

# CATALOGING RULES

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## **0 PREFACE**

### **0.1 Introduction**

These are rules to design a catalog. A catalog presupposes human intellectual effort, not raw computer indexing of an undifferentiated mass of keywords. Human intellectual effort is expensive, so it should be used as efficiently as possible to identify the entities of most interest to the users of collections represented in catalogs.

The bibliographic universe is complex. Catalogs should be designed to reduce this complexity for its users. Thus these rules are intended to support the labelling of bibliographic data by humans such that computers can use the labeled data to build complex indexes and displays that will appear simple to the users of the catalog. Like RDA, these rules could be used as a simple list of raw data elements that could be implemented and displayed many different ways in many different contexts. However, unlike RDA, these rules do not push most of what was formerly considered to be cataloging out of the rules and into implementation decisions and display decisions that are independent of the data elements. In addition to defining raw data elements, these rules include recommended implementation decisions and recommended display decisions, so as to try to ensure the greatest possible functionality and user service in the resultant catalog(s).

The approach recommended in these rules (to start with the work rather than the item) has the potential to allow us to create a complexly organized and extendable description for each work that can be exposed to commercial search engines such as Google. A Google searcher interested in that work can start from the work and end up with a particular manifestation of a particular expression of that work that is available at the searcher's local library, on the shelves, via interlibrary loan, or via licensed electronic delivery.

### **0.2 Objectives**

The rules are designed to meet the following objectives:

The catalog should be an efficient instrument for ascertaining (in this priority order):

1. Which expressions of a particular work, specified by its creator and title, or, if the work does not have a single creator, its title alone, the institution contains or can provide access to

or

2. which works by a particular creator the institution contains or can provide access to

or

3. which works on a particular subject the institution contains or can provide access to

or

4. which works in a particular genre or form the institution contains or can provide access to

or

5. whether the institution contains or can provide access to a specific expression or manifestation of a work

To be an efficient instrument, the catalog must be designed to provide the user with efficient indexes and efficient displays that achieve the above objectives. In order to create efficient indexes and efficient displays in computer-based catalogs, the data must be adequately encoded to support such indexes and displays.

### **0.3 Principles**

In order to meet these objectives, the rules are based on several basic principles.

*Principle 1:* First of all, these rules assume that the entities of most interest to users are the work, the creator (whether a person, a corporate body, or a conference), the subject, the genre, and the form. In order to build complex displays and indexes, it is important that each of these entities be given a language-based identifier so that the user can scan through thousands of entities matched on a search and recognize the one he or she is looking for.

The language-based identifier must quickly and concisely identify the entity it represents to as many users as possible, including both users familiar with and users unfamiliar with the entity being identified. Otherwise, the catalog will not be an efficient instrument. This entity identifier should be the name by which the entity is commonly known in the language and script of the cultural community of the catalog. This is a departure from Anglo-American practice which hitherto has preferred the name commonly known in the country of origin, resulting in Russian works and corporate bodies being given the name by which they are commonly known in Russia even in American libraries whose users will know those works and corporate bodies only by their English names. With the current plans to create national authority files that link across national boundaries using computer-based identifiers rather than language-based identifiers, it should be possible to let each cultural region choose its own language-based identifiers. Indeed, it might be possible to allow individual users to choose a particular language and script/transliteration scheme for entity identification in any catalog, regardless of the cultural community of the catalog. This first principle is *the principle of the name commonly known*.

*Principle 2:* If the name commonly known is shared by more than one entity, it should be made unique by the addition of whatever information is necessary to differentiate each from the other within the cultural community of the catalog. Otherwise, the catalog will not be an efficient instrument; it will confound under one identifier the expressions of more than one work, the works of more than one author, or works on more than one subject. This second principle is *the principle of the uniform identifier*.

