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## Summary outline of the complete BC2 classification

- 2 Physical forms & forms of arrangement of documents
- 3 Phenomena: subjects of knowledge
  - \* For documents covering a subject from a multi- or non-disciplinary viewpoint.
- 4 Prolegomena
  - \* Classes concerned with the organization and communication of knowledge and information and which are preliminary to a general bibliographical classification of all knowledge.
  - Methods of enquiry... Disciplines in general
  - Information science & technology... Libraries...
  - Disciplines, forms of knowledge
  - A Philosophy & logic
  - AM Mathematics & statistics
  - AY Science
  - B Physical sciences
  - E Biological sciences
  - Human sciences & human studies
  - H Anthropology.. Health & medicine.. Psychology..
  - J/T Social sciences & humanities
  - U/V Technology & useful arts
  - W/Y The Arts
  - Z Religion
    - \* Alternative to locating at P.

## Second outline of the complete BC2 classification

2	Generalia: physical forms & forms of arrangement of documents	LG	. . . <i>Kinds of history by social activity</i> * With alternatives for special kinds (eg, Economic)
3	Phenomena: objects of knowledge * For multidisciplinary or non-disciplinary treatments of a topic.	LJ	. . . <i>By period</i> . . . . Ancient.. Modern.. . . . <i>By ethnic group</i>
4	Prolegomena to a general classification * Classes concerned with the organization and communication of knowledge & information. . Methods of enquiry.. Disciplines in general.. . Information science & technology . . . Primarily reference retrieval.. Computerized services.. . . . Primarily document retrieval.. Libraries.. Disciplinary classes: forms of knowledge..	LM	. <i>By territorial group</i>
A	. Philosophy.. Logic..	M	. . Favoured country * Home country of library.
AM	. Mathematics.. Statistics..	N	. . Other countries * By Schedule 2 Place.
AY	. Sciences, natural sciences	O	. . Local history (Alternative) . Biography
B	. . Physics	P	Religion.. Occult.. Morals & ethics
C	. . Chemistry	Q	Social welfare.. (Special groups) Criminology..
D	. . Astronomy & Space sciences	R	Politics.. Public administration.. . International relations..
DH	. . Earth sciences . . . Geophysics.. Geology.. Hydrology.. Meteorology.. . . . Geography.. Regional.. Systematic..	S	Law
E	. . Biological sciences	T	Economics.. Business administration & management..
EK	. . . Microbiology	U/V	Technology & useful arts . Equipment.. Plant.. Instrumentation.. . Systems engineering.. Control.. Computers.. . Testing.. Maintenance.. Production technology.. . Materials handling.. Packaging.. Storing.. . Energy technologies . . Nuclear.. Electrical.. Thermal.. Mechanical.. . Construction technology . . Civil engineering.. Architecture.. Physical planning..
F	. . Botany		. Environmental technology.. Safety technology.. . Transport technology.. Land.. Water.. Air.. Space.. . Military science & technology . Minerals extraction technology.. Oil & gas.. . Process industrial technology.. Chemical technology.. . Manufacture of special products
G	. . Zoology	VS	Household arts, house & home & garden.. Corporate housekeeping.. Catering..
GR	. . Applied biology . . . Agriculture.. Animal exploitation..	VV	Recreative arts.. Games.. Sports.. Tourism..
GY	. . Ecology: general & human . Human sciences & human studies	W	The Arts.. Visual arts.. Applied arts.. Fine arts..
H	. . Anthropology.. Human biology.. Physical anthropology..	WM	Mixed media arts.. Temporal arts.. Performing arts..
HH	. . Health & medicine.. Psychology	WP	Music.. Theatre.. Dance theatre.. Cinema..
I	. . Psychology & psychiatry	WTU	Broadcasting arts.. Radio.. Television..
J	. . Education	X	Philology.. Linguistics.. Literature..
K	. . Society	Z	Religion.. Occult.. * Alternative to P.
K9Q	. . . Perspectives: Sociology.. Social anthropology..		
KAH	. . . Social ecology & environment.. Demography..		
KC	. . . Social processes: Change.. Social behaviour..		
KK	. . . Social structure		
KLK	. . . . Collectivities: Groups.. Classes.. Family..		
KRS	. . . . Inclusive societies.. Non-literate.. Literate..		
KW	. . . Customs.. Folklore & mythology..		
LA	. . Area studies..		
LB	. . Human geography * Alternative to DX		
LC	. . Travel & description.. Topography..		
LD	. . History		
LE	. . . Auxiliary studies: Archaeology..		
LF	. . . Prehistory		

## Volumes in the series

The second edition of the classification will be complete in twenty-three volumes. Fourteen have been published so far and are identified by their dates of publication.

- Introduction and Auxiliary schedules. 1977
- Class 2/9: Generalia, Phenomena, Knowledge, Information science and technology
- Class A/AL: Philosophy and Logic. 1991
- Class AM/AX: Mathematics, Statistics and Probability. 1993
- Class AY/B: General science and Physics. 1999
- Class C: Chemistry
- Class D: Astronomy and Earth sciences
- Class E/GQ: Biological sciences
- Class GR/GZ: Applied biological sciences: Agriculture and Ecology
- Class H: Anthropology, Human biology, Health sciences, Medicine. 1980
- Class I: Psychology and Psychiatry. 1978
- Class J: Education. 1990
- Class K: Society (including social science, sociology, social anthropology, customs, folklore and mythology). 1984
- Class L/O: History (including area studies, travel and topography, and biography).
- Class P: Religion, the Occult, Morals and ethics. 1977
- Class Q: Social welfare (including criminology). 1994
- Class R: Politics and Public administration. 1996
- Class S: Law. 1996
- Class T: Economics, Management of economic enterprises. 1987
- Class U/V: Technology and Useful arts (including household management and services).
- Class W: The Arts. 2006
- Class WV: Music.
- Class X/Y: Language and Literature.

# The Bliss Classification Association

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The Bliss Classification Association is an association of users and supporters of the Bibliographic Classification. It promotes the development and use of the classification, publishes official amendments, enables users to keep in touch and exchange experience, and gives them a say in the future of the scheme. It is a non-profit organisation, founded in 1967, with members all over the world.

An Annual General Meeting is held each November in London. The Association holds occasional other meetings, organises training in the use of the classification, raises funds, and publishes the Bliss Classification Bulletin each winter.

The Bulletin carries amendments to BC2, news about the Association and the development of the scheme, articles on classification, and reviews. It is available only to members. Membership is open to all organisations and individuals interested in BC2.

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The Association is pleased to hear from users and supporters of the classification and to answer questions about it. Please address enquiries about membership or subscriptions to the Hon. Treasurer, and other enquiries to the Hon. Secretary at the addresses given below.

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# Introduction to Class W

## The Arts

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### **1 Nature and purpose of Class W**

- 1.1 This classification of the arts is designed to perform two major functions: to serve as a library classification which will organize a comprehensive collection of documents or other records on the arts in a clear and logical sequence on library shelves, or descriptive entries for them in catalogues and bibliographies or other media. The fundamental purpose of its logical structure is to make the locating of any particular subject within the general class, however complex, highly predictable – the central requirement of any instrument for information retrieval; to serve as a highly structured and detailed map of the concepts in the field of the arts; this may be used as the basis for thesauri or other aids for searching an information store through the control of synonyms and the comprehensive display of the connections of all kinds between the different concepts (Ref. 1).

### **2 Library classification**

- 2.1 The central feature of a library classification, as distinct from any other kind of knowledge organization, is that it presents all its concepts, simple or complex, in a single, one-dimensional sequence. Most of the subject classes represented by books, journal articles, research reports, etc. are compounds of several different concepts and could equally well be classified in a number of quite different ways. For example, a work on the Kalighat water colour landscapes of the 19th century may be classified as Painting – Water colour – Landscapes – Indian – 19th century – Kalighat; but it would be equally logical to put it under Indian art – Painting – Landscapes – Water colour – 19th century – Kalighat or any other of the 720 different ways in which the six different concepts could be arranged in a linear sequence, nearly all of them logically justifiable and sensible. (720 is the factorial product of 6 elements or factors  $(1 \times 2 \times 3 \times 4 \times 5 \times 6)$  and represents the number of different combinations in which the six concepts could be taken).
- 2.2 Whilst catalogues, bibliographies and other media can multiply the entries representing a document (so that the work above might get a number of separate entries, reflecting the most likely of the alternative arrangements) this option is not open for the physical arrangement of these documents: the document can go in one place only. If the library user is to locate any given subject class easily, the sequence of classes throughout must reflect strict rules as to the combination order of the elements making up such classes. So the preferred location of the above work would be in Class W under Painting – Water colours – Landscape – Indian – 19th century – Kalighat, and nowhere else. Applying such rules minimizes the central (but unavoidable) weakness of the linear order, which is the scattering of some concepts by subordination to others (as works on Indian art will be scattered under the different media (painting, music, etc) and subjects of art (landscapes, portraits, religious themes, etc) as above).
- 2.3 Whilst the development of such rules is an absolute necessity if the location of any given class is to be highly predictable, it has also been a great strength in the development of the theory of modern library classification as an instrument in retrieval. The harsh demands made by this crucial need for comprehensive rules to govern combination order force the designer of the classification to examine closely all the categories into which the many concepts fall and the multifarious relationships between them. In BC2 this is done more rigorously than is the case in any other system of retrieval. The exposure of synonymy or near-synonymy between terms is only one by-product of the rigorous mapping of the semantic (generic and part relationships) and the syntactic (non-generic) relationships

between them. It is no exaggeration to say that the modern faceted classification is the most comprehensive and sophisticated organization of knowledge to be met with in the field of information retrieval.

