across the tape’s surface, rather than along its length. Due to the substrate and recording layers having different rates of shrinkage.

**Curvature.** Tape has a tendency to stay rolled up. Modern PET based tapes have more of a tendency to ‘remember’ the shape in which they are packed and to flow or deform plastically in response to pressures and stresses within the pack.

**Damaged reel (or cassette or cartridge casing).** The hub, flange or spool of a tape reel or the casing of a cassette or casing is damaged. This may cause damage to the tape if it touches the reel or casing during playback, re-wind, fast forward, or even when in storage (where clamp indents or clip impressions may occur). Note that the flange or casing should never touch the tape.

**Dust or Dirt (Dirty/Oily).** Dust, dirt or oiliness on the surface of the tape, usually resulting from poor storage conditions and handling.

**Edge damage.** Edge of tape is not straight or not flat. This can cause dropouts, reduced output level, or a random shift in the stereo image of the recording.

**Embossing.** Physical damage to a tape caused by foreign matter that has become embedded within the tape pack, or by deformities in the hub.

**Gummy deposit.** Glue-like substance on the tape. It accumulates on the heads and guides of the playback machine when the tape is played.
**Hydrolysis.** Breakdown of the binders in the tape due to its reaction with moisture. Any shedding, sticking, squealing or residue may be a sign of hydrolysis.

**Interlayer adhesion.** The surface of one layer of tape is sticking to the back of the succeeding layer.

**Kink.** A crease on a layer of tape.

**Leafing.** Single layers of tape are protruding from the tape pack. Usually this is the result of spooling too quickly for the tension/alignment of the transport, and for the characteristics of the tape, causing momentary entrapment of air between layers. Leafing may occur individually or in groups, and exposes tape edges to potential damage.

**Loose wind.** Individual layers of tape are loosely wound on the tape pack. This is due to lack of fastening of the end of the tape. It may cause slippage of the tape pack on playing, and lead to cinching.

**Magnetic coating lift.** Coating layer separates from the substrate in sheets, indicating a failure of adhesion to the substrate (as opposed to backcoat shedding).

**Magnetic coating shedding.** Magnetic coating particles coming away from the tape substrate and depositing on heads and guides of playback machine. Due to a loss of cohesion (as opposed to backcoat shedding).

**Magnetic losses.** The tape has been partially or fully demagnetised or suffered from a loss of signal due to deterioration of the magnetic coating. (E.g. a section of the tape has been accidently exposed to a bulk eraser, or magnetic particles may have physically deteriorated, resulting in a weaker signal).

**Manufacturing surface defect.** Includes partial lack of coating, foreign inclusions, variations in width, edge finish or thickness, etc.

**Mould (Mouldy).** Usually takes the form of white or grey patches on the surface, with a characteristic structure visible under low-power magnification. Exacerbated by high humidity or contact with organic material.

**Scouring.** Fine scratches on the surface of a tape usually caused by stationary guides or rough tape heads.

**Splice.** Small piece of special adhesive tape used to join two pieces of recorded material to form a single piece.

**Splice, dry (Dry splice).** Adhesive on splice is dry, or the splice is brittle. It results in dropout of sound at the splice and on the adjacent tape layers where the adhesive has left a deposit. A dry splice may come away during playback.
Splice, sticky (Sticky splice). Adhesive from the splice sticks adjacent layers of tape together and can cause information drop-outs where the adhesive has left a deposit.

Spoking. Radial lines or spokes appearing in a tape pack, caused by adjacent layers of tape suffering similar deformation(s).

Squealing. High pitched noise caused by bowing action of tape on heads. May result from hydrolysis and/or loss of lubricants. May be accompanied by stiction.

Stiction. Tape sticks to heads and guides on the playback machine, and will not spool or play.

Stretch. Tape is deformed by stretching, and is usually elongated, narrowed and cupped.

Vinegar syndrome. Technically, de-acetylation of cellulose acetate substrates which may produce acetic acid as a by-product, and gives rise to the characteristic vinegar odour. May be accompanied by brown or white crystals on the tape pack.

Windowing (Windows). Deformation of the layers of tape within the tape pack to the extent where light can be seen through it.

Wrinkle. Multiple creases in the tape.

C.2.3. Wire recordings

Corrosion. Occurring usually as rust with some wire recordings.

Wire knots. When wire recordings break away, the broken ends may be tied together. This tie forms a knot.

Wire tangles. Tangled recording wire. The thickness of fuse wire, recording wire tangles easily when it is unspooled.

C.3. Extent of condition

It is also useful to give some indication of the extent to which the recorded sound item is physically affected by the condition. A simple or elaborate rating system may be developed which is appropriate to the requirements of the archive or cataloguing agency. For example, terms which could be applied in a simple rating of the extent of each condition would be: Slight, Medium or Extensive.
Area 0: Preliminary notes:
0.0. Scope, purpose and use
0.A. Sources of information
0.B. Elements of description
0.C. Punctuation
0.D. Levels of detail in description
0.E. Language and script of the description
0.F. Inaccuracies
0.G. Accents and other diacritical marks
0.H. Capitalisation
0.I. Examples
0.J. Abbreviations
0.K. Alternatives and options

Area 1: Title and statement of responsibility:
1.A. Preliminary rule
1.B. Title proper
1.C. General material designation
1.D. Parallel titles
1.E. Other title information
1.F. Statements of responsibility
1.G. Items without a collective title

Area 2: Edition, issue, etc.
2.0. Definitions
2.A. Preliminary rule
2.B. Edition statement
2.C. Parallel edition statement
2.D. Statements of responsibility relating to the edition
2.E. Additional edition statement
2.F. Statements of responsibility relating to an additional edition statement

Area 3: Publication, production, distribution, broadcast, etc., and date(s) of creation
3.0. Scope and definitions
3.A. Preliminary rule
3.B. General rule
3.C. Place of publication, production, distribution, broadcast, etc.
3.D. Name of publisher, producer (production company), distributor, broadcaster, etc.
3.E. Statement of function of publisher, producer (production company), distributor, broadcaster, etc.
3.F. Date of publication, production, distribution, broadcast, etc.
3.G. Place, name and date of manufacture
3.H. Date(s) of creation (unpublished items only)
3.I. Reproductions (which are themselves unpublished)

Area 4: Copyright
4.0. Scope and definitions
4.A. Preliminary rule
4.B. Copyright statement
4.C. Registration notices
4.D. Traditional material ownership statement

Area 5: Physical description
5.0. Introduction
5.A. Preliminary rule
5.B. Extent of item, specific material designation and specific type of format
5.C. Other physical characteristics
5.D. Dimensions
5.E. Accompanying material
5.F. Items made up of several types of material

Area 6: Series
6.0. Definition and scope
6.A. Preliminary rule
6.B. Title proper of series
6.C. Parallel titles of series
6.D. Other title information of series
6.E. Statement of responsibility relating to series
6.F. ISSN of series (see also Area 8)
6.G. Numbering within series
6.H. Subseries
6.I. More than one series statement
6.J. Collection and series in collection statement

Area 7: Notes
7.A. Preliminary rule
7.B. Notes

Area 8: Numbers and terms of availability
8.0. Introduction
8.A. Preliminary rule
8.B. Numbers
8.C. Terms of availability

Area 9: Analytic and multilevel
9.0. General rules
9.1. Analytic description
9.2. Multilevel description

Area 10: Item/copy information
10.0. Scope and definitions
10.A. Preliminary rule
10.B. Rules

Appendix A. Fonds and collection level cataloguing
Appendix B. Examples
Appendix C. Terms for describing the physical condition of sound recordings
Appendix D. Glossary
Appendix E. Bibliography
Access copy (Reference copy). A restored copy of an item, or a clone, imitation or duplicate copy of an item which is available for audition and/or viewing purposes. RTAV Draft Glossary, 19 July 1994.