*Principle 3:* Use the language of the item before you in order to describe it. Begin with what the item being cataloged says and correct it only when it is known to be ambiguous or erroneous. Remember that not all users will know about error, so correction must be done in such a way that the item remains recognizable to the users unaware of the error. The identifying information on the item being cataloged provides a communication link between the catalog user and the cataloger. The fundamental assumption is that a majority of people who compose citations will do so using the identification information given in the item being cited. The user who comes to the catalog with a citation will be more likely to match a catalog record if the catalog record also uses the identification information given in the item as is. Additionally, it will not be possible in all cases for a cataloger to be able to resolve ambiguity in statements on the item being cataloged. In such cases, it is better to simply quote the item than to make assertions based on incomplete information that may eventually turn out to be false or misleading when all of the facts have

been determined. Now that Unicode is being more widely adopted, it is time for us to try to use the identification information given in the item being cataloged even when the script that appears on the item being cataloged is not the script of the catalog. This third principle is the *transcription principle*.

#### **0.4 Record structure**

The focus in these rules is the design of displays and indexes in online catalogs. The focus here is not on the data structure, including the object of a record. It is intended that these rules could be used to design a catalog that consists of manifestation-based records (as in our current shared-cataloging environment), expression-based records, work-based records, or even a shared single virtual catalog that does not contain records at all in the conventional sense. Because these rules are data structure neutral, they can seem vague or ambiguous at times, especially when it comes to demonstrating relationships. Traditionally, we have demonstrated some relationships formally using citations and we have demonstrated other relationships informally using notes. An example of a formal demonstration of relationships: the fact that one work is based on another work is demonstrated by making a citation to the earlier work on all expression/manifestation records for the later work. Examples of informal demonstration of relationships: When one expression is based on another particular expression of the same work, a note is made to record the relationship between these two expressions of the same work. When one item is reproduced to create a new manifestation of the same expression of the same work, a reproduction note is made to record the details about which item was reproduced. It may be that we are moving into a world in which more universal machine-actionable identifiers will be attached at the item, manifestation, and expression levels so that even these informal methods will eventually be transformed into formal linking using machine-actionable identifiers.

#### **0.5 Importance of display**

The creation of hierarchically structured displays is desirable such that a user looking for a particular work can see just the works that match his or her search, choose one, then see all of its expressions (as well as its related works, and the works about it, in separate links or lists), choose one expression, then see all of its manifestations. The user looking for a particular expression of a work should be able to see that expression in the foreground, but with the context of all the other expressions of that work readily available in the background. The user looking for particular types of manifestation (e.g. any

online version) should be able to see the online versions in the foreground, but with the context of all the other manifestations and expressions of the work readily available in the background.

## **0.6 Importance of hierarchically structured human-readable identifiers for entities**

The creation of hierarchically structured human-readable identifiers for entities of interest is desirable such that a user who has done a search that matches on a thousand entities can be given a quickly scannable display of all of the entities matched using identifiers that maximize the user's ability to recognize the entity sought. In order to accomplish this, the identifiers must consist of the name by which each entity is commonly known (see *Principle 1* above), and, in cases in which two or more entities share the same name, conflicts must be broken with further data elements that are likely to increase recognition value for users and that are predictable and readily comprehensible, such that users can find the correct place in a sorted list of a thousand entities as quickly as possible (see *Principle 2* above). These data elements used to break conflicts can be labelled in the RDF model as sort 1, sort 2, sort 3, etc., so that sorted displays of multiple entities can be maximized for user recognition value, and so that sorted displays can always begin with the name commonly known to the user (*Principle 1*), and subarrange under that only when additional sort elements are necessary to break conflicts (*Principle 2*). This will be an immense improvement over existing OPAC sorting software which mixes up entity names indiscriminately with elements supplied by catalogers to break conflicts in such a way that a user's search cannot be successful unless they know ahead of time about elements supplied by the cataloger (for an example, search in any OPAC for journals with the title *Health* or for the subject heading *power* as used in the discipline of political science rather than in the discipline of electrical engineering).

## **0.7 Influence of access on scope of catalog**

A catalog should describe materials that actually exist and that can be obtained for the catalog user. These may be materials that physically exist on the premises of a particular institution, such as a library, archive or museum, or these may be materials that can be accessed via the Internet by the users of the catalog, including online materials that are licensed for access only to the members of that institution. If some users of the catalog are not members of the institution and not allowed to use licensed materials, these restrictions should be made very clear in the catalog.