### **3 BC2 classification**

- 3.1 BC2 schedules are the result of a rigorous and detailed analysis of the vocabulary of each of the subjects in the field of knowledge, using the techniques of facet analysis. As such, they represent a radical revision and expansion of the first edition of the Bibliographic Classification of H.E. Bliss (BC1) (Ref.2) and the application of Ranganathan's method of facet analysis (Ref.3) as extended by the (British) Classification Research Group (CRG). The general reasons for making the revision so radical a one are given in the Introduction to the present work (BC2) (Ref.4). The particular changes made in Class W are far-reaching, both as to its structure and the size of vocabulary; so this volume should be regarded as virtually a new work. These changes are considered briefly in Section 15 below. Class W is not the first faceted classification of the arts to be attempted (Refs. 5 and 6) but it may claim to be the most detailed and comprehensive in its analysis.
- 3.2 The summary outline of Class W (after the preliminary pages) is designed to give a clear view of the basic structure of the classification of art. If it is remembered that the outline schedule is, like all BC2 schedules, an inverted one (see Section 5.7) the outline will be seen to show not only the general sequence of categories and their classes but also the basic operational rule in applying the classification. This is the rule that compound classes (those reflecting the intersection of two or more simpler classes) are located under the class appearing later (lower down) in the schedule. For example, in Class W, the subclass Children's paintings (WKB C is located under Painting (WK) and not under Children's art (WBC) just as Geophysics (DGB) is located under Earth sciences (DG) and not under Physics (B)).
- 3.3 The basic operational rule demonstrated above is supported by a number of other basic rules governing both the design and the application of BC2 schedules. These rules are described fully in the Introduction to BC2 (Ref.4) but are repeated briefly in each separately published class, with examples demonstrating their application to the class in question. In this volume, these rules are briefly described in Section 13.

### **4 Scope of the Arts class and its place in a general classification**

- 4.1 BC2 is a classification of all knowledge. Unlike any other general library classification except BSO (Ref.7), its overall structure (as distinct from the structure within each individual class) is based explicitly on a clear, coherent and relatively simple theory of the relations between the different fields of knowledge. This theory originated as one largely concerned with the relations between the classes in the natural sciences; this is described in some detail in the Introduction to Classes AY/B: General science & physics (1999) (Ref.8) and only its essence is repeated here, to show the place of the Arts in their most general context.
- 4.2 The natural sciences study the phenomena of the natural world, using as their fundamental mode of enquiry what is generally known as the scientific method. Although philosophers of science dispute certain of its features, its essence is that close observation of the phenomena, combined with the use of induction and deduction, leads to the advancing of an hypothesis as a provisional explanation of what is observed. This hypothesis is then analyzed and tested objectively by a wide variety of procedures in which measurement of the data involved and controlled experiments, as far as these are possible, are major features. From consideration of the evidence thus established the hypothesis is accepted, modified or rejected. Hypotheses which are thus validated may then form the basis of further hypotheses, thus building up the vast corpus of what is called scientific knowledge. Those parts of it which have been validated beyond any reasonable doubt take on the status of scientific laws. But it is fundamental to the idea of scientific enquiry that if further evidence demands the modification, or even abandonment of a theory, however immutable it may seem to be, so be it. In this sense, science is the most modest of the major fields of knowledge in the claims it makes for its product.
- 4.3 In the classification of scientific knowledge the principle of gradation, originally advanced by Comte but developed and reinforced by Feibleman in the theory of integrative levels (Ref.9) has proved to be a

powerful and effective instrument. It produces an organization of the field whereby phenomena are grouped into particular sciences which can then be presented in a sequence in which each successive science builds on the preceding ones. Successive sciences then study phenomena at higher and higher levels of complexity in the sense that they require for their explanation not only knowledge of preceding classes but also of new or emergent phenomena (giving the next integrative level). Bliss called this ordering 'gradation in speciality' (Ref.10). Thus, energy and matter at its most fundamental level is the subject matter of physics. Organized into more complex forms, at the molecular level, it gives the subject of chemistry and this is therefore regarded as being more 'special' than physics in its scope. At more complex levels, molecular aggregations give celestial bodies and planetary systems (the subject of astronomy and the earth sciences) and these constitute environments for the development of yet more complex forms in living matter.

- 4.4 With the latter, particularly in the case of the human species, appear extensive systems of artefacts, from social organizations to industrial products, and mentefacts (a term coined by Barbara Kyle, a member of the CRG, in the 1960s). A central feature of these artefacts and mentefacts is that they are subject massively to the unpredictable nature of human behaviour. Although the criterion of reason is still relatively dominant (e.g., political, legal and economic actions may be taken according to reasoned judgements as to what their effects will be) other value judgements (e.g., moral ones) which are important, may not be explicable entirely in intellectual terms (i.e., determined ultimately by biological functions). But aesthetic criteria do not feature in these other judgements; if a local government (say) engages in town planning, literature on the aesthetic aspects will constitute part of the literature on the arts and the artists will be the planning designers, not the political body.
- 4.41 It would seem that, in classificatory terms, the principles of gradation and integrative levels have their major significance in the natural sciences and are less effective as instruments of classification in other fields. Bliss appeared to acknowledge this in the terminology of his original scheme. The biological sciences ended with the anthropological sciences at Class I: Human psychology; Class J: Education was treated as an extension of IW: Applied psychology. Class K equated sociology with social science in general and all the subsequent classes (L/Z) were treated as the Special human studies, for which the designation of Science was largely dropped; they included Religion, etc., at P. Class U introduced the Arts in general at U2/U7; from U8 to UY it consisted entirely of the Useful & industrial arts, including technology. The classification concluded with the Aesthetic or fine arts V/Y (Z being an alternative to 2 for Bibliography).
- 4.5 The analysis outlined above has been revised somewhat in BC2. In its interpretation of integrative levels, a problem is raised by the appearance of two classes defined by properties other than intellectual ones. In the case of the arts, these are imaginative; in the case of religion the ultimate criterion for its basic tenets is something even more intangible, for which the word faith is probably the most commonly used. It is noteworthy in this context that the earliest manifestations of both seem to be inextricably bound up; the theme of much of the arts is the mythology of the culture.
- 4.51 The question here is whether this feature of human behaviour can be regarded legitimately as representing another integrative level. The development of living forms was seen to be one; the development in these living forms of intellect (which became incomparably greater in humans than in any other species) is arguably another. It is likely that the development of complex social structures, beyond the bounds of simple instinct, should be regarded as an integral development of this new faculty and not as a higher integrative level. This implies that neither art nor religion can be regarded as higher integrative levels either, since they appear to have been integral features of human societies from the beginning.
- 4.52 Nevertheless, both art and religion reflect situations in which intellectual enquiry (using the common dictionary definition of intellect as the mind in relation to its rational process) ceases to be the dominant mode of enquiry, although it is by no means irrelevant to them. It seems, therefore, that they logically follow the other activities of the species, in which, however tenuously, intellect or reason is an ultimate criterion.

4.6 An unusual feature which characterizes the arts is that they express themselves entirely in material or physical forms, generally referred to as the art-object (although the validity of this concept has been challenged in the past century). Even in their most abstract form, in music, the imagination is expressed in physical sound. But although these are judged by such evidently objective characteristics as form or colour or proportion, etc., the judgement as to their quality in a given work must always be subjective, a matter of personal belief – hence the endless arguments as to what is art.

4.7 On consideration of the above arguments, the revised order in BC2 is thus:

U/VT Technology & useful arts

VV Recreative arts

\* A part of the imaginative arts in their widest sense, in which the recreation or game is itself the art-object, in the same way as a theatrical production is the art-object in the performing arts.

W/Y The Arts (Applied arts, Fine arts, Literature)

Z Religion

\* Published as Class P (as in BC1), with an alternative (not recommended) at Z. Now, Z is the preferred alternative.

## **5 Structure of Class W The Arts**

5.1 All classes in BC2 are designed consistently according to a basic pattern reflecting the six fundamental features of a modern documentary classification. In the design operation, these six features are taken in an invariant order in which (analogously to the principle of gradation) each step depends on the preceding ones, but not vice-versa. The steps are, in order:

5.11 Organizing the terms into broad facets;

5.12 Organizing the terms in each facet into specific arrays (sub-facets);

5.13 Deciding the citation order between the facets and between the arrays;

5.14 Deciding the filing order of the facets and of the arrays within them;

5.15 Adding a notation, in which every class is represented by a symbol possessing ordinal value, so that the locating of the class in the order of the file can be done mechanically,

5.16 Adding an alphabetical index, whereby a user can go immediately from the name of a class to its position (via the notation) in the classified order.

5.2 The theory underlying these features is explained in detail in the Introduction to BC2 (Ref.3). Here, the structure of Class W is described in the same order of fundamental features and it is assumed that users of this class will familiarize themselves with the essentials of the theory explained in the Introduction.

## **6 Facet structure of Class W The Arts**

6.1 The main feature of the schedule is a strict adherence to the principles of facet analysis. This is essentially the application of the rules of logical division to the total vocabulary of the subject. It must always begin with a definition of the subject, however artificial this definition may seem. The question: What is art? is often posed and is notoriously difficult to answer because of the subjectivity which inevitably accompanies any judgement (Refs. 9 to 12). The working definition followed in Class W is that it is the sum of all those works which artists, critics, or any other viewers, listeners, etc, choose to say are works of art. This includes those situations in which the maker(s) of the work do not regard themselves as artists but where the product is regarded by others as having artistic value. The term “art-object” has long served to describe this ultimate artefact, although it has been criticised as too restrictive by some.