Expanded definition for "Reference copy"
See also Duping copy; Preservation copy (Archive copy).

Accompanying material. Any material accompanying the main part(s) of the item being described, and intended to be used with it. ISBD (NBM)

Acetate disc.
See Lacquer disc.

AES. Acronym for Audio Engineering Society.

Alternative title (as part of the Title proper). The second part of a title proper that consists of two parts, each of which is a title. Either the parts are joined by the word or (or its equivalent in another language or script), or the alternative title is written within parentheses. Partly from RTAV Draft Glossary, 19 July 1994

Analogue recording. 1. In the broadest sense, a method of recording in which some characteristic of the record current, such as amplitude or frequency, is continuously varied in a manner analogous to the variations of the original signal. 2. A logging of an event by one of various methods of capturing and storing a continuous replica of the source sound pattern by tracing an analogous pattern into another medium. The most commonly used storage methods have been: engraved or embossed modulated grooves in a disc; magnetic particle patterns in tape; optical patterns in film. RTAV Draft Glossary, 19 July 1994

Analytic cataloguing record/Analytic entry. Discrete bibliographic record for a part or section of content contained on a physical item, e.g. a single track on a recorded sound album. Enables the catalogue to provide detailed description for each part regardless of the number of parts contained on the item.
See also Host item record; Multilevel description.

Archive.
1. Non-current records preserved, with or without selection, by those responsible for their creation.
2. An institution responsible for the acquisition, preservation, and communication of archives; also called archival agency; archive(s) service; record office. Archives 1. and 2. are, also, called after the type of institution whose records they acquire, e.g. national, college/university, etc.

3. The building or part of a building in which non-current records are preserved and made available for consultation; also called archive(s) repository; archival depository. Based on RTAV Draft Glossary, 19 July 1994

**Archive copy.**
See *Preservation copy.*

**Audio file.** Digital representation of a sound recording stored as data.

**Audiovisual item.** Any recorded sound, moving or still image item.

**AV pack.**
See *Kit.*

**Betacam SP.** A professional analogue video recording format using component coding whose recording medium is a ½-inch oxide tape housed in a cassette. RTAV Draft Glossary, 19 July 1994

**Betamax.** A trademark name for a Sony ½-inch videocassette format intended for home use. RTAV Draft Glossary, 19 July 1994

**Bibliographic description.** The term *bibliographic* is applied here to mean a set of bibliographic data recording and identifying an item regardless of the medium or format of the item. The more specific terms such as discographic, filmographic, etc., are implied as appropriate through the use of the term bibliographic in *The IASA Cataloguing Rules* Based on FIAF

**Bit rate reduction.** The process of reducing the rate at which data flows from a source to a destination (e.g. MPEG).

**Brand name (sound recording).**
See *Label name (sound recording).*

**Broadcast.** To transmit via an electronic signal via radio or television; also known as radiocast for radio and telecast for television. In the context of *The IASA Cataloguing Rules* broadcasting is recognised as a form of publication. Based on RTAV Draft Glossary, 19 July 1994

**Broadcast item.** Includes sound recordings, films, kines or videos: a) prepared as the source for a broadcast; b) made by a radio or television station at the time of transmission; c) audiovisual recording of a received radio broadcast or television transmission. An item that has been used as an insert during a radio broadcast or television transmission (e.g. published sound recording or video) is not a broadcast item unless it was specifically prepared as the source for a broadcast. However, a recording that was made by a radio or television station at the time of transmission and that includes such inserts is a broadcast item. Likewise, an audio visual recording of a received
radio broadcast or television transmission (i.e. off-air recording) with or without such inserts is also a broadcast item. Definition based on RAD p8-10

See also Published item; Unpublished item.

**Carrier.** The physical package (i.e. disc, film, tape, etc.), in or on which the audiovisual data or signal is fixed or recorded. RTAV Draft Glossary, 19 July 1994

**Cartridge.** A single core container (a double core container is called a cassette) enclosing audiovisual media (i.e. optical, grooved, or magnetic discs, tape, film) using, for tape/film media, a single spool, endless-loop configuration. Used for insertion of the medium into recorders, reader/printers and retrieval devices, the media requiring no threading or rewinding. Most audio tape cartridges contain two-channel, 8-track stereo recordings. From RTAV Draft Glossary, 19 July 1994

**Cassette.** An enclosed two-hub, core, or reel container (a single core is called a cartridge) enclosing film/tape/wire media with each end of the contained media being attached to one or the other hub, core, or reel. Common forms today include the compact audio cassette (introduced in 1964), the audio mini-cassette, and videocassettes. From RTAV Draft Glossary, 19 July 1994

**Catalogue number (sound recording).** Also known as order number or issue number. 1. The number(s), letter(s), and/or other symbols assigned to a publication by the publisher to establish a unique control of a particular publication. 2. The number, usually different from the matrix- or master-number(s), assigned by the publisher under which an item appears listed in catalogues, leaflets, and other publicity material issued by the company owning the rights to the recording. Usually common to all parts of the published item, appearing generally on each part of a multipart package as well as on the container for the multiple parts. This number may change when, or if, one or more of the parts are re-published again at a later date. Recordings have from time to time been published with the same catalogue number, both inadvertently and deliberately. Dubbings are sometimes assigned the original catalogue number, but frequently with a variant prefix or suffix. Based on RTAV Draft Glossary, 19 July 1994. Definition of "Issue number"

**CD.**

See **Compact disc.**

**CD-Extra.**

See **Compact disc-extra.**

**CD-I.**

See **Compact disc-interactive.**

**CD-R.** Acronym for Compact Disc-Recordable.

**CD-ROM.** See **Compact disc-read only memory.**

**CD-single.** A CD audio recording of a single, usually popular, music selection. RTAV Draft Glossary, 19 July 1994

**Cms, Cm/sec (centimeters per second).** The measurement of the speed at which tape or wire
recording passes through a tape or wire player. Tape speeds are based on the early standard of 30 ips (76 cm/sec). Successive improvements in tapes, head, and other equipment have permitted reductions to 15 ips (38 cm/sec) and 7½ ips (19 cm/sec) for professional tapes, and 3¾ ips (9.5 cm/sec) and 1 7/8 ips (4.75 cm/sec) for home use. In many areas ips are being replaced by the equivalent metric figures (i.e. cms or cm/sec). Extrapolated from RTAV Draft Glossary, 19 July 1994

See also **ips (inches per second)**.

**Coarse groove.** Term used to describe the channel size prevalent in 2-minute cylinders, and most shellac recordings often generically called 78 rpm discs, as opposed to the microgroove used in 33 1/3 rpm LP sound recordings. Based on RTAV Draft Glossary, 19 July 1994

See also **Groove; Microgroove.**

**Collection.** 1. In archival description, an artificial accumulation of documents of any provenance brought together on the basis of some common characteristic, e.g. way of acquisition, subject, language, medium, type of document, name of collector, which may be treated for descriptive purposes as a unit under a common title. 2. In a published compilation of recordings in an album, the contents are sometimes referred to as a collection. 3. The holdings of a collecting body such as library or archive which is developed, accessioned, catalogued, preserved, stored and made accessible is also known as a collection. First definition based on the RAD

**Commercial sponsor (film, television and radio).** A person or corporate body who helps finance the production or broadcast of a work or programme without control over the contents of the programme. Such sponsorship is normally done in order to advertise a product or for the purposes of public relations, and usually also involves merely the purchase of a short time slot in which to present a commercial or advertisement. FIAF

See also **Sponsor (film, television and radio).**

**Compact disc (CD).** A recording medium, introduced commercially in 1983, consisting of a 12 cm/4.72-inch disc, made principally of plastic coated with a reflective metal, commonly aluminium in commercial discs, and a protective layer of lacquer. Presently used primarily for audio and CD-ROM recordings. Normally recorded and played on one side only at this time, the medium can yield up to 78 minutes of audio signal. RTAV Draft Glossary, 19 July 1994

**Compact disc-extra (CD-Extra).** Format developed in the mid-1990s by Philips, Sony and Microsoft. Designed either for playback of music only with access to the audio session only on CD audio playback equipment, or for simultaneous access to audio titles and complementary multimedia applications (lyrics, images, etc.) where a CD-Extra compatible CD-ROM drive is installed on a computer system.