## **0.8 Generality of rules**

Undoubtedly specialist communities will create separate manuals to provide more detail, but , for the sake of creating universally compatible records, it is hoped that the basic structure in these rules would be adhered to.

## **0.9 Types of data**

These rules call for the collection of several different types of data.

### **0.9.1 Transcribed and composed data**

The first type of data is transcribed data, copied from the item being cataloged. (See *Principle 3* above). In RDF terms, the datatype for this is literal. The second type of data is composed data. This is description composed by the cataloger. In RDF terms, the datatype for this is also literal. Both transcribed and composed data should be displayable and keyword indexable. Neither transcribed nor composed data is *normalized*. That is to say that care is not taken to ensure that we always use exactly the same string of characters to refer to the same entity. When we transcribe a publisher's name, we transcribe what we see (e.g., G.P. Putnam), even if we know that we have other books in our collection in which the publisher's name appears in other forms (e.g. Putnam).

### **0.9.2 Controlled (normalized) terms and composed data**

There is, however, a type of data which is a combination of composed and normalized data. This type of data is selected from lists of controlled (normalized) terms such that normalized data is used when available (in RDF terms, datatype=non-literal), but when it is not, the cataloger is free to compose it (in RDF terms, datatype=literal). It is hoped that the lists of controlled terms will eventually take the form of embedded controlled vocabularies that exist and are defined and maintained outside the cataloging rules, allowing for timely update as terminology associated with new technologies and other types of new terminology appear and become widely adopted. This type of normalized/composed data should be displayable and keyword indexable. In addition, it should be available for limiting searches in an online catalog and for creating large lists or bibliographies for downloading, printing, etc. For example, a searcher might like to limit a particular search to DVDs only, or a library might like to download cataloging records for every title in their DVD collection so as to create a filmography.

Ideally, composed or composed/normalized data should be available in any language and should be switchable based on a users' stated preferences concerning language, script and transliteration.

Just a note about the lists of terms currently included in these rules. The current lists would need a lot of work to get to the most generally useful level of specificity, to define terms, and so forth. They were quickly cobbled together from existing lists in AACR2R, RDA, MARC 21, specialist cataloging manuals and the like just to give people an idea of what they might look like. It is hoped that criticism of these rules will not focus too closely on the lists which are, admittedly, flawed. If these rules were ever to be implemented, I'm certain that all of these lists would have to be redone by the cataloging communities using them.

### **0.9.3 Normalized human-readable identifiers or headings**

The third type of data is normalized heading data or normalized human-readable identifiers. Normalized heading data is designed to be able to stand on its own in a display (or index) of many other normalized headings matched on a search, quickly and concisely identifying the entity it represents to as many users as possible, including both users familiar with and users unfamiliar with the entity being identified. "Stands on its own" means that the heading can identify the entity without the context of the entire work or expression description. (See *Principle 1* above.)

There are four main functions for normalized heading data. First, the work and expression being described are given a normalized heading or human-readable identifier which identifies the work and expression to users; this used to be called the main entry. Secondly, normalized heading identifiers for works related in some way to the work being described are used to link the user back and forth between the work being described and the related work; these used to be called related work added entries. Thirdly, normalized heading identifiers are used to link back and forth between entities to which this work is related by virtue of membership in entity categories such as the works of a particular author, or works on a particular subject, or some other shared characteristic relationship; these used to be called author added entries, subject added entries, genre/form added entries, classification numbers, etc. Finally, variant normalized heading identifiers for all of these entities (works, expressions, creators, subjects, genre/forms, disciplines) are collected to enable the user to search under any variant for an entity and find the entity desired; these used to



be called either title added entries (on bibliographic records) or cross references (on authority records).