- 6.2 Having defined the subject, the first question asked in BC2 is always: What purpose does it serve? This may also be asked in a somewhat different form: What is its end-product?
- 6.21 The two different forms of question give two rather different answers. Artists are likely to say that the purpose is to express themselves. This doesn't necessarily entail an act of communication; the artist may not care whether anybody is attending or not. The answer to the second form of question is clear from 6.1 above; the end-product is the art-object (which is sometimes referred to as the art-product). The question as to what this is inevitably entails some consideration of what its function is and in Class W a major dichotomy between Applied arts and Fine arts hinges on this question.
- 6.22 The two concepts (the artist and the art-object) are major contenders when it comes to deciding citation order and this is considered in Section 7.5 below.
- 6.3 A facet consists of the sum of classes produced when the vocabulary of a subject is divided by one broad principle of division. This is done by taking each concept (represented by a term) and asking of it: What is the relationship of this concept to the whole subject Art? Is it a technique used in producing an art work? Is it a tool or instrument used? Does it define a particular kind of art? If the concept is taken from a work called Italian art, then the term Italian would be seen to define a kind of art. Similarly, if the work were called Portrait painting it would clearly reflect two different features defining kinds of art - a subject represented and a medium of art. So, at this preliminary stage of concept analysis, the three quite different kinds of term (Italian, Portrait, Painting) would simply be assigned to the Kinds of art facet. Distinguishing their exact (specific) relation to art would wait until the second stage - dividing each facet into its arrays (see Section 7). So the terms making up the vocabulary of art are initially organized into ('divided into') broad facets; in each facet, the terms representing the concepts all stand in the same broad relationship to the containing class. For example, all terms reflecting some kind of art (e.g., visual arts, performing arts, Italian art, African art, Ancient art, Medieval art, Modern art, Baroque art, Impressionist art, Art of Titian, Art of Van Gogh) - all are brought together in a Kind of art facet. All terms reflecting a subsystem of any kind constitute a Parts (or Elements) facet (e.g., the roof, windows, columns, etc of a building in architecture; the vocabulary of a literary or other art work). All terms reflecting an operation in the production of a work of art (e.g., techniques of all kinds, preliminary design, enlarging, reducing, moulding, marking, finishing, copying) constitute an Operations facet.
- 6.4 The facets identified in Class W are summarized below; their scope and relations are considered in more detail under citation order (section 4.5). It is worth comparing the tally below with the five Fundamental Categories developed by Ranganathan, the acknowledged pioneer of faceted classification. These were: Personality, Matter, Energy, Space and Time (often abbreviated to PMEST). BC2 uses a slightly more detailed analysis, to give: Kinds, Parts, Materials, Processes, Properties, Operations, Agents, Space, Time. To these are always added the Common Subdivisions (CSD) which allow qualification of any class by the ways in which its documents are presented, social relations impinging on it (e.g., its law) and so on.
- 6.5 The standard set of facets consists of:
- 6.51 ***Works of art, art-objects, art-products, kinds of art.*** This is by far the largest facet in Class W. It constitutes a sort of super-facet - what Ranganathan would call the Personality facet. The separate arrays which make it up are themselves very prominent in defining kinds of art; e.g., *Kinds by Place*, giving Italian art, Indian art, African art, etc.; *Kinds by Period*, giving Ancient art, Medieval art, 20th century art, etc.; *Kinds by medium*, giving Visual arts, Graphic design, Painting, etc, or Performing arts, Theatre, Cinema, etc); and above all, *Kinds by individual artist*.
- 6.511 The different arrays of terms generated by the above characteristics are often loosely referred to as separate facets (e.g., the Medium of art facet); but whilst this terminological looseness is unfortunate, it should not impede understanding of the principles involved. It should also be noted that Place and Period above reflect major cultural determinants of art and not the simpler relationships of 'where' and 'when' which are represented by the general Place and Time facets at W8.

- 6.52 **Subsystems and parts of the entities:** e.g., the various parts of a building in architecture; the elements of a literary or other artwork such as its vocabulary, its symbolism, its motifs, etc.
- 6.53 **Materials:** these are analogous to Parts in that they constitute a special category of constituent; e.g., the material on which paint is applied, or on which a sculptor works.
- 6.54 **Properties:** these are usually linked with the preceding two and have been defined as conceptual parts of the thing possessing them. They raise problems in filing order because virtually anything can display properties, not just the finished works of art; also, they are sometimes difficult to distinguish from processes, with which they are also often linked; e.g., emotional qualities, intellectual content, conventionality, originality.
- 6.55 **Processes:** these are activities internal to a system; e.g., imitation, appropriation, eclecticism, parody.
- 6.56 **Operations:** all terms reflecting an operation in the production of a work of art (e.g., techniques of all kinds, preliminary design, enlarging, reducing, moulding, marking, finishing, copying) constitute an Operations facet. Operations are distinct from Processes, which are activities internal to a system (as, e.g., respiration in the body is a process whereas diagnosing respiratory problems is an operation).
- 6.57 **Agents of processes and of operations;** e.g., equipment and instruments of all kinds (e.g., pens, brushes, chisels, looms, cameras). Agents can take many forms, including persons (e.g., theatrical agents). Almost any term, whatever its usual relationship to art, may act as an agent in some contexts.
- 6.58 **Common subdivisions (CSD);** concepts which are to be found in all subjects and which include the human study and practice of the subject and the conditions (e.g., of time and place) under which it is or has been pursued. It should be noted that time and place appear in two quite different relations in art; in CSD they are relatively minor factors in describing a subject (e.g., that a given art exhibition occurred in New York in 1917). But as concepts in the Kinds of art facet they are major determinants of kinds of art, reflecting the cultures producing it. In some subjects (e.g., history, politics, law) Place and Time define the primary facet.

## 6.6 Arrays within facets

- 6.61 Most facets contain terms which reflect different specific principles of division, whereas a facet as a whole reflects only one broad principle of division. For example, Kinds of art may be defined by a number of different properties – the medium, the subject, the place and time of origin, etc.
- 6.62 This operates at every level of the classification; e.g. as specific a concept as Wall in architecture may still be divided further by a number of different specific principles of division, giving such classes as load-bearing and non-load-bearing (reflecting division by the principle *Kinds of walls by structural properties*), or external and internal (reflecting the principle of *Kinds by position*). As ever, the appearance of several different principles of division immediately raises the question of where the resulting compound classes file (e.g., under Load-bearing – Internal, or Internal – Load-bearing).
- 6.63 The sum of classes produced by applying a specific principle of division is called an array. Terms in an array are mutually exclusive, so there can be no compounding between them; e.g. there is no such class as external internal walls. So the crucial problem of citation order between the components of a compound (see section 7) no longer arises within an array, only between arrays (e.g. to give a compound such as load-bearing internal walls).

## 7 Citation order (combination order)

- 7.1 This refers to the order in which the elements of a compound class (one consisting of more than one element, whether from different facets or from different arrays) are combined (cited) in a heading; e.g., whether the heading (which reflects the order in which the classes and subclasses are taken) is

Painting – Landscape – Impressionist – British – 19th century

or

Painting – British – 19th century – Landscape – Impressionist

or any of the other 120 permutations possible here.

- 7.2 Citation order reflects the order of application of principles of division and determines which concepts are subordinated to which; e.g. using the first heading above would scatter literature on British art according to its medium or subject or style.
- 7.3 If a consistent citation order is followed, the scattering of some subjects because of their subordination to another (an inevitable feature of classification presented in a linear order) is strictly controlled and the location of quite complex classes is always predictable. The ready retrieval of information on relevant classes which are scattered is thus ensured.
- 7.4 Citation order is the most important feature of a classification system. But clear and consistent rules for it can only be expressed in terms of the facets and arrays involved – hence the prior need to organize terms into their facets and arrays (see the order of operational steps in section 5.1).

### 7.5 Citation order between facets

In all its classes, BC2 seeks to observe as far as possible the ‘standard’ citation order. In any subject, this takes as the primary facet (the first-cited one) that one which reflects the ultimate purpose or end-product in the subject, and within which the other concepts and their facets are defined. Each class in the facet may then be divided into the following facets and in the following order:

End-product: its Kinds, Parts, Materials, Properties, Processes, Operations, Agents (of processes and operations); Place; Time; Common subdivisions

The following notes explain how these general rules have been applied to Class W.

- 7.51 The primary facet consists of the Kinds of art. These may be defined, taking the characteristics of division in their order of application, as being by: the medium, the individual artist, the subject represented, a special category of person as artist (e.g., children, mentally disordered people), the place, the period, special cultural groups (ethnic, etc.), movement or style.
- 7.52 The second-cited facet consists of the Subsystems and Parts of the above. The classes in this facet do not appear independently of a kind of art; e.g., a class Columns cannot appear independently of the particular kind of art Architecture; a class Acting cannot appear independently of the kind of art Performing arts. However, a more or less new form of art has developed recently (Multimedia art) which bridges the visual and the performing arts. One kind of this art is called performance art; but it is not necessarily acting – it may be the performance of an only too real act (e.g., urinating).
- 7.53 The third facet (Materials) will usually appear as a qualification of a kind or its part; e.g., paint as a material in painting, decorative arts, architecture. But one can imagine a work being written on all the different contexts in which a given material (gold, say) may feature in the different arts.
- 7.54 The fourth facet (Properties) may appear as a qualifier of terms from virtually all the other facets, as well as of other properties (e.g., the durability of a colour).
- 7.55 The fifth facet (Processes) contains some very general concepts appearing in many subjects (e.g. distribution, imitation, distortion) as well as ones particularly associated with art (e.g., didacticism, derivation, allusion).
- 7.56 The sixth facet (Operations) covers all kinds of actions in art, but particularly those techniques, etc used in producing the art-object.
- 7.57 The seventh facet (Agents) may be agents of any kind of action or process. Practically anything may feature as an agent in some context or another. In this, they differ from the concepts found in other facets; e.g., a substance (material) is always a substance, whatever other relationship it may temporarily reflect; the same goes for the concepts like Place or Period or Operation. This quality is reflected in the fact that Ranganathan treated these as categories – but not Agent.
- 7.58 The eighth facet is Place of occurrence. This facet is of limited application in art, in which place (nearly always a country) is a major determinant of the culture in which an artist develops. So Place narrowly is

used only to indicate the much more limited concept of location, as in the location of an art school, of an exhibition, of an historical site, etc.

7.59 The ninth facet is Time of occurrence which, like Place is of very limited application, and to be distinguished from Period as a major determinant of a culture.

7.591 The tenth and last facet (Common Subdivisions) consists of a number of concepts which are to be found in all subjects and provided for in BC2 by Common Auxiliary Schedule 1, applicable to all classes. They range from bibliographical forms (dictionaries, graphic materials, etc.) to operations like study and research and agents of these such as organizations. They also include the two facets of Time and Space in their commonly occurring manifestations of time and place of occurrence, as noted above.

