

# Memorandum

LIBRARY OF CONGRESS

6JSC/LC rep/2

TO: Joint Steering Committee for Development of RDA      DATE: May 20, 2011

FROM: Barbara B. Tillett, LC Representative

SUBJECT: "Selections" as used in RDA Chapter 6

**The problem:** Chapter 6 of RDA (Identifying Works and Expressions) provides several instructions for using the term *Selections* as the preferred title for parts of a work, but leaves some confusion as to whether it is being used as an attribute of the work or of the expression when constructing authorized access points. Catalogers participating in the US RDA Test were sometimes undecided about where to put the term *Selections* when constructing authorized access points for works and expressions and the resulting order of subfields in MARC 21 access points. This discussion paper presents background information, shows how RDA treats selections, and makes some recommendations for solutions to the problem.

## Background

AACR2 had some specific instructions about the order of attributes in a "heading" that required the term *Selections* to be added after the name of a language(s) (AACR2 25.6B3, 25.11, and 25.18A9), but AACR2 does not attempt to distinguish between works and expressions as RDA does.

The JSC agreed to stop the AACR2 practice of using *Selections* as a conventional collective title (preferred title for the work), and minutes of JSC meetings document several discussions about using *Selections* as the preferred title for the parts of a work, as well as the possibility of substituting "Excerpts" or "Extracts" for *Selections*. A partial extract (!) from the JSC minutes is included as an addendum to this document.

Making a clear distinction between the work attributes and the expression attributes does not become an obvious issue for *Selections* until another expression attribute is needed (e.g., content type, date of expression, language of expression, other distinguishing characteristic of the expression). It is not unusual for non-sequential extractions from a work to be translated into another language, or provided in another content type (e.g., a recording of an author reading selections from a work).

The following illustrates four of the simpler situations catalogers must handle: 1) an extraction of sequential parts of a work; 2) the translation of those sequential extractions; 3) an extraction of non-sequential parts of a work; 4) the translation of those non-sequential extractions.

**Work:** Story of civilization / by Will and Ariel Durant

Book 1	Book 2	Book 3	Book 4	Book 5	Book 6	Book 7	Book 8	Book 9	Book 10	Book 11
--------	--------	--------	--------	--------	--------	--------	--------	--------	---------	---------

**Resource 1:** Embodies the first 4 (sequential) books of Story of civilization

Book 1	Book 2	Book 3	Book 4							
--------	--------	--------	--------	--	--	--	--	--	--	--

Title proper: Civilization before the Renaissance

Work manifested:

Creator: Durant, Will, 1885-1981.

Preferred title for the work: **Story of civilization**

Preferred title for the parts of the work (6.2.2.9.2): **Book 1-4**

**Resource 2:** Embodies the Spanish translation (expression) of Resource 1

Book 1 (Spanish)	Book 2 (Spanish)	Book 3 (Spanish)	Book 4 (Spanish)							
---------------------	---------------------	---------------------	---------------------	--	--	--	--	--	--	--

Title proper: Civilización antes de Renacimiento

Expression manifested:

Creator: Durant, Will, 1885-1981.

Preferred title for the work: **Story of civilization**

Preferred title for the parts of the work (6.2.2.9.2): **Book 1-4**

Language of the expression: *Spanish*

**Resource 3:** Embodies many non-sequential snippets related to France, from many books of Story of civilization

			Book 4 p. 37-110	Book 5 p. 90-125, 230-292	Book 6 p. 190-352	Book 7 p. 1-302	Book 8 all	Book 9 All	Book 10 p. 4-147	Book 11 p. 111-268
--	--	--	------------------------	------------------------------------	-------------------------	--------------------------	------------------	------------------	---------------------	--------------------------

Title proper: French civilization through the ages

Work manifested:

Creator: Durant, Will, 1885-1981.