**Compact disc-interactive (CD-I).** A compact disc format developed by Philips and Sony that stores electronic resources, including sound, text, still images and full-motion video in optical form, used with a CD-I player. ISBD (ER)

**Compact disc-read only memory (CD-ROM).** A compact disc format that stores electronic resources, including sound, text, still images and full-motion video in optical form, used with a CD-ROM player. ISBD (ER)
Compression. Reduction of the size of a fixed file. Compression may be ‘lossless’ where redundant information is removed in a way that allows reconstruction to the original state (e.g. a Winzip file); or ‘lossy’ where data or information which is considered to be less important or less perceptable is removed, and may not be completely or accurately reinstated (e.g. JPEG compression of fixed image files).

Computer file. 
See Electronic resource; Interactive multimedia.

Copy. A duplication of a document, which may, itself, be either an original or a copy; the duplicate may be prepared simultaneously with or separately from the creation of the item copied; the copy is usually identified by function or by method of creation, e.g. preservation transfer. Extract from RTAV Draft Glossary, 19 July 1994

Copyright. The right vested by law in the creator of a document, his/her/their heirs or assignees to publish or reproduce it or to authorise publication or reproduction thereof. RTAV Draft Glossary, 19 July 1994
See also P notice.

Cylinder (sound recording). The audio recording format invented and patented by Thomas Edison in 1877/78. Originally made of a sheet of tin foil wrapped around grooved metal (the original signal was embossed into the foil), then wax, and later celluloid. Playing time lasted from two to four-plus minutes depending on the playback speed and threads or grooves per inch. Most makes of cylinders had grooves which threaded left-handed when looked at from the heavier end of the cylinder, and were tracked from left to right when viewed from the front of the record/playback machine. The inside was usually ribbed and lightly tapered to grip the mandrel, and the general dimensions of the standard cylinder were 4½-inches in length, 2¼-inches in external diameter, and a tapered internal diameter from 1 5/8- to 1¾-inches. Extract from RTAV Draft Glossary, 19 July 1994

DAT. 
See Digital audio tape.

Date of broadcast. The date that a radio or television programme is broadcast.

Date of creation. For unpublished items, the date that the work or event was originally created or captured in some material form (e.g. date(s) of writing an original manuscript, date(s) that sound was originally recorded).
See also Date of recording.

Date of legal deposit. Date that an item is deposited by law in a library or archive.

Date of publication, release, issue. Date, or more often year, that an item is published.

Date of recording. Date of recording session, or date the sound was originally recorded regardless of whether or not it is subsequently published or broadcast. Note that a recording session may extend beyond a single date (e.g. a music session may continue beyond midnight, or a lengthy interview may be conducted over several separate dates).
See also Date of creation.

DCC.
See Digital compact cassette.

Dependent title. A title which by itself is insufficient to identify an item and which requires the addition of the common title, or the title of the main item or the title of the main series. Examples are section title, some supplement titles and some titles of subseries. ISBD (NBM)

Digital audio tape (DAT). A magnetic tape format which can be digitally encoded with sound from a source using the digital recording process and played back on a machine capable of reading or decoding the tape. RTAV Draft Glossary, 19 July 1994

Digital compact cassette (DCC). A digital format parallel to the analogue compact cassette, developed by Philips. No longer successful on the market.

Digital optical recording. A capturing of data through the digital process onto a disc or other optical media which has the data fixed as a series of pits that are recorded and read by a focused laser beam. RTAV Draft Glossary, 19 July 1994

Digital S. A professional digital format developed by JVC for storage of video signals, based on VHS, with a data rate of 50 Mbit/sec. Also known as SMPTE standard D-9.

Digital versatile disc (DVD). A development of the CD, in particular the CD-I for the storage of film or video in data-reduced format. May also be used for the storage of audio signals.

Digital video (DV). A consumer cassette format for storage of digital, data-reduced audio and video signals (ca. 20 Mbit/sec.). The format is a standard worldwide.

Digital video cassette professional (DVCPro). A professional development of the DV format. Two formats, both supported by Panasonic and Philips, are on the market: DVCPro 25 (25 Mbit/sec) and DVCPro 50 (50 Mbit/sec).

Direct metal mastering (DMM). An alternative LP or CD mastering process wherein the recording is made directly onto the metal part. RTAV Draft Glossary, 19 July 1994
See also Master.

Disc. A flat, circular object used as a mechanical, optical or magnetic storage medium. RTAV Draft Glossary, 19 July 1994
See also Disk.

Disc (sound recording). A sound recording on a thin, flat circular object, usually made of shellac, vinyl, or various laminates. The signal may be either analogue or digital, and recorded/played using acoustical, electrical, magnetic or optical technology. From the RTAV Draft Glossary, 19 July 1994. Definition of "Audio disc"

Disk (electronic resource). A round magnetic device for storing information and programmes
accessible by computer; may be either a rigid platter (hard disk) or a sheet of flexible plastic (floppy disk or diskette). The disk base is coated with a magnetizable material on which data can be recorded or stored along concentric tracks as small magnetic areas forming patterns of binary digits or bits. Information is written onto the disk, and read from it in a disk drive, by read/write heads mounted on arms which move rapidly across the disk. Disks are available in several diameters, the most popular being the 3,5-inch, (and formerly the 5,25-inch). RTAV Draft Glossary, 19 July 1994

See also **Disc (sound recording)**.

**Document.** 1. A combination of a medium and the information recorded on it or in it, which may be used as evidence or for consultation. 2. A single archival record or item. RTAV Draft Glossary, 19 July 1994

**Dolby.** A family of linear noise reduction audio recording and playback circuits used to improve the signal-to-noise ratio and to mute unwanted audio data. The various systems of the family are incompatible, thus a Dolby A encoded recording can only be satisfactorily replayed by decoding it with a Dolby A decoder. The family includes Dolby A, Dolby B, Dolby C, Dolby Hx pro and Dolby SR. Based on RTAV Draft Glossary, 19 July 1994

**Duping copy.** Item from which other copies for further use are generated. 
See also **Access copy (Reference copy); Master; Master disc; Master tape; Metal master; Preservation copy (Archive copy).**

**DV.**
See **Digital video.**

**DVCPro.**
See **Digital video cassette professional.**

**DVD.**
See **Digital versatile disc.**

**EBU.** Acronym for European Broadcast Union.

**Edition.** All the copies of an item produced from substantially the same master copy and published or issued by a particular publishing agency or group of agencies. Provided that these conditions are fulfilled, a change in identity of the distributor of the item does not constitute a change of edition. For sound recordings, all the copies of an item produced from the same fixing of the sound from the same takes. Note, however that some reissues are different publications. Developed from ISBD (NBM)

**Edition statement.** An edition statement is a word or phrase, or a group of characters indicating that an item belongs to a particular edition, issue, release, transmission, version or variation. The edition statement may include statement of responsibility and parallel and additional edition statements. Developed from ISBD (NBM)

**Electronic resource.** Material (data and/or programme(s)) encoded for manipulation by computer. Includes materials that may require the use of a peripheral (e.g. a CD-ROM player) attached to a computer, and online service(s) (e.g. bulletin boards, discussion groups/lists, world wide web sites).
**Element.** A word or phrase, or group of characters representing a distinct unit of bibliographic information and forming part of an area of the bibliographic description. ISBD (NBM)

**Emphasis.** The increasing of signal-to-noise ratio of an audio recording by boosting the high frequencies during recording and de-emphasizing or correspondingly attenuating them during playback. RTAV Draft Glossary, 19 July 1994

**EP.**
See *Extended play.*

**Exabyte.** A professional digital cassette format for storage of data.

**Expression.** The specific intellectual or artistic form that a work takes each time it is realised. IFLA. FRBR May 1996 (Draft report)
See also *Work; Manifestation; Item; Realisation.*

**Extended play (EP).** A recorded sound disc with a 17,5 cm diameter (single), replayed at 33 1/3 rpm or 45 rpm, and giving extended playing time of up to 8 minutes on each side.