## **7.6 Citation order within facets (between arrays)**

7.61 There are no general principles available for deciding citation order between arrays. Decisions are largely empirical, based on considerations of where any given compound (reflecting two or more different arrays) would most helpfully go. This is sometimes referred to rather loosely as the principle of literary warrant.

7.62 The number of different arrays is often so large that it is out of the question to list them in citation order as is done for facets in section 7.5. However, the order which has actually been chosen for their citation is always shown clearly for the indexer by the inverted filing order (see section 8 below); an array filing later (further down) in the schedule should be cited before one filing earlier.

## **7.7 General indexing rules for citation order**

7.71 The rules described above govern by far the greater number of decisions for compounding in BC2. However, a number of well-established indexing rules, all of them consistent with the standard citation order, are also observed and are very useful in practical classification (see Introduction to BC2 (Ref. 3), section 7.331). Sometimes, these demand that synthesis should be by building forward, not retroactively. This is because the normal relationship between the facets or arrays has changed. For example, a frequently occurring citation sequence is that of Patient (i.e., recipient of action) – Action – Agent. This is usually taken care of by the normal citation order; e.g. Techniques in art (W37) file after Tools and equipment (W34) and are cited before them. But when one thing influences another (a special case of the agent relationship) the influencing factor, which is cited second, may file after the thing affected; or, an operation usually applied to the production of the artwork is applied to an agent; e.g., Studios [W46] – Design & layout [W7A] so that the classmark is got by building forward, not retroactively.

7.72 The situation may be generalized thus: whenever the relationship between concepts varies from that embodied in the standard citation order, these general indexing rules should be invoked.

## **8 Filing order**

8.1 This is the linear order in which the individual classes, simple or compound, file one after the other, whether in the schedule, on the shelves or in a catalogue or bibliography. It has two quite separate components - facet filing order and order in array.

8.2 Facet filing order

8.21 This is the order in which the different facets, each one containing a block of different classes, file one after the other.

8.22 All schedules in BC2 are “inverted” ones; i.e., the facets file in an order which is the reverse of the order in which they are cited when compounding terms to form compound classes. So the primary facet files last, the second-cited facet files next to last, and so on.

8.23 The reason for this (see the Introduction to BC2 (Ref.3)) is simply and solely to preserve a consistent order of general-before-special. The assumption that a general class should file before its subclasses is virtually universal and would seem to reflect some instinctive sense of order.

8.24 Example of the inverted schedule:

W	The Arts
	<i>Operations</i>
W2E	Encouragement of the arts
W3	Practice of art, production of artworks
W37	Techniques
	<i>Products</i>
W3E	Works of art
	<i>Elements</i>
W3J	Composition & design
W3K	Decoration, ornamentation
	<i>Arts by movements, styles</i>
W3S R	Realism
W3V	Revivals of earlier styles
	<i>Arts by period</i>
W8J	17th century
	<i>Arts by place</i>
W9C	Western arts
	<i>Western arts by period</i>
	* Period classmarks are added directly to all specific places (and the West is such a place, albeit a big one).
W9C J	17th century
	<i>Western arts by place</i>
W9D	Europe
W9D J	17th century
	<i>Styles</i>
W9D JAB	Baroque
	* The classmark for a style is always added directly to the place/period where it originates. See Appendix 2.
WAM	Non-Western arts
	<i>Arts by medium</i>
WC	Visual arts
WF	Design, applied arts
WHN Y	Environmental design
WHO	Built environment, built structures
WHS	Architecture, buildings design
	<i>Products</i>
WHT V	Buildings
	<i>Buildings by construction mode</i>
WHT VB	Pre-fabricated buildings
	<i>Buildings by function</i>
WHU XL	Churches
	<i>Churches by place</i>
WHU XL9 C	Western churches
	<i>By period</i>
WHU XL9 CJ	17th century
	<i>By</i>
	<i>style</i>
WHU WL9 CJA B	Baroque
	<i>Elements</i>
WHU WL9 CJA B3K	Decoration
	<i>Artists</i>
WHU YX	Individual architects, A/Z

- 8.25 In the file above, the last class (Decoration of the Baroque church) represents the application to the class Arts of ten characteristics of division (reflected in the ten steps above from Visual arts to Decoration). Each step reflects a progression from a more general class to a less general class – i.e., observes the general before special rule. For example, Decoration in the Baroque files after both Baroque in general (W9D JAB) and Decoration in general (W3K). If the filing order were not “inverted” the general class Art would file last.
- 8.26 Similarly, within each facet the arrays are inverted – the first-cited array files last, the second-cited array files next to last, and so on; e.g., in the major Kinds of art facet, the array of Media files last, the array of Subjects of art (not present in the example above) files next to last, and so on.
- 8.27 It was noted in section 7.62 that the inverted filing order embodies within itself a comprehensive guide to the citation order. The sequence of classes above demonstrates this. It implies, *inter alia*, that an element of something (e.g., the decoration in a church) is cited after that of which it is an element, that the style of anything is cited after any other kind of art characterizing it, that period is cited after place, and so on.

### **8.3 Order in array**

- 8.31 The classes in an array are mutually exclusive and so cannot normally be compounded. Where there is an obviously helpful order, that is used; e.g. chronological order of periods in AY7/8 Periods of art history or geographical order of places. In many arrays, A/Z order is used. But in principle, a clearly apparent systematic order is always preferred, since retrieval is a matter of relating as well as locating items and A/Z order serves only the last function (and even then is subject always to the vagaries of the unruly language).

## **9 Alternative treatments and arrangements in the order of classes**

- 9.1 These serve the demands of different kinds of libraries. Their provision was always a notable feature of the original Bliss classification and BC2 continues this tradition. Alternatives demand that the notation makes explicit provision for changes to the preferred arrangement. In all cases, the preferred arrangement is stated clearly in the schedule, but any special notational instructions needed to implement the alternative are given separately in Appendix 3.

## **10 Notation**

This is explained in detail in the Introduction to BC2 (Ref.3) and only its main features are described here.

- 10.1 Notation is a system of ordinal symbols representing the terms (classes) of a classification. Ordinal symbols are symbols which indicate a sequence; when representing a class they are called classmarks. BC2 uses only two kinds of such symbols: letters A/Z, conveying an alphabetical order and numbers 1/9, conveying a numerical order (and used decimally). The only rule the user has to remember is that a number files before a letter (e.g., W9 files before WA).
- 10.2 The notation is purely ordinal; i.e., it makes no attempt to express hierarchical relations; e.g., WCD is European visual arts; if BC2 notation were hierarchical, British visual arts would be made to look like a division of it (WCD E, say). But in fact, British visual arts is WCE; similarly, WCF is French visual arts, German is WCK and so on. Attempting to express the subordination of one class to another by adding a number or letter to symbolize a subclass inevitably breaks down sooner or later and usually sooner; e.g., using WCDA/WCDZ for the countries of Western art would still not accommodate them all. So BC2 notation concentrates on the basic function of notation, which is simply to convey order in sequence.
- 10.21 The actual order of all classes has already been determined, of course, by the theoretical rules for citation and filing order explained above. It must be remembered that notation in no way determines the order of classes; in the examples above, WCF doesn't follow WCE because F follows E in the A/Z order, but because the concept France lies to the east of Britain in geographical terms and west-to-east

is the order followed in BC2. The fact that there are some lacunae in the way this is done is simply a reflection of the fact that geographical location is two-dimensional and A/Z is one-dimensional. But all that the notation has to do is to show the order mechanically (Ranganathan defined notation as a mechanical device for maintaining the order of classes in a classification). So all that notation does is to maintain the order; it is the servant of the order, not the master. Nevertheless, notation is an important feature of a classification; as Bliss (or was it Berwick Sayers?) said, it may not make the classification, but it may mar it. BC2 seeks to keep notation as brief as possible (whilst still being as specific as possible in pin-pointing classes) since brevity is the major element in simplicity.

10.3 A purely ordinal notation (the usual name for such a non-expressive notation, which does not attempt to express hierarchy) has the added advantages of brevity and the ability to accommodate new classes easily; e.g.,

10.31 Brevity in classmarks: e.g.,

WC	Visual arts
WC3 7	Techniques
WC3 7K	Manufacturing operations
WC3 7L	Casting, moulding
	Operations with major aesthetic element
WC3 7S	Shaping, forming, imaging
WC3 8B	Three-dimensional
WC3 8E	Chiselling

The last class above (WC3 8E Chiselling) has only one character more than the containing class (WC3 7 Techniques) although it represents four steps of division down from it; an “expressive” notation would need four more letters.

10.32 Hospitality to new classes. The notation for the operations under WC3 8B: Three dimensional shaping, goes from WC3 8C to WC3 8R; should any new techniques be developed in this field they are easily accommodated at any point; e.g., between WC3 8FL Filing and the next class enumerated (WC3 8G Engraving) more than a dozen new classes could be inserted (at WC3 8FM ...WC3 8FY) without exceeding 6 characters in any classmark.

10.4 The notation is fully synthetic. Compound classes formed by the intersection (coordination) of two or more separate concepts - i.e., ones taken from different facets or arrays) are given classmarks which are built (‘synthesized’) from the simpler constituent classes according to strict rules. These are explained fully in the Introduction to BC2 (Ref.3) but the essential ones are repeated here for convenience.

10.41 The main function of synthesis in notation is to provide maximum hospitality. Within any subject, the number of potential classes is enormous. Every term in every facet is theoretically capable of intersecting with every term in every other facet. Although the literature may reflect a large number of these, this number is still only a fraction of the number it might conceivably deal with. The notation must be flexible enough to accommodate all of them.

10.411 It must also, of course, be able to accommodate new concepts as they arise. It is assumed that new concepts will always fit into existing facets, which reflect categories of concepts fundamental enough to ensure this. The provision of correctly located classmarks for newly inserted concepts is greatly facilitated by the ordinal notation (which does not have to worry about being “expressive”) and therefore suffers far less from rigidity (as Ranganathan called it) than so-called hierarchical notation.