There are four reasons why it is useful to create name-title human-readable work identifiers when applicable: 1) the name-title work identifier does double duty by collocating (i.e., bringing together in a display) not just the expressions of a work, but also the works of a creator; 2) the name-title work identifier collocates works on a subject or in a genre-form under creator name enabling catalog users to identify creators who have created extensively in a particular genre or written extensively on a particular subject; 3) the name-title work identifier allows linkage of the name part of the identifier to a record or other collection of data that represents that creator entity, thereby clustering all variant names for that particular entity; 4) this practice of creating name-title work identifiers conforms to the work identification practice implemented in millions of existing MARC 21 bibliographic and authority records. Name-title work identifiers constitute a continuum between our legacy cataloging data and the cataloging data of tomorrow.

Catalog use studies consistently show that the majority of catalog users look for known works and that they tend to know these works by their authors (creators) and titles in conjunction. Therefore, the name-title work identifier is so important in the building of effective catalogs that, even if systems can't solve the problem of linking the creator part of the identifier to the creator authority record to enable global updating (and most current global updating software can't do this anyway), the RDF data model behind these rules suggests that the creator name be used in conjunction with the title to identify the work, rather than kept separate so as to link up with the person entity. If computer software cannot be designed to be smart enough to provide maintenance when the creator name changes, human editing may be necessary.

In the RDF world, normalized data will correspond to entities that also have URI's. The entities could be referenced by means of the URI's (in RDF terms, datatype=non-literal), and the human-readable identifiers could reside in the location referenced by the URI, to be assembled on demand for display to catalog users. (It remains to be seen whether the internet can provide the speed necessary to make display assembly invisible to users! This approach was largely rejected in the mainframe and client-server environments because the necessary computer power was not yet available.)

Ideally, entities will have human-readable identifiers available in all languages, scripts and transliterations, and it will be possible to switch on demand to a

preferred identifier in the users' preferred language, script and/or transliteration scheme.

Note that normalized human-readable identifiers or headings need to be designed not only to stand on their own without context in a heading display, as noted above, but also to sort effectively, so as to facilitate efficient scanning when a user's search has matched hundreds of different entities. They also need to be designed to enable linking for the demonstration of relationships. In some ways, a normalized human-readable identifier should be conceived of as the name of a relationship or the explanation for a link; it should make it clear to a user what exactly is going to happen if they click on a particular hotlink.

### **0.10 Change of name**

Unlike previous Anglo-American cataloging codes, this code considers that a change of name by itself does not constitute a change of identity (i.e., does not create a new entity). Change of identity should be determined by means other than tying it to a simple change of name. Change in identity should not occur lightly and should be done only when there is clear evidence that most users of libraries and archives around the world would consider that two entities exist after the change, rather than one entity which happens to have changed its name. Limiting change in identity in this way will cause our entity definitions to correspond more closely with users' entity definitions and will better support international cooperation, since no other cataloging rules internationally divide person entities into bibliographic identities, corporate body entities into new corporate entities with changed names, and serial works into new works with changed titles in the same fashion that AACR2R does. If considered useful, users should be provided access to works created under particular pseudonyms or earlier forms of corporate names by means of access to transcribed statements of responsibility. For earlier corporate names, date limiting can also be used. Certain situations do constitute changes in identity. For example, when two or more entities merge together into one, or when two or more separate entities result from the split of a previously existing entity, change in identity has occurred. For serials, the beginning of a new numbering scheme signals the creation of a new serial title rather than the creation of a new work.

### **0.11 Mandatory vs. optional**

All data elements in these rules should be available for use whenever they are applicable. The assumption is that these rules would be applied by experienced

and educated catalogers capable of good judgement. Such catalogers do not need to have data elements labeled "mandatory" or "optional." Labels such as these can only impede the application of good judgement to the infinite variety of situations routinely encountered by catalogers.

### **0.12 Relationship to FRBR**

These rules refer to and adapt definitions of the entities *work*, *expression*, *manifestation*, and *item* as found in *Functional Requirements for Bibliographic Records* or FRBR, for short. FRBR is valuable because of its attempt to define concepts that have been implicit in Anglo-American cataloging practice for several hundred years at least. Unfortunately, the tables in the back of FRBR that attempt to map the elements of the bibliographic description to these four entities (work, expression, manifestation and item) are deeply flawed. This code suggests implicitly a better mapping of these data elements to the FRBR entities.