**Father.** In disc manufacturing, a recording mould formed by nickel plating the master disc. The resulting metal part can be used for pressing copies (i.e. it becomes the stamper) or as the basis for production of one or more mothers to produce multiple stampers for the larger quantity production. RTAV Draft Glossary, 19 July 1994

**Field recording.** Normally the by-product of research by a collector who travels into the field for the purpose of documenting some aspect of life in that location. The term commonly applies to sound recordings. Other by-products of field research may include, film or video footage, still photographs, and related documentation.

**File format.** The standard to which data is arranged in an electronic resource file.

**Film (moving image).** A series of still images collected onto a flexible and transparent piece of film so that they can be projected in a rapid sequence so as to give the illusion of motion. From RTAV Draft Glossary, 19 July 1994 Extract from definition of "Motion pictures"
See also *Sound track film.*

**Fixing of the sound.** The process involved in determining the version that is published as a recording. It may result from the mix of several takes. ISBD (NBM)

**Fonds.** The whole of the documents, regardless of form or medium, automatically and organically created and/or accumulated and used by a particular individual, family, or corporate body in the course of that creator’s activities or functions. In archival description the fonds is the highest level of description in a multilevel description. A fonds may contain two or more separately acquired consignments of material. Similarly an acquired consignment of material may contain more than
one fonds. Based on the RAD

Format. In its widest sense, a particular physical presentation of an item. From RTAV Draft Glossary, 19 July 1994

General material designation. A term indicating, broadly, the class of material to which an item belongs. ISBD (NBM)

Groove. In audiovisual media, the channel cut, embossed, or pressed into a recording medium (i.e. cylinder, disc, film) which carries the encoded signal. Such a groove may be blank (unmodulated) or recorded (modulated), or a combination of both. A cut recording contains only one groove cut, or embossed, spirally from the beginning to the end of the item, but it is more common to refer to this groove in the plural: grooves. RTAV Draft Glossary, 19 July 1994
See also Coarse groove; Microgroove.

Hi8 (High 8).
See Video High 8.

Host item record. Catalogue record describing an item with contents of more than one part, e.g. a recorded sound album containing several individual tracks, and to which discrete catalogue records for each part analysed are linked.
See also Analytic record; Multilevel description.

Interactive multimedia. Media residing in one or more physical carriers (e.g. a computer optical disc or videodisc) or in computer networks or systems. Interactive multimedia should exhibit the following two characteristics: 1. user-controlled, nonlinear navigation using computer technology, and 2. the combination of two or more media (sound, text, graphics, animation, and video) that the user manipulates to control the order and/or nature the presentation. ISBD (ER)
See also Electronic resource.

International Standard AudioVisual Number (ISAN). New international system in development by the International Confederation of Authors’ and Composers’ Societies (CISAC) to uniquely identify audiovisual works through the application of a unique number. Based on CISAC. Draft ISAN: International Standard AudioVisual Number. (CIS Brief No. 3)

International Standard Book Number (ISBN). The international code of 10 digits that identifies a book (i.e. a non-serial literary publication). Based on RTAV Draft Glossary, 19 July 1994

International Standard Recording Code (ISRC). A code and numerical identifier developed by the International Standards Office and adopted as an international standard in 1986 as a means of identifying all or individual parts of audio, video, or audiovisual recordings internationally throughout the life of the recordings. ISRC is intended for use by producers of audio, video, or audiovisual recordings as well as by copyright organisations, broadcasting organisations, archives, libraries, etc. Prepared and administered by ISO/TC 46, Documentation, the ISRC is formally identified as International Standard ISO 3901. Based on RTAV Draft Glossary, 19 July 1994

International Standard Serial Number (ISSN). The 8 digit International Standard Serial Number
assigned to the key-title of a serial by the International Serials Data System (ISDS). Based on ISBD (NBM)

**International Standard Work Code (ISWC).** New international system in development by the International Confederation of Authors’ and Composers’ Societies (CISAC) to uniquely identify musical (and potentially other types of) works through the application of a unique alphanumeric code commencing with the alphabetic letter, followed by nine digits and a check digit. Based on CISAC. Draft ISWC: International Standard Work Code. (CIS Brief No. 2)

**Internet.** Worldwide computer network which connects several national and local networks, and which is based on TCP/IP, a standard for computer communication.

**Inventory.** A finding aid listing and describing in varying degrees of detail the content of one or more record/archive groups, fonds, classes, or series, usually including a brief history of the organisation and functions of the originating body, and, if appropriate, indexes. RTAV Draft Glossary, 19 July 1994

**Ips (inches per second).** The measurement of the speed at which tape or wire recording passes through a tape or wire player. Tape speeds are based on the early standard of 30 ips. Successive improvements in tapes, head, and other equipment have permitted reductions to 15 ips and 7½ ips for professional tapes, and 3¾ ips and 1 7/8 ips for home use. In many areas ips are being replaced by the equivalent metric figures (i.e. cms or cm/sec). Based on RTAV Draft Glossary, 19 July 1994

See also Cms, Cm/sec (centimeters per second).

**ISAN.**

See *International Standard AudioVisual Number*.

**ISBN.**

See *International Standard Book Number*.

**ISRC.**

See *International Standard Recording Code*.

**ISSN.**

See *International Standard Serial Number*.

**ISWC.**

See *International Standard Work Code*.

**Item.** A single examplar of a manifestation. An item is a concrete entity. It is in many instances a single physical object (e.g. a single sound cassette). There are instances, however, where the entity defined as *item* comprises more than one physical object (e.g. a recording issued on three separate compact discs). IFLA. FRBR May 1996 (Draft report)

See also Work; Expression; Manifestation.

**Kinescope film (Kine).** A particular type of motion picture film made for optimum filming from a television screen. RTAV Draft Glossary, 19 July 1994
Kit. An item containing two or more categories of material, no one of which is identifiable as the predominant constituent of the item; also designated as multimedia item (prior to the introduction of electronic multimedia). Based on RTAV Draft Glossary, 19 July 1994

Label. 1. Any affixed paper, plastic, slip, ribbon, etc., connected in a permanent manner at the time of production by the manufacturer, creator, or the individual responsible for the existence of the item. 2. In disc sound recordings, normally a round paper disc affixed to the central, unrecorded surface and containing some or all of the relevant artefact documentation/identifying information (i.e. label name, catalogue number, matrix number, take number, trade mark, statement of creation and/or performance, titles, place/date of recordings, publication/copyright data, et.al.) 3. In automated record processing, a code used to identify an item of data, an area of memory, a record, or a file. RTAV Draft Glossary, 19 July 1994

Label area (sound recording). The physical area of a recorded sound item which would normally bear the label. Sometimes the label area may lack an affixed label, and instead contain identifying information written with chinagraph pencil, or etched into the area (lacquer discs, and coarse groove and microgroove discs, etc.). For CDs the area of the disc displaying graphic design and/or text is the label area and this information is accepted as label information.