Preferred title for the work: **Story of civilization**

Preferred title for the parts of the work (6.2.2.9.2, Alternative 1): **Selections**

**Resource 4:** Embodies the Spanish translation (expression) of Resource 3

			Book 4 p. 37-110 (Spanish)	Book 5 p. 90-125, 230-292 (Spanish)	Book 6 p. 190-352 (Spanish)	Book 7 p. 1-302 (Spanish)	Book 8 All (Spanish)	Book 9 All (Spanish)	Book 10 p. 4-147 (Spanish)	Book 11 p. 111-268 (Spanish)
--	--	--	----------------------------------	---	--------------------------------------	---------------------------------	----------------------------	----------------------------	----------------------------------	---------------------------------------

Title proper: La cultura francés en la historia

Expression manifested:

Creator: Durant, Will, 1885-1981.

Preferred title for the work: **Story of civilization**

Preferred title for the parts of the work (6.2.2.9.2, alternative): **Selections**

Language of the expression: *Spanish*

## Treatment of Selections in RDA

*Selections* is used in RDA in order to convey the fact that a work is not complete, whether that work is:

- a single work
- a compilation of some, but not all, of the works by a single creator
- a compilation of some, but not all, of the works by a single creator in a particular form.

The approach to use *Selections* as the preferred title for parts of a work is as an alternative instruction; the base instruction is to record each of the parts, which may get quite burdensome when there are many parts, and/or when the parts do not otherwise have a designation to identify them. If not following the alternative to use *Selections*, there is no way to indicate that the work is not complete.

There are cases in RDA where the term “Selections” is clearly to be used as an attribute of the work for the instructions on *recording* a preferred title for the parts of a work, but flips to being an attribute of the expression for *constructing the authorized access point*. Section 1 below identifies those instructions where there is confusion with regard to whether it is used for a work or an expression; Section 2 discusses those instructions that treat *Selections* as an attribute of an expression only. Section 3 discusses the treatment of *Selections* in RDA Appendix E.

### Section 1 : *Selections* as a preferred title for a part of a work

#### 1A. *Selections* from a single work (general) [underlining added for emphasis]

6.2.2.9.2, Alternative : Recording the preferred title for parts of a work when there are two or more parts that are unnumbered or non-consecutively numbered:

“... instead of (or in addition to) recording the preferred title for each of the parts, record the conventional collective title *Selections* as the preferred title for the parts.”

This ‘recording’ instruction corresponds to an instruction for the construction of the authorized access point for the work:

6.27.2.3, Alternative: Constructing authorized access points representing parts of works (except musical works and religious works) for two or more unnumbered or non-consecutively numbered parts of a work:

“... treat the parts as an expression of the whole work. Construct the authorized access point representing the expression by adding *Selections* to the authorized access point representing the work as a whole.”

Note that this instruction is in the section for constructing the authorized access point for parts of a work, not the instruction for constructing the authorized access point for an expression. Treating non-consecutive or unnumbered parts differently from consecutively numbered parts (which are considered to be the preferred title for the parts of a work) seems unusual.

**1B. *Selections* from a compilation of works using a conventional collective title (general) [underlining added for emphasis]**

6.2.2.10.3, Alternative : Recording the preferred title for compilations or two or more works that are not the complete works of a person, etc.:

“... record a conventional collective title as instructed under 6.2.2.10.1 [“Works”] or 6.2.2.10.2 [“Correspondence,” “Essays,” etc.], as applicable, followed by *Selections*.”

This ‘recording’ instruction corresponds to the same instruction for the construction of the authorized access point for the work noted above:

6.27.2.3, Alternative: Constructing authorized access points representing parts of works (except musical works and religious works) for two or more unnumbered or non-consecutively numbered parts of a work:

“... treat the parts as an expression of the whole work. Construct the authorized access point representing the expression by adding *Selections* to the authorized access point representing the work as a whole.”