#### 10.42 Enumeration of compound classes in the schedule

10.421 Because of the practical impossibility of printing out (‘enumerating’) in the schedules all the compound classes which may arise, a faceted classification may decide to adopt a rigorous policy of not giving any. This was the case in the first fully faceted classification to be made – the Colon classification of S.R. Ranganathan (Ref.5). This simply listed all the elementary terms in their facets and left it to the

classifier to build the classmarks for all compound classes as they appeared in the documents being classified.

- 10.422 This style of presenting the classification schedule is not followed in BC2, which enumerates a fair number of compound classes. The main reason reasons are that it not only presents the indexer with ready-worked out classmarks for frequently occurring subjects but also that it assists the classifier to grasp the structure of the whole class as it affects the particular class concerned. It shows clearly how the concepts in a subject are handled consistently despite the ambiguities and confusions in the terminology. Wherever necessary, definitions of terms are given so that the classifier can see why the concept has been classified as it has been. Enumeration of compound classes also facilitates the provision of A/Z index entries for important compound classes (which would not get an entry were the schedules to be confined to the elementary terms).
- 10.423 It must be acknowledged, however, that the selection of these enumerated classes for demonstration purposes is to some extent quite arbitrary; the inclusion or exclusion of a class should not be thought to represent a judgement on its relative importance. Also, it should not be thought that the detail under a given class is limited to the subclasses thus enumerated. When assessing the specificity of the vocabulary in a given class it should always be remembered that the class may be qualified by all earlier facets and arrays, whether this is hinted at by a limited enumeration or not.

### 10.5 Classmark building (synthesis)

- 10.51 The chief method of synthesis is by retroactive notation. It must be remembered that compounding in BC2 is nearly always done by qualifying a given class by one or more other classes preceding it in the schedules. The classmark for the compound is obtained by adding the earlier classmark directly to the later one after dropping any initial letters (or, less commonly, numbers) common to the two classmarks being joined. This is made possible by reserving the classmarks of the earlier classes (i.e., not using them when assigning classmarks to the later classes); e.g., the special kinds of painting begin at WKG, thus allowing for the direct addition of all the numbers 2/9 and the letters A/B (from W2/WB) and allowing a few letters (C/F) for luck; e.g.,

W	The Arts
W9C	Western
WAM	Non-Western
WBF	Figurative art
WBL	Landscape
WK	Painting
WK9 C	Western
WKA M	Non-Western
WKB L	Landscape
WKG BQ	Palette-knife painting
WKN	Water colour painting
WKN BL	Landscape

Here, the earlier classes are added directly to the later ones after first dropping the initial W, which is common to both of them.

- 10.511 The classes W2/WB are easily the most frequently used in retrospective synthesis and the Add instruction to reserve these appears throughout the specific kinds of media from WF to WT. When provision for further reservation of classmarks to be 'brought down' is needed this is stated explicitly; but more often the second method of synthesis is used.
- 10.52 A second method of synthesis by the use of an intercalator. This is any letter or number used to introduce subclasses other than by the automatic operation of retroactive notation. It is always accompanied by an Add instruction; e.g.

WHS	Architecture		
		<i>Parts of buildings</i>	
WHS GB	Columns		
WHT H	Windows		
		<i>Kinds of buildings</i>	
		* Each kind of building may be qualified as follows (where x represents the building):	
		* Add to x numbers & letters 2/B following WHO;	
		* Add to xF letters L/U following WHS;	
		* Add to xG letters L/V following WHT; e.g.,	
WHU XL	Temples		
WHU XLF GB	Columns		[from WHS GB]
WHU XLG H	Windows		[from WHT H]

- 10.521 The above shows how intercalators resolve the problem of a large body of preceding classes needing to be “drawn down” to qualify a later class; if S and T (from WHS and WHT) had to be reserved to introduce these two preceding arrays of classes, the enumeration of particular species of any kind of building could only begin at WHU U – leaving relatively little notational space for them.
- 10.522 A distinction may be noted between retroactive synthesis and retroactive notation. The former refers to all forms of synthesis in an inverted file, when a classmark is built by going back in the schedule to get the further components in a compound class. The mechanism for showing the linking of different concepts is not necessarily by reservation of letters as described above.
- 10.523 Retroactive notation refers to the specific notational device of reserving or dedicating the initial letters of earlier classes before enumerating the subclasses special to a given class (see 10.51 above).
- 10.6 The different ways of building classmarks described above may give an impression of complexity at first reading. But so would the simplest action if described in terms of its basic operational steps. The detailed sequence of instruction we need to give a computer before it can process the simplest operation demonstrates this. Applying notation is a practical operation; the steps involved are basically simple and quickly become familiar after a little practice.

## 11 The alphabetical subject index

The function of the A/Z index to a classified indexing system is considered in the Introduction to BC2 (Ref.3) which gives general principles and practical guidance for a library making its own A/Z index to its own stock. Brief notes on the efficient use of the printed index to this volume are given on the page preceding the index.

- 11.2 The A/Z index to this volume is essentially a quick guide to the location of any given concept in the schedules. It is important to remember that it is not a substitute for the categorized and hierarchical display of the schedules. The classifier should never classify solely by the index, but turn to the schedules to verify that a given context is the correct one for the concept as used.
- 11.3 Most of the terms in the A/Z index are elementary ones, whereas much of the literature to be classified reflects several such terms combined in some form. The classifier must be thoroughly familiar with the basic rules governing how these terms are put together in order to get a classmark which locates the compound accurately in its correct context.
- 11.4 The rules followed in making the index are those of a modified chain procedure.
- 11.41 Pure chain indexing is a highly economical way of reducing the number of entries needed for compound classes whilst ensuring that all the keywords appearing in the schedules will still appear in the A/Z index. Its main rule is very simple indeed: if a term is qualified at all, it is by a superordinate term (i.e., its containing class, which helps to define it). An entry term is never qualified (followed by) a term representing one of its own subclasses in the schedule; e.g. entries may appear for

Landscape painting WKE G

and

Painting WK

but NOT for

Painting, Landscape WKE G

since the last class represents a subclass of Painting in the schedule, obtained synthetically by observing the basic citation order: Medium of art – Subject of art

Should a user of the index consult it under the last form (Painting Landscape) and not find it, they will nevertheless find the direction to Painting WK [in general] and can locate the desired subclass in a slightly less direct way via the schedule.

- 11.42 The modified form of chain-indexing used in this class W The Arts recognizes the role of the enumerated subclasses in helping the indexer in interpreting the schedule and assigning classmarks to compound classes. It has been produced by a preliminary printout by the computer containing permuted entries for all classes; these have then been manually edited. To assist the clarity of the resulting index, simple rules for ordering subclasses under a given heading have been developed (see the notes introducing the index). Such rules will be observed in the A/Z indexes to all future volumes of BC2 classes.

## **12 Special problems in the design of Class W**

- 12.1 How we define art was considered briefly in Sections 4.5/4.7 and the range of concepts which generate an art literature of some sort are implicit in the analysis of the facets and arrays in Section 6. This section considers in somewhat more detail some of the problems attending those features of artworks which have proved prominent in the design of the classification. This consideration should help the indexer (classifier) to interpret the classification and also, perhaps, decide whether any of the alternatives provided are worth pursuing. This particular aspect of the problem is considered further in Appendix 3.
- 12.2 Some prominent conceptual and terminological difficulties, reflecting the history of the arts and of different perceptions of the role of the artist in society, were fairly easily resolved. One example is the distinction drawn between fine and applied arts (for which the collective term design arts is now more generally preferred) and the assumption that the former is somehow superior to the latter. This seems to have surfaced primarily in ancient Greece where any kind of work involving manual effort was deemed inferior to the intellectual work performed by its philosopher kings. This assumption was also extended to the disdain seen for experimental science, which some would say was the greatest lacuna in the otherwise prodigious accomplishments of that society, so that science did not really get off the ground for another two millennia. It did not, however impede the development of the arts in that society, the marvels of which rival their philosophy. It is interesting to compare this situation with the well established observation that art, as a major achievement of the human species, preceded by many millennia the full exercise of the species' intellectual powers, which had to wait until relatively recently (a mere five or so millennia ago) for the development of a written language and making possible widely communicable records (in the use of which, libraries, of course, played a vital and largely unacknowledged role).
- 12.21 The view that for an art object to possess an intrinsic utility somehow demotes it in the art league is now in retreat and major artists like Matisse and Picasso have been prominent recent producers of such works. In any case, the art object (a painting, say) when hung on a wall as a decoration serves a utilitarian purpose of its own and this duality is well seen in the case of tapestries which may be treated as analogous to paintings, although the defining class for tapestries as a two-dimensional, textile art clearly puts them conceptually in the applied arts class.
- 12.22 The distinction made in Class W between Design or Applied arts (WF) and Fine arts (WIT) is in no way an adherence to an antiquated view of the arts but a reflection of a significant characteristic of division

and of the way in which art schools (in Britain, at least) now teach the arts. Using the latter as a criterion here is obviously consistent, also, with the “educational and scientific consensus” which Bliss claimed to reflect in his original classification.