Label name (sound recording). The publisher’s name identification or trade mark, as prominently displayed on the label, of the series of recordings to which a given recording belongs. In cataloguing of published sound recordings, the label name is given as the name of the publisher. Partly from RTAV Draft Glossary, 19 July 1994

Lacquer disc. A recording disc, either single or double-sided, made with a core of metal, glass or fiber and coated with a lacquer compound, usually acetate or cellulose nitrate, into which the grooves are cut; intended for instantaneous recording. Following the use of a wax master and until direct metal mastering became prevalent, the lacquer disc was, also, the first step in the record production procedure leading to final pressed recordings. Before the introduction and acceptance of magnetic tape it was the most widely used form of instantaneous recording; also referred to as acetate disc. RTAV Draft Glossary, 19 July 1994

Laser disc. Includes CDs and videodiscs; may be mass-produced and pre-recorded, or blank and intended for the user to record, in which case only one copy is produced. The content of these media is digitally encoded (except for video on a videodisc which is in analogue form) and etched into a reflective layer on the disc in the form of holes or pits (depressions). A laser light beam is focused on the disc as it revolves; where there are no depressions, the light beam simply moves on; where there are depressions, the light beam is reflected back into the playback apparatus, which reads the reflections and eventually converts them back into an analogue signal for playback. RTAV Draft Glossary, 19 July 1994

Lead in/lead out. The non-data programme grooves preceding and succeeding the data programme on a disc. The purpose of such grooves is to guide the pick up or tone arm into the first recorded grooves and out of the last recorded grooves. Also known as run in/run out grooves. See also Wax, The.
Legal deposit. Under the law of various countries, the piece(s) of materials, usually publications, required to be placed with one or more repositories. The deposit requirements vary widely from country to country. Based on RTAV Draft Glossary, 19 July 1994

Local access. A method of obtaining an electronic resource by use of a physical carrier, such as a disk/disc, cassette, or cartridge, designed to be inserted by the user into a peripheral attached to a computer – typically a microcomputer. ISBD (ER)

See also Remote access.

Long play (video). The four (4) hour speed on a VHS videocassette recording when using a T120 cassette. RTAV Draft Glossary, 19 July 1994

Long playing recording (sound recording) (LP). 1. A comparative term to describe the length of duration of a recording of greater duration than was previously available. The term has been used since the early days of the 20th century, first by the British company, Neophone, for its 20-inch vertical cut discs. Others which have used the phrase include Edison’s Long Playing Disc Records of 1926 (10 and 12-inch microgroove 80 rpm discs with a playing time of twelve and twenty minutes respectively); Victor’s standard groove 33 1/3 rpm Long Playing Records of 1932; and Columbia’s microgroove 33 1/3 rpm LP of 1948. 2. In usage since 1948, an analogue audio disc recording with a playing time of substantially over five minutes, normally referring to a 10 or 12-inch diameter, 33 1/3 rpm microgroove disc introduced by Columbia in 1948; also called an LP. RTAV Draft Glossary, 19 July 1994

Loop. A length of audio tape, moving-image film, or tape that is joined together at both ends in order to permit playback without rewinding. RTAV Draft Glossary, 19 July 1994

LP. See Long playing recording (sound recording)

Magnetic tape. A flat, thin strip of material either capable of being magnetically charged, or coated with particles capable of being magnetically charged, which is used for recording analogue or digital data. Magnetic tape is stored on reels, in cassettes, and in cartridges. RTAV Draft Glossary, 19 July 1994

Magneto-optical-disc (MOD). A disc similar to the CD, but re-writable. Used for the storage of all types of data. Different formats are in existence.

Manifestation. The physical embodiment of an expression of a work. IFLA. FRBR May 1996 (Draft report)

See also Work; Expression; Item

Master. In disc recording, a metal part recorded directly or generated from a lacquer original which may be used to generate additional metal moulds by electroforming or to press discs. Expanded from RTAV Draft Glossary, 19 July 1994

See also Direct metal mastering (DMM).

Master disc. A finished disc recording in edited or approved form from which copies can be made in the recording producing process. It is used to produce a reverse copy or metal matrix which has ridges instead of grooves that is then used as a stamper for producing copies in the single-step
process, or is used to produce a metal mother in the three-step process. RTAV Draft Glossary, 19 July 1994

**Master tape.** A completed tape, used in tape-to-disc transfer, or from which other tape copies are produced. In commercial record production, the equivalent of the master disc and is controlled as the original recording from which all record and/or tape copies for distribution will come. RTAV Draft Glossary, 19 July 1994

**Matrix number.** The number allocated to each side of a directly cut audio disc record, assigned by the record company at the time of recording, or sometimes in advance. Usually found etched, embossed, or stamped on the inside margin or centre. Generally it is a rough guide to the dating of the recording, and sometimes indicates which take or performance of several done in one session the recording actually represents. The matrix number may, also, indicate, usually in the prefix or suffix positions, additional data such as method of recording (i.e. electrical or acoustical), dubbing, recording engineer, place and original manufacturer. When dealing with records reissued under new issue numbers the matrix number is the chief means of verifying whether the reissue is the same take or performance as an earlier issue. RTAV Draft Glossary, 19 July 1994

*See also Take number.*

**Metal master.** In disc manufacturing, the metal part produced from the original disc. RTAV Draft Glossary, 19 July 1994

**Microgroove.**

1. A generic term indicating any form of small grooved item.
2. A groove, usually on a disc or a cylinder, with nominal width at the top, or widest part of the groove, of 3 mm.
3. A type of disc audio recording having 200 to 300 or more grooves per inch, suitable for reproduction by a stylus having a tip radius of 1 mm or less. Four minute cylinders and LP recordings are microgroove, as opposed to coarse groove for two minute cylinders and discs replayed at the generic 78 rpm speed. Based on RTAV Draft Glossary, 19 July 1994

*See also Coarse groove; Groove.*

**Minidisc.** Type of Magneto-optical-disc, similar to a diskette, developed by Sony for the recording and playback of data-reduced audio signals. Re-writable.

**MOD.**

*See Magneto-optical-disc.*

**Mother.** In disc replication, the negative mould intermediate between a father and a stamper; formed by nickel plating of the metal father. RTAV Draft Glossary, 19 July 1994

**MPEG.** Acronym for Moving Pictures Expert Group. The term MPEG refers to a series of international standards for digital video and audio bit rate reduction. Different MPEG standards apply to different levels of digital and decoding technology.

**Multilevel description.** A method of bibliographic description allowing for the presentation of information relating to an item which forms part of a multipart item or collection of items. This is based on the division of descriptive information into two or more levels. The first level contains information common to the whole or main publication. The second and subsequent levels contain
information relating to the individual volume or other unit. ISBD (NBM)

See also Analytic record, Host item record.

Multimedia, Interactive.
See Interactive multimedia.

Multimedia kit.
See Kit.

Multipart item. Material comprising two of more distinct items (e.g. two or more discs in a set), no one of which is identifiable as being of primary importance. ISBD (NBM)

NAB. Acronym for National Association of Broadcasters.

Noise reduction. Circuits, systems, and/or a combination of same, designed to reduce subjective noise generated or added by the recording or transmission system on/in sound and/or picture quality. Extracted from RTAV Draft Glossary, 19 July 1994

NTSC. Acronym for National Television Systems Committee. RTAV Draft Glossary, 19 July 1994

NTSC-M. The colour television standard used in the U.S., Japan, and elsewhere (mainly the Pacific basin area), prepared by the National Television Systems Committee of the Electronics Industries Association, using 525 lines, 60 fields, and 30 frames per second. RTAV Draft Glossary, 19 July 1994

See also PAL colour system; SECAM television standard

Oral history (sound recording). Generally an in-depth interview which focuses on the interviewee's life or career, or on an organisation's history or activities or part thereof.