**1C. *Selections* from works outside of the general context [underlining added for emphasis]**

**Music**

For musical works, the instruction for recording the preferred title for two or more parts of a single musical work follows the same general instruction noted above; there is a reference at 6.14.2.7.2 to see 6.2.2.9.2. Recording the preferred title for an incomplete compilation of musical works is covered by 6.14.2.8.6, with an alternative instruction to record *Selections* after the conventional collective title (this is the parallel to the general instruction at 6.2.2.10.3). The instruction for constructing the authorized access points for parts of a musical work using *Selections* is found at the Alternative to 6.28.2.3—it uses the same unusual wording as general instruction at 6.27.2.3 noted above (... treat the parts as an *expression* of the whole work ...).

In the instruction for constructing an authorized access point for musical expression for a composer’s *Sketches* (6.28.3.4), it says to add “(Sketches)” to the authorized access point representing the completed work, and includes the example:

Moore, Douglas, 1893-1969. Works. Selections (Sketches)

This example implies that *Selections* is a work attribute.

**Religious works**

For religious works, there are two relevant instructions to consider for recording the preferred title, but the instructions are different from general or musical works:

6.23.2.9.7 (Other selections [of the Bible]): for other selections (including miscellaneous extracts) use the most specific title formulated in the previous instructions (e.g., Bible. Old Testament, Bible. Gospels); there is no instruction to use *Selections* to name these extracts.

6.23.2.10.3 (Selections [of the Talmud]): Like the Bible, if the resource being described consists of selections, use just the preferred title for the Talmud and ignore that it is not complete when naming the work.

When constructing the authorized access point for parts of a sacred work that are unnumbered or non-consecutive, there is an Alternative instruction at 6.30.2.2 to add *Selections* (even though there isn't an instruction for recording *Selections*); but like general works and musical works, the cataloger is told to treat the parts of the work as an *expression* of the whole work.

## **Section 2 : *Selections* as an attribute of the expression**

Instructions for the separate RDA elements that are attributes of the expression are found between 6.9 (Content type) and 6.13 (Identifier for the expression), including 6.12 (Other distinguishing characteristic of an expression). Other distinguishing characteristic of an expression is defined as “a characteristic other than content type, language of expression, or date of expression that serves to differentiate an expression from another expression of the same work—it is only ‘core’ in RDA for this differentiation aspect. 6.12.1.4 (Selected parts or Excerpts) provides the instruction to “Record *Selections* to identify an expression consisting of selected parts or excerpts from a larger work.” The first example given is the same as the example given at 6.27.2.3 (Authorized access point representing a part or parts of a work, two or more parts), thus continuing the confusion between work and expression.

There is no explicit corresponding instruction to use *Selections* as an “Other distinguishing characteristic of the expression of a musical work” (6.18).

There is an instruction at 6.25.1.5 (Excerpts from the Bible) for the element “Other distinguishing characteristic of the expression of a religious work” that says “For excerpts from the Bible or from parts of the Bible, record *Selections*. If the excerpts are from a specific version of the Bible, record *Selections* in addition to the name of the version,” for example “Authorized. *Selections*.” This instruction corresponds to AACR2 25.18A9 (Other Selections): “enter other selections (including miscellaneous extracts) under the most specific Bible heading. Add *Selections* after the language ... and version ... and before the year.” The result is that *Selections* is grouped with expression attributes in an authorized access point, and separated from the work elements.

## **Section 3: Appendix E**

RDA Appendix E (Record Syntaxes for Access Point Control) provides guidelines for the presentation of access points. Because ISBD did not cover access points, the presentation instructions fall back on AACR2 to provide the punctuation and presentation aspects. For “additions to uniform titles” it maps the AACR2 access point element “Selections” to the RDA element Preferred title for the work at E.1.1. However, the table also maps “Selections” as an addition to uniform titles to “Other distinguishing characteristic of the expression” but only for *see also* references.