- 12.23 Minor terminological problems include the ubiquitous use of the term Visual arts as being synonymous with the arts in general. This confusion is avoided by fitting out the general class (at W/WB) with the full complement of facets, but with prominent warnings to use them only for truly general works, covering the performing arts and literature as well as the visual arts (at WC/WM). Another problem was the use of the term Design. This may refer simply to that part of the operations in producing any artwork which sets out the conceptual nature of the work which is then to be embodied by a production process. But it is also used widely to characterize the basic aesthetic element in an art work in the applied arts; hence the terminological distinction between graphic design (WF) and graphic fine arts (WIX).
- 12.3 The *Kinds of art* category (or “Personality” facet). The contents of this are briefly noted in Section 6.51. Deciding their citation order was a major problem, remembering that there are no hard and fast rules governing the arrays within a facet (and that these concepts, strictly speaking, represent arrays within a super-facet). They are briefly considered here in the order in which they are cited in Class W.
- 12.31 The art medium is cited first because it represents, literally, the medium through which artists express themselves and is the first characteristic used to describe their work (e.g., Schubert as a composer, Van Gogh as a painter). The problem raised by the fact that some artists practice in more than one medium is not a difficult one; few, if any artists are major figures in more than one major medium (visual arts, performing arts, literature) although versatility within one major medium, especially the visual arts, is not uncommon. The problem is considered more fully in Appendix 3 on Alternative locations.
- 12.32 The Representation factor is cited second, since it is regarded as an extension of the medium in characterizing how artists express themselves. The subjects represented in the very earliest art known (prehistoric cave art) testify to this. The biggest problem posed by this facet was that of abstract art. Defined as art which does not seek to represent the things found in the natural world, its logical status is clearly that of the dichotomous negative of representative (figurative) art – it is non-subject art. Although it is as old as art itself in its use of geometric forms, it expanded enormously in the last century, particularly in other abstract forms. Because its development constituted a large and sometimes vociferous movement, it has usually been referred to as a style; but this is simply another example of a terminological usage which logical concept analysis has to negotiate.
- 12.33 The next cited characteristic is that of (Special categories of persons as artists) when these are defined by physical or mental features (e.g., children, mentally disturbed persons). Initially, this facet was combined with other kinds of persons defined by special characteristics (e.g., social groups as in folk art, ethnic groups, religious groups), but these were then seen to be wholly culturally defined, whereas children, etc., are not (although of course, they may be influenced by cultural background). From now on, the remaining defining characteristics will all be largely culturally defined.
- 12.34 Place is next cited, as the major determinant of culture, although some would argue that this is true only within broad periods. But Period is the most difficult facet to handle in linear classification and the choice of accurate cut-off points to define the separate classes well-nigh impossible. So Class W accepts this argument only in the case of the ancient period of Western art – and even then the concept of Western and non-Western had to be stretched to accommodate the argument.
- 12.35 So period is cited after place, with the one large exception noted above – at W7B Ancient Western art. This exception reflects a break of seismic proportions which was seen in the cultures of the period following prehistory up to c.500 AD. This did not apply to the cultures of the Americas, now regarded as part of the West, which had very little contact with the rest of the world until their “discovery” by Europeans c.1500 AD, nor to the non-Western world. This great shift in the configuration of cultures included, however, the countries of south-west Asia and North Africa bordering the Mediterranean, which are treated in Class W as proto-Western in their art.

- 12.36 The cultural groups defined by class, etc., which are noted above in Section 12.33 are here regarded as subsystems of the larger societies defined by place and period. Their potency is on the whole, and over the long run, somewhat less than that of the containing Place/Period.
- 12.37 The last major determinant of art is regarded as Style or Movement. The relationship of this facet to the others has given more trouble than any other in the design of Class W. Style has a relatively precise definition: the manner of execution of an artwork, as distinct from other defining characteristics, such as its manner of organization (form), its subject, place or time of origin. But it is very difficult to separate this from the concept of movement or school. So Class W conflates these meanings, although each has a slot (under W3R) for general works on that particular concept. The major determinant of style is its place and period of origin and often the two defining factors are equated; e.g., Gothic style is equated with European art in the Gothic period. Nevertheless, they are different concepts; the practice of the gothic style was not the only form of art which went on in the European art of that period and the same goes for other styles, however dominant. This difference is demonstrated often in modern art, where, e.g., a single decade in France saw the birth of several major styles/movements (cubism, Les Fauves, expressionism). The very close interaction between place, period and style has led to the practical rule whereby a style is notated by adding its initial letter to the specific decade of the place where it originated (so WK9 FNE E is Expressionism, where WK9 F is French painting, NE is the 1900s and E is for Expressionism).
- 12.371 Not the least of the problems attending the concept of style proved to be the handling of revivals, or the influence of earlier styles and these are described in some detail in Appendix 2.
- 12.38 The last Kinds of art facet (after Style) contains those kinds which are defined by earlier (non-Kind) facets, using the earlier terms as specifiers (species-makers). E.g., Pre-fabricated buildings, in which the art-object (buildings) is defined by a particular technique of construction. Or, Pen-&-ink drawings, where the art-object (drawings) is defined by the marking material used and the tool used. Thus, the preceding facets of Operations, Agents and Materials have been invoked to define species of art. These preceding facets are enumerated independently, since they are not necessarily dependent on a particular kind of art-object; e.g., paint may be applied to a piece of sculpture, when it is regarded not as a painting per se but as a decoration added to the sculpture, the latter defining the art-object. However, there is a measure of subjectivity in deciding just what relationship is most important; e.g., the paintings on Greek vases are usually treated as the feature of major importance, so that they are classified as paintings and the vase is treated as an object-substrate or ground rather than the art-object itself. On the other hand, a piece of African pottery, say, with decorations on it, may be regarded as being primarily an example of the potter's art, however accomplished the decoration.

#### **12.4 Facets other than Kinds of art**

On the whole, the facets preceding the *Kinds of art* or art-object facet account for only a small part of the vast literature on art history (i.e., the history of the works of art). However, they play an important role in qualifying the different classes of art-objects.

- 12.41 The Properties and Elements facets (W3HE/W3K) contain numerous concepts which are the themes of a large body of art theory (Refs. 15/16).
- 12.42 The Operations, Agents and Materials facets (W2E/W3D) contain many important concepts necessary to the practice of art and include such distinctions as manufacturing operations which are physically necessary and the aesthetic operations which characterize the end-product (the art object).
- 12.43 The inclusion under the Common Subdivisions (CSD) of Relations to other subjects (W29) reflects the basic BC2 principle of observing the fundamental ends and means relationship; so topics which might otherwise be scattered under various disciplinary classes (e.g., economics and management, crime) when acting on the art world are explicitly provided for (e.g., Show business under Theatrical art, Protection of art works in galleries, etc.). Some of the CSD themselves appear prominently (e.g., in the subject of exhibitions, etc.).

## 12.5 Problems of particular classes

- 12.51 Applied arts The appearance of architecture here sometimes occasions raised eyebrows, architecture having been treated as a major artform for centuries. It is a good example of the close relationship between technology (the old Useful arts) and art and the rule in BC2 is that in any cases of doubt as to whether a work should go under art or technology, the latter should be preferred. To the art historian, interest is almost entirely centred on the buildings themselves and their particular parts and the vocabulary in WHS/WHU reflects this in its provision for such features as columns, arches, etc. The whole class WHO/WHX Built environment design is in exact parallel with the same class in Technology at WUO/WUX but takes only those works which deal with the aesthetic aspects of the design.
- 12.52 A possibly controversial provision is that for gardening, under WHV Landscape architecture. Another good example of the close relation between useful arts in the old sense and the Arts as interpreted in Class W, gardening at the domestic level is now an activity in which aesthetic considerations are by and large paramount. As such it qualifies for inclusion here, alongside the grander view of landscape art as restricted to very large private properties or public spaces like parks. On the other hand, it has a very close relation to the organization of the home, of which the garden is an integral part and is therefore preferred at VV, alongside the domestic home.
- 12.53 Multimedia art, intermedia (WM) The emergence of this virtually new artform in the last half-century or so raises problems of definition, of hierarchical status and of nomenclature. In some ways, it warrants the name of conceptual art, in that it meets the criteria usually advanced for that movement-cum-style. These includes the questioning of the validity of the traditional art-object as a physical end-product: the act of artistic creation should be regarded as the end in itself. In its use of a wide range of materials and its inclusion of actions or performances of some kind, it seems to be a bridge between the traditional visual arts and the performing arts and has been located accordingly. It is subsumed hierarchically under 3-dimensional art; but perhaps it would more accurately be treated as coordinate with visual arts and performing arts.
- 12.54 Performing arts (WS) An unusual relationship was revealed when analyzing this class. When developing the Operations & Agents facets under Theatrical art (WT) the status of director, designer, actor and even writer were all seen to reflect quasi-independent arts of their own. But in the context of Theatre, they could not rank as *Kinds of theatrical productions*, where theatrical productions constitute the end-product of the art – the art-object. They were therefore given a special status as Special creative elements, filing after the conventional kinds of theatrical production. It was then realized that there was a *Kinds of theatrical productions* defined by these (e.g., productions by Peter Brooks, productions featuring Sybil Thorndyke). But this raises the problem of treating the artist as the first-cited element in any medium, so that the hypothetical works above would file under the lives of those persons. The numerous solutions to where these might be are considered in Appendix 3.
- 12.55 The relationship of the playwright in the above situation constituted a further problem. The rule that the artist is the first cited concept in any art medium clearly implies that the author of a play is cited first under the medium of theatrical art. But this clashes with a widely held belief that a play, as a piece of writing, is part of the medium Literature. However, applying first principles, the end-product in this context is a theatrical production and Antony Croghan (Ref.17) has argued that a dramatic work should be classed as literature only if was not written for performance. But the definition of the Temporal arts accepted by BC2 has it that such a work exists as a work of art whether it is performed or not. So the rule under Theatre is that the written dramatic work is only classed under theatre if it is presented purely as a vade-mecum for directors, actors, etc.
- 12.56 It was clear from the analysis of theatrical art that an exactly analogous situation held under Cinema (WTT); nor did the similarities end there – nearly all the kinds of theatre have their analogue under Cinema. This parallelism did not hold quite so tightly when it came to Broadcasting, but was still very close, as can be seen if WTT and WU are compared.

### 13 Practical classification in Class W

The general rules for classifying documents in BC2 are given in the Introduction to BC2 (Section 7) and only a summary of the main points is given here. It is essential that if any of the alternatives provided in Appendix 3 are to be used, the necessary amendments to the notation are clearly made in the schedules first.

