

When is an Author Not an Author? Non-human and Fictional Creators under LRM, RDA, and Other Cataloging Standards

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- Anthony Panizzi (British Library), *91 Rules for Compilation of the Catalogue*, 1841
- Charles Ammi Cutter (Boston Athenaeum), *Rules for a dictionary catalogue*, 1876
- American Library Association, *Catalog Rules, Author and Title Entries*, 1908
- ALA, A.L.A. *Catalog rules: author and title entries* (revision/preliminary 2nd edition of 1908 edition), 1941
- ALA, A.L.A. *cataloging rules for author and title entries*, 2nd edition, 1949
- American Library Association, Library of Congress, Library Association, and Canadian Library Association, *Anglo-American Cataloging Rules (AACR)*, 1967
- *Anglo-American Cataloging Rules*, 2nd edition (AACR2), 1978
- *Resource Description and Access (RDA, Original RDA Toolkit)*, 2013
- *Official RDA Toolkit*, 2020/currently being implemented

"It is one of the unformulated assumptions of most discussions of cataloging that we all know what is meant by authorship"

--Leonard Jolley, "International conference on cataloguing principles II: thoughts after Paris," *Journal of Documentation* (v.19, no.2: June 1963), page 51.

"What is an author? The answer is obvious: he wrote the book. Did he now?"

-Paul Dunkin. *Cataloging U.S.A.* (Chicago: American Library Association, 1969), page 24.

"A personal author is the person chiefly responsible for the creation of the intellectual or artistic content of a work. For example, writers of books and composers of music are the authors of the works they create; compilers of bibliographies are the authors of those bibliographies; cartographers are the authors of their maps; and artists and photographers are authors of the works they create. In addition, in certain cases performers are the authors of sound recordings, films, and video recordings."

-Anglo-American Cataloguing Rules, second edition, ed. Michael Gorman and Paul W. Winkler. (London: Library Association, 1978). Rule 21.1A1.

Author: "An agent [i.e., a person, family, or corporate body] responsible for creating a work that is primarily textual in content, regardless of media type or genre. Creation of a new work by paraphrasing, rewriting, or adapting works by another creator, if the modification has substantially changed the nature and content of the original or changed the medium of expression, is included."

-Original RDA Toolkit, Glossary

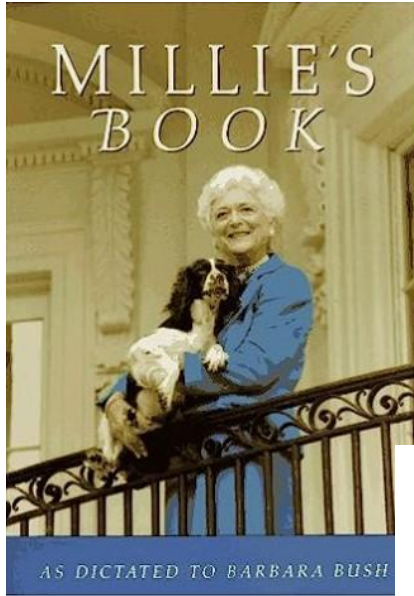
Author: "An agent who is responsible for creating a textual work.

Creation of a new work by paraphrasing, rewriting, or adapting works by another creator, if the modification has substantially changed the nature and content of the original or changed the medium of expression, is included."

-Official RDA Toolkit, glossary

"The desire to communicate one's otherworldly experience in writing is a hallmark of numerous spiritualist narratives, including some by spirits who showed no particularly lyrical inclinations while on earth."

-Sword, Helen. *Ghostwriting modernism* (Ithaca: Cornell University Press, 2002), page 15.



Zero Dark Thirty
The Autobiography of
a Very Special Cat



Translated and interpreted by
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THE AUTOBIOGRAPHY
OF
A SALMON
(*SALMO SALAR*)

By GEORGE ROOPER

NEW EDITION

LONDON:
HARTNET & CO., LIMITED, 21
1886

Dickey Downy
The Autobiography of a Bird

BY
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AUTHOR OF
"The Girl of the Period," "All on Account of a
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AUTOBIOGRAPHY
OF A
CANARY BIRD.



"The bird sings as sweetly when soaring above,
But the bird that we nurse, is the bird that we love."

New York:
ANSON D. F. RANDOLPH, No. 170 BROADWAY.
1866.

"A computer that becomes too autonomous begins to feel like a usurper. Just who's in charge here after all? For instance, even this first simple program raised questions about *authorship*. Exactly who wrote the poem I presented earlier? Me? The computer? The program? Myself through the computer?"

-Charles Hartman, *Virtual muse* (Hanover, NH: Wesleyan University Press, published by University Press of New England, 1996), page 36.

"Of course I was the author: I wrote most of the sections, gave them their titles, rewrote the published program, laboriously chose eight from a morass of computer outputs, and composed the whole thing as a poem, giving it its title and epigraphs."

-Charles Hartman, *Virtual muse* (Hanover, NH: Wesleyan University Press, published by University Press of New England, 1996), page 65.

"Electronic and mechanical devices are already producing mathematical and mechanical texts (excluding belles-lettres) to which cataloguers can attribute neither personal nor corporate nor anonymous (i.e. personal but unidentified) authorship... The objective of cataloguers must be to make the cataloguing of the products of automatic authorship compatible with the cataloguing of the products of personal and corporate authorship."

-C.D. Gull.. "No. 17: The impact of electronics upon cataloguing rules," in *International Conference on Cataloguing Principles, Paris, 9th-18th October, 1961: report* (London: IFLA International Office for UBC, 1981), pages 284-285.