## LC Recommendations

1. Revise RDA to treat a preferred title for a part as a work attribute, both for the recording of elements and the construction of authorized access points. The result would be consistent treatment of parts of a work, whether they are a single part, sequential parts, or non-sequential parts, thus eliminating any confusion between work attributes and expression attributes.
2. Replace the use of *Selections* with *Extracts* (*Excerpts*, or some other term) to allow for a clean break with past practice. *Extracts* will be used in the proposed revised wording below, but others may be able to suggest a better term.

[Note: the proposed revisions address only those RDA instructions where the word “Selections” is now prescribed as an attribute by an RDA instruction; no attempt was made to change that word in RDA instructions when it used in many RDA chapters following acceptable dictionary definitions).]

*Proposed revision 1: revision of the alternative in 6.2.2.9.2 for recording the preferred title for the parts*

### 6.2.2.9.2, Alternative

When identifying two or more unnumbered or non-consecutively numbered parts of a work, instead of (or in addition to) recording the preferred title for each of the parts, record the conventional collective title ~~*Selections*~~*Extracts* as the preferred title for the parts.

~~Selections~~ Extracts

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

~~Selections~~Extracts

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

*Proposed revision 2: revision of the alternative in 6.2.2.10.3 for recording the preferred title of a compilation*

### 6.2.2.10.3, Alternative

Instead of (or in addition to) recording the preferred title for each of the works in the compilation, record a conventional collective title as instructed under 6.2.2.10.1 or 6.2.2.10.2, as applicable, followed by ~~*Selections*~~*Extracts*.

Novels. ~~Selections~~ Extracts

*Proposed revision 3: deletion of 6.12.1.4 (an instruction for expression) -- covered by Proposed revisions 1 and 2*

~~6.12.1.4 Selected Parts or Excerpts  
Record Selections to identify an expression consisting of selected parts or excerpts from a larger work.~~

~~Selections~~

~~*Selections from Edward Gibbon's The history of the decline and fall of the Roman Empire*~~

~~Selections~~

~~*An audio recording of Russell Banks reading excerpts from his novel Continental drift*~~

*Proposed revision 4: revision of the alternative in 6.14.2.8.6 for recording the preferred title of a compilation of musical works*

6.14.2.8.6, Alternative

Instead of (or in addition to) recording the preferred title for each of the works in the compilation, record a conventional collective title as instructed under 6.14.2.8.2–6.14.2.8.5, as applicable, followed by ~~Selections~~ Extracts.

Orchestra music. ~~Selections~~ Extracts

*Resource described: Orchestral works / by Lukas Foss*

*Proposed revision 5: revision of the instruction at 6.23.2.9.7 for recording the preferred title of parts of the Bible*

6.23.2.9.7 Other Selections

For other selections (including miscellaneous extracts) use the most specific title formulated according to the instructions given under 6.23.2.9.1, 6.23.2.9.2, 6.23.2.9.3, or 6.23.2.9.4 that is appropriate to the selections, followed by Extracts.

Bible. Extracts

*Resource described: Memorable passages from the Bible (Authorized Version) / selected and edited by Fred Newton Scott*

Bible. New Testament. Extracts

*Resource described: The records and letters of the apostolic age : the New Testament Acts, Epistles, and Revelation in the version of 1881 / arranged for historical study by Ernest De Witt Burton*

Bible. Gospels. Extracts

*Resource described: The message of Jesus Christ : the tradition of the early Christian communities / restored and translated into German by Martin*

*Dibelius ; translated into English by Frederick C. Grant*

*Proposed revision 6: revision of the instruction at 6.23.2.10.3 for recording the preferred title of parts of the Talmud*

6.23.2.10.3 Selections

If the resource being described consists of selections, use the preferred title for the Talmud, followed by Extracts.