- 13.1 The comprehensive guide to the building of compound classes provided by the citation order and the rules for notation should make the construction of classmarks a relatively straight-forward matter. Moreover, there are numerous examples of compound classes already worked out in the schedules. Nevertheless, it seems sensible to repeat briefly here the fundamental principle of practical classification. This is that it is firstly a matter of concept analysis (Ref.18) and only secondarily a matter of working out the classmark. The citation order is best treated here as a framework for asking a series of brief questions: Does the document refer to a particular art medium? To a particular subject represented? To a particular category of artist (e.g., children)? To a particular place? and so on, working systematically through the citation order. At each point, if a concept dealt with in the document does belong to a particular facet, the relevant classmark for it in the schedule is assigned and the next concept then considered. This drill is repeated until a complete classmark has been arrived at.
- 13.2 There are a number of situations in the schedules where some modification of the normal is encountered; in these cases the reason for it is explained, together with any amended procedure needed; e.g., at WC3 CAX Support materials there is a note: “Usually, these are cited after marking materials (WC3 D) but not always; see e.g., WJ Drawing”. Then, immediately preceding WJ3 CG Inks (a marking material) is a note stating that the citation order reverses the general one at WC3 C/D and the classes immediately following show this.
- 13.3 To demonstrate the above procedures, a few additional examples are given here; these have been chosen deliberately to show somewhat complicated analyses and should not lead the indexer to think that practical classification in Class W is especially difficult; but it does require, like all classification, some thinking.

- 13.31 Title: *Scandalous eyes: African America in illustrated sheet music covers*. (Taken from *Art New England*, June/July 2003).

Facet analysis by question & answer:

Q: Is it about a particular art medium?

A: Yes: Print media in graphic design (WFN) (a visual art).

Q: Is it about a particular product?

A: Yes – Sheet music (under WFP X Other products, A/Z) WFP XMS (adding first M for the more general category – Music – and then S for its kind - Sheet).

Q: Does it refer to a particular part of the product?

A: Yes – Illustrations (WFN L).

Q: Does it refer to a particular place or time defining the cultural origin?

A: Yes – USA (W9Y) – Early 20th century (W8N B).

Q: Does it refer to a particular movement or style?

A: No.

Q: Does it refer to a particular art element?

A: Yes – Decoration by illustrations (WC3 LG). But a note at WC3 LG says that this concept usually implies graphic design, and in this case this has already been accounted for.

Q: Does it refer to a particular material, technique or instrument (WC3 4/WC3 B)?

A: No.

Q: Does it refer to a particular common subdivision (W2)?

A: Yes: Relations to other subjects (W29) and specifically Racial attitudes KPD FD (from Social attitudes in Class K).

Classmark (built retroactively and showing the elements to be joined): WFP XMS – WFNL (dropping W) – W9Y (dropping W) – W8NB (dropping W8 – see note in Appendix 1 saying that period divisions are added directly to place classmarks) – W29K PDF D (dropping W).

Classmark displayed in groups of three characters for clarity: WFP XMS FNL 9YN B29 KPD FD

Comments:

(1) Most indexers would shorten this exceptionally long classmark by omitting the last FD, whilst still indicating that the subject was racial aspects (–29K PD).

(2) In a general library, this work should not be under Art but under Racial attitudes, since the latter constitutes the subject of central interest (the thing affected) and popular art simply one way in which it is being demonstrated; i.e., it is an example of the Action – Agent relation. But it is given here to show how the provision at W29 allows such special contexts in which art may find itself to be accommodated in the art class if the library wishes.

13.32 Title: *Trees for Thamesmead Project, London*. (From *Landscape design*, June 2003).

Q: Is it about a particular medium of art?

A: Yes – Landscape art (a visual art).

Q: Is it about a particular end-product (kind of area designed)?

A: Yes – Urban areas (WHW R).

Q: Is it about a particular part of the area planned?

A: Yes – Its natural features, specifically its trees (WHW Q)

Q: Is it about a particular place or period characterizing the product?

A: Yes – Britain – London – Thamesmead (W9E 74L T) – 1960s (W8N Q).

Classmark showing elements to be joined retroactively: WHW R – WHWQ (dropping W) – W9E (dropping W) – W8NQ (dropping W8, since periods are added directly to the place classmark) – W74LT (dropping W); note that this last citation reflects the rule that localities are subordinated to specific periods.

Classmark presented in groups of three characters: WHW RHW Q9E NQ7 4LT

Comments:

(1) The relational status of the place may be disputed. Is Thamesmead really the cultural origin of this art-product (the designed area), or would it be more accurate to treat it simply as the physical location in which the action takes part? This situation is expressly provided for by the Common Subdivision for Place at W28, although the note there limits its application to classes outside the art-objects). The correct answer seems to be found in three considerations: (a) Place broadly undoubtedly characterizes the cultural origin of the design process; it is an example of British town and country planning, as distinct from that in Soviet Russia, say. (b) Place and Period are very closely linked in defining the origins of an artwork; a work on the town planning activities of Nash or of Burton, say, in 19th century Britain are certainly part of the architectural history of the place and time. (c) The provision described in Appendix 1 whereby local place is cited after period recognizes the relatively secondary significance of local place as a cultural determinant of art compared with period.

(2) Note that the concept of localities does not appear in the schedule at W74 LT, but the notation is reserved for it to be applied after specific countries when necessary (see Appendix 1).

13.33 Title: ***Dutch landscape painting inspired by Italy: exhibition held at Dulwich Art Gallery [London]***

Q: Is it about a particular art medium?

A: Yes – Visual arts – Painting (WK);

Q: Is it about a particular subject represented?

A: Yes – Landscape (WBG);

Q: Is it about a particular place?

A: Yes – Netherlands (W9JU);

Q: Is it about a particular period?

A: Yes – 17th century (W8J) (although this not stated in title – never classify by title alone!)

Q: Is it about a particular style or element of art or material or technique or instrument?

A: No;

Q: Is it about a particular relationship from the Common Subdivisions?

A: Yes – Italian influence (W29 W9I).

Q: Does it reflect a particular form of presentation?

A: Yes – the document accompanying an exhibition (WC2 Y, divided by place).

Classmarks to be added retroactively: WK – WBG (dropping W) – W9J U (dropping W) – W8J (dropping W8) – W29 W9I (dropping W) – WC2 Y (dropping WC, adding JDU for capital city + gallery name A/Z)

Classmark presented in groups of three: WKB G9J UJ22 9W9 I2Y JDU

13.34 Title: ***Roman group portraiture: the funerary reliefs of the late Republic and early Empire*** [PhD thesis, published]

Q: Is it about a particular art medium?

A: Yes - Visual arts – Sculpture (WL);

Q: Is it about a particular kind of that medium?

A: Yes – Relief sculptures (WLP);

Q: Is it about a particular subject represented?

A: Yes – Group portraits (WBH J) and Funerary representation WBH W;

Q: Is it about a particular Place of origin?

A: Yes Ancient Rome (W7V);

Q: Is it about a particular Period?

A: Yes (but imprecisely; could guess as W77 KL Second half of first millennium BC).

Q: Is it about a particular art element, material, technique, tool, CSD?

A: No.

Classmarks to be added retroactively: WLP – WBHJ (dropping W) – WBH W (dropping W) – W7V (dropping W) – W77 KL (dropping W77).

Classmarks presented in groups of three: WLP BHJ BHW 7VK L

Comments: Many indexers would regard the very broad period as adding little to the significance of the description and would omit it.

13.35 Title: ***Mavo: Japanese artists and the avant garde, 1905-1931.***

Q: Is it about a particular art medium?

A: Yes – Visual arts (WC);

Q: Is it about a particular subject represented?

A: No;

Q: Is it about a particular Place or Period?

A: Yes – Japan (WAS); First half of 20th century (W8N B);

Q: Is it about a particular movement or style?

A: Yes – Mavo.

Classmarks to be added retroactively: WC – WAS (dropping W) – W8N B (dropping W8) – W3R Movements [dropped entirely, Movements being represented by the date added directly to the place, followed by the initial of the movement's name];

Classmark presented in groups of three: WCA SNB M

Comments: This class does not appear in the schedules, but demonstrates how the provisions for synthesis allow very extensive construction of specific compound classmarks.

- 13.36 No title involving a single artist is given here, although a vast literature of this kind exists. There is a wide range of opinion as to how these should be treated and Appendix 3 summarizes these and Appendix 4 provides a table for the subdivision of a given artist.

## **14 Applications of Class W**

- 14.1 The use of BC2 to arrange files of documents or catalogue entries for them, including the provision of a conceptual framework to assist the analysis of the documents, should be clear from the various sections above. But BC2 is also extremely useful in the construction and searching of automated as well as manual databases.

### **14.2 Automated databases and catalogues**

- 14.21 Jean Aitchison's paper on the use of BC2 in this context has already been referred to (Ref.1). A more detailed account (using the social services class to demonstrate) is given in the Introduction to Chris Preddle's revised edition of Class Q Social welfare and criminology (Bowker-Saur, 1996). It considers the problems of subject keyword indexing, the precoordination of terms, indexing aids in controlling preferred terms, synonyms, etc., subject keyword searching, thesaurus construction and searching for documents by searching classmarks.
- 14.22 Although the examples used in the Class Q Introduction are drawn from a quite different field of knowledge, the principles involved are much the same as will be found in any field and their exposition should prove of great help to users of this volume until an exposition tailor-made to the needs of the arts is available.
- 14.3 Another use of BC2, especially relevant to school libraries and to special libraries concerned with one subject (e.g., art libraries) is the educational one of providing a clearly structured map of knowledge, both as a whole and for a given subject. It is only too apparent from our close examination of many textbooks and treatises that an holistic view of that knowledge is far from common. Some would argue that this reflects a common failing in educational systems, which do not hesitate to assume that algebra (say) should be mastered, but fail to teach elementary logic. Yet the latter, and one of its major applications, classification, lies at the root of all understanding, whether of complex social and cultural situations or of quite practical ones. As E.M. Forster said: "Only connect".

## **15 Comparison of Class W in BC2 with Class V in BC1**

- 15.1 The reasons for the extremely radical nature of the revision of BC1 are considered in detail in the Introduction to BC2 and only those features special to the arts class are considered here.
- 15.2 The scope of the two classes is the same, except that BC1 excludes Theatre, etc., which it locates under Drama in the literature class (the term Performing arts does not appear). Bliss distinguished the Useful & industrial arts (in U) from the Aesthetic or "Fine" [sic] arts (in V). Bliss did not distinguish any of the arts in V as being particularly fine.