It should be noted that in this code *Principle 3*, the transcription principle (see above), is applied at the expression level as well as at the manifestation level. FRBR suggests that everything above the item level is "abstract" and some have argued that this means that only the item is concrete and only the item therefore can sit on the desk in front of the cataloger and be a source of transcription. (To be exact, FRBR defines a work as being "abstract" and the boundary between work and expression as being dependent on "the bibliographic conventions established by various cultures or national groups" (FRBR, p. 16). It also discusses manifestations as being "abstractions" describing the "shared characteristics of items" (FRBR, pp. 22, 78).) Perhaps it is unfortunate that FRBR chose to use the term "abstract," since it seems to have prevented people from noticing that cataloging has always been a process of generalizing about expressions and works from evidence found on specific items being cataloged. Most cataloging is carried out on works that have been published and/or distributed in multiple copies, and the assumption has always been that an accurate description of one copy would apply to all copies and that information about manifestation, expression and work could be deduced from information found on one copy. In this code, that assumption is continued. Transcribed data elements that pertain to expression are linked to expression and transcribed data elements that pertain to manifestation are linked to manifestation. It may be necessary at times to look at all the other expressions and manifestations of a work before you know whether, for example, a particular transcribed title pertains only to this manifestation (or, as we call it here, *title-manifestation*), whether it pertains to all manifestations of this

expression (as when the expressions of the work have had different titles), or whether, indeed, it pertains to the work (as when all expressions of the work have had the same title). See also "the principle of transcription as applied to an expression" (section 2.2).

There will undoubtedly be objections raised about asking catalogers to make these decisions about whether particular data elements pertain to work, expression or manifestation. My cataloging experience would lead me to assert that a well-trained and well-educated cataloger can nearly always do this easily. There may be times when the same element pertains to two or three of the FRBR group 1 entities and will have to be coded as such, so this approach could lead to more repetition and redundancy than we have now, but I think it is do-able. If majority opinion is that catalogers are incapable of doing this, though, that position logically implies that it will not be possible for catalogers to code records in such a way that a computer can group all of the manifestations that make up a particular expression. In other words, it will not be possible for us to solve the multiple versions problem because our personnel is inadequate to the task. I have suggested elsewhere how we could use our current records created according to current practices to better FRBR-ize catalogs by simply creating software that pays attention to the work identifiers already present in our records and uses them to build indexes and displays (Yee, Martha M. FRBRization: a Method for Turning Online Public Finding Lists Into Online Public Catalogs. *Information Technology and Libraries* 2005;24:2:77-95. Also available on the Web at: <http://repositories.cdlib.org/postprints/715>). The users would then have to look through all of the manifestation records representing various expressions of a particular work and make a decision about which expression is desired (and which manifestations seem to represent that expression). These new rules are an attempt to solve the so-called "multiple versions" problem by enlisting the aid of catalogers in determining which manifestations represent the same expression.

### **0.13 Title-manifestation**

In addition to the FRBR entities work, expression, manifestation, and item, these rules define a fifth entity, the title-manifestation. A title-manifestation is a kind of manifestation (change only in distribution information or format) that occurs when significant marks of identification, such as the title, change without any change in underlying content.

## **0.14 Serial title**

Title-manifestation, which by definition has no change in content, does not work for serials, since change in content occurs with every new issue as a matter of course. A sixth entity is therefore defined for serials, since they continue over time not by replacing themselves with revised editions, as monographs do, but rather by a continuous stream of issues each of which is a new compilation of other works (articles). Change in title has a profound effect on users' ability to find the serial work that contains the article work they are actually seeking. This new entity is called a serial title. In effect, it is used to summarize all manifestation changes (changes in publication information) that occur during the time that a serial's issues all bear the same title before the next major title change. Since a serial's content is continuously changing, it is possible for the subject matter of a serial to change below the expression level, and for subject headings to be serial title-change specific. This would not be possible for a monograph below the expression level, since any content change would create a new expression.