Talmud. Extracts

*Resource described: The Babylonian Talmud in selection / edited and translated from the original Hebrew and Aramaic by Leo Auerbach*

Talmud Yerushalmi. Extracts

*Resource described: Der Jerusalemer Talmud : sieben ausgewählte Kapitel / übersetzt, kommentiert und eingeleitet von Hans-Jürgen Becker*

*Proposed revision 7: deletion of 6.25.1.5 (an instruction for expression) -- covered by Proposed revision 5*

~~6.25.1.5 Excerpts from the Bible~~

~~For excerpts from the Bible or from parts of the Bible, record Selections. If the excerpts are from a specific version of the Bible, record Selections in addition to the name of the version (see 6.25.1.4).~~

~~Authorized. Selections~~

~~*Resource described: Memorable passages from the Bible (Authorized Version) / selected and edited by Fred Newton Scott*~~

~~Wakefield. Selections~~

~~*Resource described: A new translation of those parts only of the New Testament which are wrongly translated in our common version / by Gilbert Wakefield*~~

*Proposed revision 8: revision of the alternative at 6.27.2.3 for constructing the authorized access point for parts of a work*

6.27.2.3 Two or more parts, Alternative

When identifying two or more unnumbered or non-consecutively numbered parts of a work, ~~treat the parts as an expression of the whole work~~ construct the authorized access point representing the expression parts of the work by adding Selections Extracts to the authorized access point representing the work as a whole (see 6.27.1 and 6.12.1.4).

Homer. Iliad. Selections Extracts

*Resource described: Homer's Iliad, books I, VI, XX, and XXIV / with a copious vocabulary for the use of schools and colleges, by James Fergusson*

Gibbon, Edward, 1737–1794. History of the decline and fall of the Roman Empire. ~~Selections~~ Extracts

*Resource described: Selections from The decline and fall of the Roman Empire / Edward Gibbon ; edited with introduction and notes by J.W. Saunders*

Gilbert, W. S. (William Schwenck), 1836–1911. Librettos. ~~Selections~~ Extracts

*Resource described: Gilbert without Sullivan / libretti by W.S. Gilbert ; illustrations by Leonard Lubin. Librettos for four of Gilbert and Sullivan's fourteen operas*

Simpsons (Television program). ~~Selections~~ Extracts

*Resource described: The Simpsons gone wild / Twentieth Century Fox Television. A compilation of four party-themed episodes of the television program The Simpsons originally broadcast between 1990 and 2001*

*Proposed revision 9: revision of the alternative at 6.28.2.3 for constructing the authorized access point for parts of a musical work*

#### 6.28.2.3 Two or more parts, Alternative

When identifying two or more unnumbered or non-consecutively numbered parts of a musical work, ~~treat the parts as an expression of the whole work.~~ construct the authorized access point representing the expression parts of the work by adding ~~Selections~~ Extracts to the authorized access point representing the work as a whole (see 6.28.1 ~~and 6.12.1.4~~).

Wagner, Richard, 1813–1883. Meistersinger von Nürnberg. ~~Selections~~ Extracts

*Resource described: Die Meistersinger von Nürnberg : Auszüge / Richard Wagner. An audio recording of excerpts from Wagner's opera*

Rodgers, Richard, 1902–1979. King and I. ~~Selections~~ Extracts

*Resource described: Rodgers & Hammerstein's The king and I : selected highlights / music by Richard Rodgers ; book and lyrics by Oscar Hammerstein II. An audio recording*

Paganini, Nicolò, 1782–1840. Caprices, violin, M.S. 25. ~~Selections~~ Extracts

*Resource described: Trois caprices pour violon seul / N. Paganini. A score of the ninth, thirteenth, and seventeenth caprices; the complete work consists of twenty-four parts*

*Proposed revision 10: revision of the alternative at 6.30.2.2 for constructing the authorized access point for parts of a sacred scripture*

#### 6.30.2.2 Part or Parts of a Sacred Scripture, Alternative

When identifying two or more unnumbered or non-consecutively numbered parts of a work, ~~treat the parts as an expression of the whole work.~~ construct

the authorized access point representing the ~~expression~~ parts of the work by adding ~~*Selections*~~ *Extracts* to the authorized access point representing the work as a whole (see 6.27.3 and ~~6.12.1.4~~).