Other title information. A word or phrase, or group of characters appearing in conjunction with, and subordinate to, the title proper of an item. Other title information also occurs in conjunction with and subordinate to, parallel titles, variations of the title proper, part of volume titles, titles of individual works contained in the item, titles of series, or of sub-series. Other title information qualifies or explains or completes that title to which it applies or is indicative of the character, contents, etc., of the item of the works contained in it, or is indicative of the motive for, or the occasion of, the item's production. The term includes sub-titles and avant-tîtres, but does not include variant titles (e.g. spine titles) found in the item. ISBD (NBM)

P notice. Associated information relates to ownership of recording rights on a physical item. The copyright symbol p followed by a date is known as the p notice or phonogram date. It has variant meanings under different copyright conventions and laws but generally indicates the first date of the sound recording. Based on ISBD (NBM)

PAL. Acronym for Phase Alternation Line. RTAV Draft Glossary, 19 July 1994

PAL colour system. The colour television system developed in Germany which has 625 lines, 50 fields, and 25 pictures per second; with one of the colour signals reversed in polarity between
alternate lines. The standard used in Australia, Europe (except France and Eastern European countries), parts of Africa and Asia (e.g. India, China), and parts of South America. RTAV Draft Glossary, 19 July 1994
See also **NTSC-M; SECAM television standard**.

**Parallel edition statement.** The edition statement in another language and/or script. ISBD (NBM)

**Parallel title.** The title proper (or title of an individual work given in an item with no collective title proper) in another language and/or script; or the title in another language and/or script presented as an equivalent of the title proper. Parallel titles also occur in conjunction with the titles proper in series/subseries statements. ISBD (NBM)

**Physical description.** A set of data to describe the key physical attributes of a physical item The item may comprise one or more carriers.

**Place of broadcast.** Place from which a broadcast was transmitted.

**Place of recording.** Place where performance or event was originally recorded.

**Prescribed punctuation.** Punctuation supplied by the bibliographic agency to precede or enclose the information in each element (except the first element in Area 1) or Area of the bibliographic description. ISBD (NBM)

**Preservation copy (Archive copy).** The artefact designated to be stored and maintained as the preservation master. Such a designation may be given either to the earliest generation of the artefact held in the collection, to a preservation transfer copy of such an artefact, and/or to both such items in the possession of the archive. Such a designation means that the item is used only under exceptional circumstances (e.g. to prepare a duping copy). Based on RTAV Draft Glossary, 19 July 1994
See also **Access copy (Reference copy); Duping copy**.

**Pressing.** 1. The process whereby a machine flattens, compresses, and squeezes materials to a predetermined shape such as an LP record. 2. Any item produced in such a process. 3. The items produced via such a process at a given time (i.e. the initial pressing was 1,000 LPs; the second pressing was 5,000 LPs). RTAV Draft Glossary, 19 July 1994

**Principle of provenance.** The archival principle that the records or documents of a person, family or corporate body must be kept together in their original order, if it exists or has been maintained, and not be mixed or combined with the records or documents of another individual or corporate body. Based on the RAD

**Production.** 1. An imprecise term used to describe the multiple steps involved in making all the original material that is the basis for a finished sound recording and/or moving image creation. 2. A completed moving image creation and/or sound recording. RTAV Draft Glossary, 19 July 1994

**Production company (film, television and radio).** May either: 1. Determine the content and form of the work and take responsibility for its manufacture and production; or 2. Be responsible only for
the manufacture and production of the work, where there is, in addition, a sponsor. FIAF

Production company (sound recordings). 1. The firm responsible for the fixing of the sound at a recording session; and/or 2. The firm responsible for the mass production of the sound recording (e.g. pressing of discs or replication of tape copies). From ISBD (NBM)

Provenance. The person(s) or office(s) of origin of the fonds, i.e., the person(s), family (families), or corporate body (bodies) that created and/or accumulated and used the records or documents in the conduct of personal or business life. RAD

Publication (Issue, Release). Usual use of term is for commercially issued, mass-produced items. The terms issue, release, commercial issue or commercial release are synonyms for publication and usually apply to mass-produced sound recordings available for purchase by the public. See also Published item.

Published item. Includes: 1. Mass-produced and commercially issued sound and video recordings, laser discs, interactive multimedia and local electronic resources, etc.; 2. Sound recordings generated as part of the (commercial) production process such as acetate masters, production masters, back up production masters (industry safety tapes), metal parts (mothers, masters, stampers, direct metal masters) and test pressings; 3. Releases of private, processed, custom or personal pressings for limited circulation, such as school speech nights, edited ethnographic field recordings, etc.; and 4. Other items produced for commercial public distribution (e.g. prints for cinema screenings, intellectual and artistic content released through the Internet and other remote electronic resources). See also Broadcast item; Unpublished item.

Quantisation. In analogue to digital conversion, to assign one of a fixed set of values to an analogue signal as part of an analogue to digital process. For example in pulse code modulation, an analogue signal is sampled and quantised, and a corresponding set of binary pulses is produced. From RTAV Draft Glossary, 19 July 1994

Realisation. The mounting, staging or otherwise bringing into existence a work in performance. ISBD (NBM) See also Expression.

Record company. See Production company (sound recordings).

Recording (sound recording). Term in the context of The IASA Cataloguing Rules refers to the content of the sound carrier and is used to indicate the particular recorded performance or realised work.

Recording company. See Production company (sound recordings).

Recording session. Occasion of sound recording being made or originally captured.
Reel.
1. The flanged hub, or spool, made of various materials (i.e. metal, glass, plastic, or combinations) for holding recorded tape, film, or similar strip materials.
2. The resulting roll of such materials. RTAV Draft Glossary, 19 July 1994

Reference copy.
See Access copy.

Remote access. A method of using an electronic resource when there is no physical carrier to be handled by the user. The resources are stored on large storage devices maintained mechanically or by a computer technician, including hard discs on microcomputers. ISBD (ER)
See also Local access.

Respect des fonds.
See Principle of provenance.

Rpm. Acronym for Revolutions per minute. RTAV Draft Glossary, 19 July 1994

Run in/run out grooves.
See Lead in/lead out.

Sampling frequency (sampling rate). The rate or frequency at which an analogue signal is analysed during the D/A (digital to analogue) conversion; generally expressed in Hertz. From RTAV Draft Glossary, 19 July 1994. Definition for "Sampling rate"

Season (broadcast).
See Timeslot.

SECAM. Acronym for Séquential Couleur à Mémoire.

SECAM television standard. The 625 line, 50 fields, 25 frames per second colour television standard developed in France which utilises a single-frequency modulated subcarrier for transmission of the chrominance channel; used in France, Eastern Europe, Sovereign States of the former U.S.S.R. most French speaking African, and most Arabian countries. Based on RTAV Draft Glossary, 19 July 1994
See also NTSC-M; PAL colour system.

Section title. The title specific to a section which serves to distinguish one part of a group of related series having a common title. The section title is dependent on the common title for identification of a series whether distinctive or not. ISBD (NBM)

Serial. A publication in any medium issued in successive parts bearing numerical or chronological designations and intended to be continued indefinitely. In broadcast usage, a group of programmes with their story-line continued from episode to episode. From RTAV Draft Glossary, 19 July 1994

Series. A group of separate items related to one another by collective features (marks). The items
may be intended for use in the sequence they are produced or not, and may be numbered or unnumbered, in production, broadcasting or other forms of publication. Such a group of items may be a finite series (complete) or an open-ended series (ongoing and therefore incomplete). Partly from FIAF

Series (archival).
1. A level of description.
2. File units or records within a fonds or collection arranged systematically or maintained as a unit because they relate to a particular function or subject, result from the same activity, have a particular form, or because of some other relationship arising out of their creation, or arising out of their receipt and use. RAD

Series (catalogue numbers). Alpha and/or numeric sequence chosen and applied by some record companies to their products to identify and manage recordings according to different categories (e.g. by content, by price range).