15.3 The clearest way of showing the major differences between the two systems is to give an outline of Class V in BC1 (BC2 has usurped V in its notation to enlarge the capacity of the Technology class (U/V) which is very much larger than in BC1).

- V The Arts
- V1/2 Common subdivisions (dictionaries, directories, etc)
- V3 History
  - \* With several alternatives; Place – Period is advised.
- V4 Biography
  - \* With several alternatives; advises using this location V4 and arranging individuals A/Z.
- V5/7 Common subdivisions (museums, collection, etc)
- V8 Aesthetics & theory.. Properties.. Elements..
- V8L Impressionism.. Modernism.. Movements & styles..
- V8M Subjects [only a few]
- V8Q Movement, styles
- V8U Aesthetic industrial arts [applied arts]
- V8V Patronage.. Dealers.. Conservation.. Education.. Antiques..
- VA/VD Architecture
- VE/F (Subjects)
- VG Minor plastic arts (glyptics, jewellery, glass, jewellery)
- VH/I Ceramics
- VJ Pictorial & graphic arts.. Drawing..
- VJF/R (Subjects) Portraiture.. Landscape..
- VJS [Techniques] Sketching.. Shading..
- VK Painting.. To 16th century.. [Places & Periods mixed]
- VL Painting, Modern (since Renaissance).. Places
- VLU Asiatic painting, modern oriental.. China.. Japan..
- VM Painting.. Techniques.. Education.. Materials.. Watercolours..
- VML Painting (Subjects).. Movements.. Copying, collecting..
- VN Mosaic & inlay.. VO Special graphic arts.. Drawing..
- VOL Decorative arts.. Ornament.. Technical drawing..
- VP Engraving, prints.. VQ Reproduction.. Photoengraving..
- VR Photography.. VS Calligraphy.. VT Printing, typography..
- VU Textile arts
- VV/VX Music
- VY Recreative arts & pastimes.. Indoor games..
  - \* BC1 locates Outdoor sports & recreations with Health sciences at H.
- YU Literature in general.. YV Journalism.. YW Poetics..
- YX Drama & theatre.. Cinema.. Radio..

15.4 As can be seen, BC1 was decidedly pre-Ranganathan in its lack of clear or consistent structure and it was this failing that led to the very radical revision in BC2. The Introduction to Volume 3 of BC1 (p.23) contains a rather sad little note, in which, discussing the “peculiar” terminology of the Colon Classification (of facet and focus, etc), Bliss remarks: “‘Focus’ is out of focus for this classifier’s old eyes”). A detailed comparison with the facets, arrays and citation orders described in Sections 6/7 above could easily be made by the reader and is not attempted here.

15.5 In notation, BC1 provided extensive Systematic Schedules for its synthesis (called “composite specification” by Bliss). Although this greatly enlarges the potential vocabulary of the scheme it cannot compare with the capacity of the completely synthetic BC2. Also, the size of the enumerated vocabulary in Class W is well over three times that of Class V in BC1.

15.6 BC1 provided numerous alternatives and Bliss was virtually the inventor of the policy. But they do not coincide with those provided in Class W (see Appendix 3).

## 16 Acknowledgements

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## Summary outline of Class W The Arts

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- \* Filing order of facets is the reverse of citation order. This gives an inverted schedule: concepts in a compound class are combined retroactively; ie, a concept filing later in the schedule is cited before one filing earlier; eg, WKB G9E Painting - Landscape - British (which combines WK Painting, WBG Landscape, W9E British)

- W           The Arts
    - \* Classes W/WB take only works covering arts in general, ie, covering visual arts, music & performing arts.
  - W2           . *Common subdivisions - as Auxiliary Schedule 1*
  - W27          . . . (History by period & place)
    - \* For qualifying W29/W3C only. For art history proper (of the works of artists), see W3E/WY.
  - W29 2       . . . Biography
    - \* Other than of artists. The latter are cited immediately after the particular medium. Many alternatives are given; see Appendix 3.
  - 3           . . . (Relations with other subjects) Copyright..
  - W34          . (Agents) Tools, instruments, equipment
  - W37          . (Operations) Techniques.. Drafting.. Production..
  - W3C          . *Materials as constituents of artworks*
  
  - W3E          . Art product, art object, works of art
  - W3H          . . . (Properties) Content, meaning.. Emotions.. Comedy..
  - W3I L       . . . (Elements) Composition & design.. Form.. Colour..
    - . . . *Kinds of arts defined by earlier facets*
  - W3R          . . . *Kinds by movements, schools, styles*
    - \* For original styles see place/time of origin (eg, WK9 FLR I Impressionist painting).
  - W3S          . . . . Universal styles, A/Z.. Classicism.. Realism..
  - W3T          . . . . Historical styles, influences, revivals
  - W6A          . . . *Kinds of arts by special categories of persons*
  - F           . . . . Folk arts.. Ethnic.. Religious..
  - W77          . . . (Kinds of arts by period) Ancient.. Modern..
  - W9           . . . (Kinds of arts by place) Western.. Non-Western..
    - . . . *Kinds of art by special categories of artists*
  - WBA M       . . . . Children's arts.. Disadvantaged persons' arts..
    - . . . (By representation) Abstract.. Figurative..
    - . . . *Artforms by medium*
  - WC           . . . . Visual arts
  - WC3 7K      . . . . (Operations) Manufacturing.. Aesthetic..
  - BV           . . . . (Materials) Substrates.. Marking materials..
  - WC9          . . . . *Kinds of visual arts by place*
    - \* Notation modified to give shorter classmarks for large literature on art history by place/time. WCC/Z is Western (as W9C/Z), WDM/Z is Non-Western (as WAM/Z).
  - WEC M       . . . . (By special categories of persons) Children's arts
  - WEE          . . . . (By representation) Abstract.. Figurative (subject)..
  - WF           . . . . Applied arts, design arts
  - WFG          . . . . . Graphic design
    - \* For graphic fine arts, see WIT Y.
  - WFI          . . . . . Calligraphy.. Illuminated manuscripts..
  - WFK          . . . . . Print design.. Illustrations.. Books.. Press..
  - WFQ          . . . . . Commercial art.. Advertising.. Maps.. Signs..
  - WGB          . . . . . Decorative arts
  - WGC          . . . . . Arts & crafts, craftwork, handicrafts
  - H           . . . . . (Kinds by minor utility) Objets d'art..
  - WGD          . . . . . (Kinds by material) Stone.. Metal.. Ceramic..
  - WGT          . . . . . Textiles.. Printed.. Tapestry.. Carpets..
  - WHB          . . . . . Dress design, costume design, fashion design
  - WHH          . . . . . Industrial design, product design
    - \* Aesthetics of manufactured objects.
  - WHL          . . . . . Interior design.. Colour schemes.. Furniture..
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## Summary outline of Class W The Arts

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- WHN Y . . . Environmental & landscape design, built environment  
\* Aesthetic considerations only; main class is UO/UY Technology.
- WHO . . . . . Design of built environment
- WHQ . . . . . Civil engineering structures.. Bridges..
- WHS . . . . . Architecture, buildings design
- 3R . . . . . *Styles, movements*  
. . . . . *Kinds by period & place*
- OB . . . . . (Parts of buildings) Fronts.. Columns.. Arches..
- WHT VA . . . . . (Kinds of buildings) (By construction).. (By use)..
- WHV . . . . . Landscape & garden design
- . . . . . Spaces.. Public.. Private.. Industrial..
- Q . . . . . Residential.. Gardens.. Parks..
- WHW . . . . . Environmental planning design
- . . . . . (By scale) Regional planning.. Local.. Urban..
- R . . . . . Urban.. Cities.. Grid plan..
- WHY . . . . . Lives of designers, A/Z
- WIT . . . . . Fine arts
- WIV . . . . . Pictorial art, two-dimensional art
- WIX . . . . . Graphic fine arts
- WJ . . . . . Drawing, freehand drawing.. Printmaking..
- WJW . . . . . Photography.. Composition.. Light & shade..
- WK . . . . . Painting.. (By materials) Murals.. Fresco..
- WKM . . . . . Oils.. Watercolours..
- WKV . . . . . Painters, A/Z
- . . . . . Other 2-d fine arts.. Stained glass.. Tapestries..
- WKY . . . . . Three-dimensional fine arts
- WL . . . . . Sculpture.. (By materials).. (By form) Relief..
- WM . . . . . Multimedia art, intermedia, mixed media art
- WMM . . . . . Video.. Installations.. Happenings.. Performance..
- WOY . . . . . Performing arts & music
- WP . . . . . Music \* Classes WP/WR to be published separately.
- WS . . . . . Performing arts
- WT . . . . . Theatre, theatrical arts, drama theatre
- WT3 E . . . . . Theatrical productions, drama, the art object
- . . . . . Special creative elements in theatre art
- WTC P . . . . . Theatrical companies.. Acting.. Actors..
- WTE D . . . . . Design.. Producing.. Directing..
- P . . . . . Playwriting.. Plots.. Dialogue..
- . . . . . *Kinds of productions by various factors*
- WTO . . . . . Dance theatre
- . . . . . (Special creative elements) Choreography..
- WTP . . . . . Ballet.. Modern dance theatre..
- WTQ D . . . . . Variety theatre, vaudeville.. Miniature theatre..
- WTR B . . . . . Spectacle theatre.. Circus.. Pageants..
- WTT . . . . . Film performing arts, cinema
- \* Divided as WT2/WTL Theatre (adjusted).
- KC . . . . . (Special objectives) Newsreels.. Documentaries..
- WTU . . . . . Broadcasting (As WTT, adjusted)
- \* As communication medium, see Class 4.
- KC . . . . . Reportage.. News.. Talks.. Interviews..
- WTV . . . . . Radio (divided as WTU Broadcasting)
- WTW . . . . . Television (divided as WTU Broadcasting)
- T . . . . . Electronic theatre.. Interactive.. Web theatre..
- WU . . . . . Art by period.. WW Art by place..
- \* Alternatives (not recommended) to citing after Medium. See Appendix 3 for details.
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