Qur'an. ~~*Selections*~~ *Extracts*

*Resource described: Call to prayer and readings from the Koran. A sound recording of the Call to prayer followed by the recitation of various sūrah in classical Arabic*

#### *Other revisions that would be needed*

In addition to the instructions/examples noted above, there are examples in other instructions that will need to be changed if *Selections* is replaced by another term such as *Extracts*:

- 6.2.3.5 (last example)
- 6.14.3.5 (last two examples)
- 6.27.4.2 (last two examples)
- 6.27.4.5 (last two examples)
- 6.28.3.2.1 (last example)
- 6.28.3.2.2 (Carmichael example)
- 6.28.3.4 (last example)
- 6.28.4.4 (last two examples in first grouping)
- 6.28.4.5 (Nyman example)

There are also some minor changes to Appendix E.1.1 and E.1.2.5 to replace *Selections* with another term.

An examination of the instruction for authorized access points representing expressions (RDA 6.27.3) would also be recommended. Should there be a preferred order of additions? Should any of the examples be revised?

### **Impact on MARC 21**

The MARC 21 formats provide some examples illustrating the AACR2 prescribed order (i.e., the language before *Selections*) and some examples for the reverse order.

Identifying if a MARC 21 authority record is for a work or an expression was an issue MARBI discussed at the 2011 Midwinter ALA Meeting in Discussion Paper no. 2011-DP03 (<http://www.loc.gov/marc/marbi/2011/2011-dp03.html>). The question of whether *Selections* is an attribute of the work or an attribute of the expression must be resolved to be able to distinguish at the record level.

Examples of authorized access points allowed now by the MARC 21 authority format are given below; more than one possibility for some situations is allowed. Expression attributes are underlined.

100 1\_ \$a Durant, Will, \$d 1885-1981. \$t Story of civilization

100 1\_ \$a Durant, Will, \$d 1885-1981. \$t Story of civilization. \$n Book 1-4

100 1\_ \$a Durant, Will, \$d 1885-1981. \$t Story of civilization. \$n Book 1-4. \$l Spanish

100 1\_ \$a Durant, Will, \$d 1885-1981. \$t Story of civilization. \$k Extracts

100 1\_ \$a Durant, Will, \$d 1885-1981. \$t Story of civilization. \$k Extracts \$s Spoken word. \$l Spanish

**OR**

100 1\_ \$a Durant, Will, \$d 1885-1981. \$t Story of civilization. \$s Spoken word. \$l Spanish. \$k Extracts

**OR**

100 1\_ \$a Durant, Will, \$d 1885-1981. \$t Story of civilization \$l Spanish. \$k Extracts. \$s Spoken word

130 \_0 \$a Dublin magazine (1762) \$k Extracts. \$l French

**OR**

130 \_0 \$a Dublin magazine (1762) \$l French. \$k Extracts

100 1\_ \$a Pushkin, Aleksandr Sergeevich, \$d 1799–1837. \$t Evgeniï Onegin. \$k Extracts. \$l English. \$s Beck

**OR**

100 1\_ \$a Pushkin, Aleksandr Sergeevich, \$d 1799–1837. \$t Evgeniï Onegin. \$l English. \$k Extracts. \$s Beck

**OR**

100 1\_ \$a Pushkin, Aleksandr Sergeevich, \$d 1799–1837. \$t Evgeniï Onegin. \$s Beck. \$l English. \$k Extracts

## Addendum: Extract from JSC Minutes

### Decisions related to “Selections” in JSC minutes

#### Oct. 2007 JSC minutes:

187.17.1 Cover letter: A question has been raised as to whether the rule of three or more will still apply in this instance, and whether the use of *Selections* will be retained. (See Marg Stewart’s question at 13.2.4.4, 13.2.5.2, 13.3.2.4, etc.)