Series statement. The main elements identifying a series, including any numbering of the separate items within the series. Also includes a statement that an item forms part of a multipart item. ISBD (NBM)
See also Subseries statement.

Shellac. 1. A term sometimes used interchangeably with 78 rpm, to modify the term disc. 2. A thermoplastic resin used as the basic ingredient in the production of disc recordings until supplanted by various vinyl formulations with the advent of the microgroove LP disc. Shellac discs could be solid shellac stock or laminated onto a board, fiber, plastic or paper core. Based on RTAV Draft Glossary, 19 July 1994

Single (sound recording). A published 45 rpm analogue disc recording usually containing one title per side; the selection lasting approximately three (3) minutes duration. RTAV Draft Glossary, 19 July 1994
See also CD (single).

Sound recording. 1. An artefact which has been constructed and used for the specific purpose of storing a representation of energy for the further purpose of reproduction in the audio portion of the spectrum. 2. The fixation of audio signals onto an appropriate carrier, such as cylinder, disc, tape, film, electronic file, or other medium. 3. The artefact resulting from such fixation. Based on RTAV Draft Glossary, 19 July 1994

Sound tape. A sound recording on magnetic tape; also called audio tape or phonotape. Adapted from RTAV Draft Glossary, 19 July 1994. Definition of "Phonotape"

Sound track film. Motion picture film containing recorded sound only.

SPARS-Code. Recording industry codes developed by the Society of Professional Audio Recording Studios (SPARS). These often appear on CDs and indicate the encoding of the three generations of 1. recording, 2. mixing/processing, and 3. reproduction. A = Analogue, D = Digital, X = Unknown. Hence: DDD, ADD, AXD, etc.
**Specific material designation.** The term that indicates the specific class of material to which the item belongs. ISBD (NBM)

**Sponsor (film, television and radio).** A person or corporate body who commissions and/or finances the production of a work, usually for other than theatrical exhibition, and almost always for furtherance of public relations, or similar purposes. Typically the sponsor exercises some measure of control over the artistic and/or intellectual content of the work. From FIAF

*See also Commercial sponsor (film, television and radio).*

**Stamper.** The metal mould used in mass production of some materials (i.e. stamping or pressing disc sound recordings, injection moulding of polycarbonate plastic optical discs). The negative of a positive copy (a mother) of a master recording (generally made of metal by electroforming) from which final disc pressings are stamped in record processing. RTAV Draft Glossary, 19 July 1994

**Statement of responsibility.** Name(s) or phrase(s) relating to the identification and/or function of any persons or corporate bodies responsible for or contributing to the creation of the intellectual or artistic content of a work or its realisation in the item or in the series of which the item forms a part. ISBD (NBM)

**Subseries.** Group of items which appear consecutively and belong within another more comprehensive series. The subseries forms a part of the main series.

**Subseries designation.** Word or lettering or numbering or a combination of these, following the title of the main series, which can stand alone or in conjunction with the title of the subseries. ISBD (NBM)

**Subseries statement.** The main elements identifying a subseries, including any numbering of the separate items within the subseries. In the case of a subseries the title of which is dependent on the titles of the main series the subseries statement includes both the title of the series and the subseries, and may include a subseries designation. ISBD (NBM)

*See also Series statement.*

**Super VHS (S-VHS).** Improved VHS system with different tape material.

**Supplied title.** A title provided by the cataloguer when an item has no title, and no title can be identified from any other source. FIAF

**S-VHS.**

*See Super VHS.*

**Take number (sound recording).** Number following a matrix number to identify a different performance (i.e. take) of the same work by the same performer(s) during a recording session. *See also Matrix number.*

**Timeslot (season).** A timeslot or season is a regular programme time which may be used to broadcast material related by theme.
Title. A word or phrase, usually appearing in an item, naming the item or the work (or any one of a group of individual works) contained in it. From ISBD (NBM)

Title proper. Title proper is the chief name of an item, including any alternative title but excluding parallel titles and other title information. Based on ISBD (NBM)

Track. 1. The path on a magnetic tape on which the signal is recorded. 2. Sometimes used interchangeably with cut or band to indicate an individual recording on a sound carrier (grooved disc, tape, CD, etc.). RTAV Draft Glossary, 19 July 1994

Track configuration. For magnetic tape, the relative position of the active recording area references to the entire cross-section surface of the magnetic recording medium. RTAV Draft Glossary, 19 July 1994

Trade name (sound recording). See Label (sound recording).

Transfer. 1. To convey or transmit from one medium (or format) to another (e.g. an audio signal from a wax cylinder to a magnetic tape). 2. The resulting artefact from such action. Extract from RTAV Draft Glossary, 19 July 1994
See also Copy.

U-matic. The Sony trade name for a semi-professional, ¾-inch composite videotape format in a cassette; also refers to the recording of PCM-coded digital audio signals, used in some areas in the mastering of CDs. RTAV Draft Glossary, 19 July 1994

U-matic H. The Sony trade name for a broadcast quality, semi-professional, non-segmented field ¾-inch, composite videotape format in a cassette recording system in which each television field is recorded onto a single track. RTAV Draft Glossary, 19 July 1994

U-matic SP. A videotape cassette format compatible with U-matic, but with improved video using a special oxide tape. RTAV Draft Glossary, 19 July 1994

Uniform resource locator (URL). An address system for locating an electronic resource on a computer network. A URL consists of a service identifier followed by a specified protocol that is used to obtain a desired resource (e.g. http://www.ieee.org/). ISBD (ER)

Uniform title. Supplied title to bring together all catalogue entries for a work when various manifestations (e.g. editions, translations, expressions or realisations) of it have appeared under various titles.

Unpublished item. Includes: 1. Unedited, unpublished, non-processed, unissued, unreleased or not broadcast audiovisual items; 2. Stock shots; 3. Unpublished electronic resources; 4. preservation, working or reference copies created in-house by an archive or collecting institution. See also Published item; Broadcast item.
URL.  
See Uniform resource locator.

VCR.  
See Video Cassette Recorder.

VHS.  
See Video home system.

VLD. Acronym for Video Laser Disc.

Video 8. A consumer cassette format for the storage of video signals based on 8 mm tape. A development of Sony.

Video 2000. A consumer format in competition with VHS and Betamax. No longer successful on the market.

Video cassette recorder (VCR). A consumer cassette format, forerunner of VHS and Video 2000 (14.5 x 12.5 x 5 cm, tape width 13mm). No longer successful on the market. Not to be confused with the same term applied generically to indicate domestic video playback equipment.

Videodisc. A flat circular platter on which both the audio and video information can be stored for playback by means of either a laser or stylus. RTAV Draft Glossary, 19 July 1994

Video high 8. Improved Video 8 format for professional use. Used for video and multi-track audio production. 8 mm metal tape. Also known as High 8 and Hi8.

Video home system (VHS). A consumer video cassette format, developed by JVC, for recording video signals with reduced image quality.

Videoreel. A reel of videotape.

Videotape. 1. Magnetic tape intended for recording video and/or audio signals and from which playback is possible. 2. A television or video recording on magnetic tape with or without sound. RTAV Draft Glossary, 19 July 1994

Vinyl. 1. Abbreviation of polyvinyl chloride (PVC). 2. Imprecisely used to refer to any of a number of plastics, many of which are not appropriate for use in preservation. 3. A contemporary slang term for a disc record. Extract from RTAV Draft Glossary, 19 July 1994

Vox pops (vox populi). Generally very short interviews conducted by the broadcast media to record and use public opinion on a current topic in the broadcast.