Barbara Tillett said that she would like to discontinue this practice. John Attig said that he agreed that the artificial grouping of “Selections” is not useful. The JSC discussed the issue, and the next day decided that “Selections” will not be used. Instead, the instruction will be to create access points for each of the parts/extracts, and/or to use only the preferred title for the work as a whole. The JSC agreed to extend this decision to cases where “Selections” is currently used as a collective uniform title. It was agreed that in that case information about the version could be added to the collective title “Works”, etc.

**Action=Editor; Secretary (List of AACR2 changes - 25.6B3)**

#### April 2008 JSC minutes:

238.4 6.1.2.3 Two or more parts

238.4.1 Line 160: 6.1.2.3.3 Strongly disagree with alternative. Would support an alternative to identify incomplete expressions, this may mean reinstating "Selections" (ALA); 6.1.2.3.3: Add a term (perhaps “excerpts” or “extracts”) so that it is clear that the aggregate of parts of a work is not misidentified as the complete work. (LC)

It was noted that the following line numbers raised similar issues:

6.2.6.3 Two or more parts

Line 214: 6.2.6.3.3: retain use of "Selections" (AACR2) (CCC); 6.2.6.3.2: Add a term (perhaps “excerpts” or “extracts”) so it is clear that the aggregate of parts of a work is not misidentified as the complete work. (LC); Discuss LC. What arguments are there in favour of the different alternatives "excerpts", "extracts", "selections" or “parts”? (ACOC)

6.2.7 Compilations of works

Line 216: 6.2.7.1 -6.2.7.3: Make these sections optional. The replacement of “Selections” in AACR2 with “Selected works” in RDA doesn’t solve any of the problems in AACR2. LCRIs advise cataloguers to assign those collective titles only if the title is not distinctive (LC); Re LC: Will Selections decision apply? Agree should be optional. We would welcome further discussion of the usefulness of these instructions, and whether they should only be assigned if the title is not distinctive. (ACOC)

6.2.7.3 Other compilations of two or more works

Line 223: 6.2.7.3.1 Retain use of "Selections" (ALA); 6.2.7.3.1: retain use of "Selections" (AACR2) (CCC); 6.2.7.3.1: prefer genre followed by "Selections" (AACR2) (CILIP)

Line 225: 6.2.7.3.2. ALA does not see the creation of separate analytic access points as an alternative to using the preferred title for the compilation. One may choose to do both.(ALA); 6.2.7.3.2: Change this alternative to an optional addition. (LC); 6.2.7.3.2: ACOC had assumed that the decision made at the October JSC meeting (see M/187.17.1) meant that the alternative would be the instruction, and so would welcome further discussion to resolve this. (ACOC)

#### 6.17.2.3 Two or more parts

Line 310: 6.17.2.3.3: retain use of "Selections" (AACR2) (CCC)

#### 6.29.7 Parts of the Bible

Line 409: 6.29.7.7 and 6.29.8.3.1. See our recommendation at 6.1.2.3 that “Selections” be added to the access point for a work to identify an incomplete expression of that work. (ALA); 6.29.7.7: Add a term (perhaps “excerpts” or “extracts”) so that it is clear that the aggregate of parts of a work is not misidentified as the complete work. (LC)

#### 6.29.8 Parts of the Talmud

Line 410: 6.29.7.7 and 6.29.8.3.1. See our recommendation at 6.1.2.3 that “Selections” be added to the access point for a work to identify an incomplete expression of that work. (ALA); 6.29.8.3: Add a term (perhaps “excerpts” or “extracts”) so that it is clear that the aggregate of parts of a work is not misidentified as the complete work. (LC)

The JSC discussed the issue at length, and decided to retain the AACR2 use of “Selections” as an addition to preferred titles and as a preferred title.\* The JSC agreed to reverse 6.3.7.3.1 and 6.2.7.3.2, so that the default is to create separate access points for each of the works in a compilation, with an alternative (either instead of or in addition) to use a conventional collective title followed by “Selections”.

**Action=Editor**

Mar. 2009 JSC minutes:

Discussion at this JSC meeting related to use of “Selections” for music, etc., instructions to be consistent with the general instruction.