Wax, The. Area between the grooves and the label on a disc (sound recording). This use of the term applied to 78 rpm discs initially.
See also *Lead in/lead out.*

**Wire recording.** An audio magnetic recording medium which uses metal wire as the carrier of the recorded signal. RTAV Draft Glossary, 19 July 1994

**Work.** A distinct intellectual or artistic creation. A work is an abstract entity; there is no single material object one can point to as the work. We recognize works through individual realizations or expressions of the work, but the work itself exists only in the commonality of content between and among the various expressions of the work. IFLA, FRBR May 1996 (Draft report)

See also *Expression, Manifestation, Item.*

**Year.**

*See Date.*

---

**Area 0:** Preliminary notes:
0.0. Scope, purpose and use
0.A. Sources of information
0.B. Elements of description
0.C. Punctuation
0.D. Levels of detail in description
0.E. Language and script of the description
0.F. Inaccuracies
0.G. Accents and other diacritical marks
0.H. Capitalisation
0.I. Examples
0.J. Abbreviations
0.K. Alternatives and options

**Area 1:** Title and statement of responsibility:
1.A. Preliminary rule
1.B. Title proper
1.C. General material designation
1.D. Parallel titles
1.E. Other title information
1.F. Statements of responsibility
1.G. Items without a collective title

**Area 2:** Edition, issue, etc.
2.0. Definitions
2.A. Preliminary rule
2.B. Edition statement
2.C. Parallel edition statement
2.D. Statements of responsibility relating to the edition
2.E. Additional edition statement
2.F. Statements of responsibility relating to an additional edition statement

**Area 3:** Publication, production, distribution, broadcast, etc., and date(s) of creation
3.0. Scope and definitions
3.A. Preliminary rule
3.B. General rule
3.C. Place of publication, production, distribution, broadcast, etc.
3.D. Name of publisher, producer (production company), distributor, broadcaster, etc.
3.E. Statement of function of publisher, producer (production company), distributor, broadcaster, etc.
3.F. Date of publication, production, distribution, broadcast, etc.
3.G. Place, name and date of manufacture
3.H. Date(s) of creation (unpublished items only)
3.I. Reproductions (which are themselves unpublished)

**Area 4:** Copyright
4.0. Scope and definitions
4.A. Preliminary rule
4.B. Copyright statement
4.C. Registration notices
4.D. Traditional material ownership statement

**Area 5:** Physical description
5.0. Introduction
5.A. Preliminary rule

**Area 6:** Series
6.0. Definition and scope
6.A. Preliminary rule
6.B. Title proper of series
6.C. Parallel titles of series
6.D. Other title information of series
6.E. Statement of responsibility relating to series
6.F. ISSN of series (see also Area 8)
6.G. Numbering within series
6.H. Subseries
6.I. More than one series statement
6.J. Collection and series in collection statement

**Area 7:** Notes
7.A. Preliminary rule
7.B. Notes

**Area 8:** Numbers and terms of availability
8.0. Introduction
8.A. Preliminary rule
8.B. Numbers
8.C. Terms of availability

**Area 9:** Analytic and multilevel
9.0. General rules
9.1. Analytic description
IASA Cataloguing Rules

5.B. Extent of item, specific material designation and specific type of format
5.C. Other physical characteristics
5.D. Dimensions
5.E. Accompanying material
5.F. Items made up of several types of material

9.2. Multilevel description

Area 10: Item/copy information
10.0. Scope and definitions
10.A. Preliminary rule
10.B. Rules

Appendix A. Fonds and collection level cataloguing
Appendix B. Examples
Appendix C. Terms for describing the physical condition of sound recordings
Appendix D. Glossary
Appendix E. Bibliography

- Contents Page
- IASA Home Page

Mae'r tudalennau yma yng ngofal Swyddog y We
These pages are maintained by the Web Officer
© LLGC/NLW 1999.


Australian Record and Music Review: a quarterly discographical magazine for record and music collectors. Baulkham Hills, N.S.W.: Australian Record and Music Review, 1989-. Issues no. 6 (Jul. 1990); no. 8 (Jan. 1991); no. 10 ( Jul. 1991)


Hensen, Steven L. Archives, Personal Papers and Manuscripts: A Cataloguing Manual for Archival


National Film and Sound Archive. MAVIS Data Entry Guidelines. Loose leaf (unpublished).

Bureau of Canadian Archivists, Planning Committee on Descriptive Standards. Rules for Archival Description, Ottawa, 1996

WIPO Glossary of Terms of the Law of Copyright and Neighboring Rights = OMPI glossaire du droit
Area 0: Preliminary notes:
0.0. Scope, purpose and use
0.A. Sources of information
0.B. Elements of description
0.C. Punctuation
0.D. Levels of detail in description
0.E. Language and script of the description
0.F. Inaccuracies
0.G. Accents and other diacritical marks
0.H. Capitalisation
0.I. Examples
0.J. Abbreviations
0.K. Alternatives and options

Area 1: Title and statement of responsibility:
1.A. Preliminary rule
1.B. Title proper
1.C. General material designation
1.D. Parallel titles
1.E. Other title information
1.F. Statements of responsibility
1.G. Items without a collective title

Area 2: Edition, issue, etc.
2.0. Definitions
2.A. Preliminary rule
2.B. Edition statement
2.C. Parallel edition statement
2.D. Statements of responsibility relating to the edition
2.E. Additional edition statement
2.F. Statements of responsibility relating to an additional edition statement

Area 3: Publication, production, distribution, broadcast, etc., and date(s) of creation
3.0. Scope and definitions
3.A. Preliminary rule
3.B. General rule
3.C. Place of publication, production, distribution, broadcast, etc.
3.D. Name of publisher, producer (production company), distributor, broadcaster, etc.
3.E. Statement of function of publisher, producer (production company), distributor, broadcaster, etc.
3.F. Date of publication, production, distribution, broadcast, etc.
3.G. Place, name and date of manufacture
3.H. Date(s) of creation (unpublished items only)
3.I. Reproductions (which are themselves unpublished)

Area 4: Copyright
4.0. Scope and definitions
4.A. Preliminary rule
4.B. Copyright statement
4.C. Registration notices
4.D. Traditional material ownership statement

Area 5: Physical description
5.0. Introduction
5.A. Preliminary rule
5.B. Extent of item, specific material designation and specific type of format
5.C. Other physical characteristics
5.D. Dimensions
5.E. Accompanying material
5.F. Items made up of several types of material

Area 6: Series
6.0. Definition and scope
6.A. Preliminary rule
6.B. Title proper of series
6.C. Parallel titles of series
6.D. Other title information of series
6.E. Statement of responsibility relating to series
6.F. ISSN of series (see also Area 8)
6.G. Numbering within series
6.H. Subseries
6.I. More than one series statement
6.J. Collection and series in collection statement

Area 7: Notes
7.A. Preliminary rule
7.B. Notes

Area 8: Numbers and terms of availability
8.0. Introduction
8.A. Preliminary rule
8.B. Numbers
8.C. Terms of availability

Area 9: Analytic and multilevel
9.0. General rules
9.1. Analytic description
9.2. Multilevel description

Area 10: Item/copy information
10.0. Scope and definitions
10.A. Preliminary rule
10.B. Rules

Appendix A. Fonds and collection level cataloguing
Appendix B. Examples
Appendix C. Terms for describing the physical condition of sound recordings
Appendix D. Glossary
Appendix E. Bibliography
Contents Page
IASA Home Page

Mae'r tudalennau yma yng ngofal Swyddog y We
These pages are maintained by the Web Officer
© LLGC/NLW 1999.