Serials that exist in several simultaneously released editions, such as different language editions or editions with different content for different markets, on the other hand, do seem to fit into the definition of expression that works for monographs as well.

According to the FRBR model, every item contains a manifestation, an expression and a work. Since title-manifestation is a kind of manifestation and since serial title plays somewhat the same role as title-manifestation for monographs, the following permutations are all possible according to these rules:

- item--manifestation--expression--work (monographs and integrating resources)
- item--manifestation--title-manifestation--expression--work (monographs)
- item--manifestation--serial title--expression--work (serials)

## **0.15 Degression: begin with description of the work**

In contrast with AACR2R and RDA, which begin with description of the manifestation, these rules begin with description of the work, proceed to description of the expression, then description of the manifestation, and finally description of the item. At each of these stages, the first step is to determine if

this work is already described, if this expression is already described, or if this manifestation is already described. This procedure recognizes the actual process of cataloging, which does not take place in a vacuum, but is done against an existing set of cataloging records. As Ed Jones puts it:

"I think cataloging is actually two simultaneous activities: the cataloging of the object, which is primarily a manifestation-based activity, and the integration of the catalog record into the catalog, which is necessarily a work-based activity. Since one cannot begin to catalog an object until one has determined that it is new to the catalog, one must construct a provisional main entry for searching purposes before one can determine whether or not to catalog the object at all (or just add it as an additional copy to an existing record). [Sorry about all those "ones".] For the catalog search to be effective, one must determine the forms of the headings under which to search as well as the titles and variant forms. So one is tentatively cataloging the item (and performing much of the heavier intellectual work) before determining whether it is necessary to create a catalog record in the first place.

For some reason, all catalog codes are written with the assumption that cataloging is taking place in a vacuum, and the object being cataloged is the first to be entered in the catalog. In practice, the search of the catalog is the first step, and one must make a number of preliminary determinations before undertaking the catalog search:

- (1) What is the title(s) under which I may find this (or something similar) in the catalog?
- (2) What are the names under which I may find this (or something similar) in the catalog?
- (3) What is the probable form of the headings that represent these names in the catalog?

A computer algorithm may already have searched the catalog by ISBN, etc., based on data in vendor records. If not, then a fourth determination is necessary:

- (4) What are the standard identifiers under which I may find this (or something similar) in the catalog?

At this point, the cataloger searches the catalog--probably WorldCat--and tries to understand the results, which may be very complex, with dozens of candidate records for this object or related objects.

Only when a determination has been made that the object is new to the catalog, and only when its relationships with other objects in the catalog have been established, can one proceed to actually describe the object in some definitive way (though we have been examining the descriptive elements all along), identify it (perhaps within the framework of a family of objects), and provide appropriate access points.

I think the 'context of the catalog' would be very useful to include in a catalog code, not just for pragmatic purposes (because this is how we catalog) but because it tends to justify selecting the work as the Group 1 entity with which to begin the cataloging process."

Note that the approach to cataloging taken in these rules is such that data elements that apply to all expressions of a work are recorded at the work level and not repeated at the expression, title-manifestation, serial title, manifestation, or item level, and data elements that apply to all manifestations of an expression are recorded at the expression level and not repeated at the title-manifestation, manifestation, or item level, etc. This approach used to be known as *degression*. An important implication of this approach is that a particular data element may have to move down the work-expression-manifestation-item hierarchy over time as conditions change. For example, if all expressions of a work are illustrated in the first few years of the work's existence, the illustration statement may go at the work level, but if at some point in the future an expression of the work is published without illustrations, the illustration statement will have to move down to the expression level at that point in time. It is not really practical to practice degression in the current shared cataloging environment, but if the internet has the effect of moving us toward cataloging in a single virtual catalog, it might become more practical; it may even be possible to let computers do some of the data element movement, or at least signal to the cataloger when it might be necessary.

### **0.16 Acknowledgements**

A number of very bright and expert people graciously agreed to read over this text and suggest improvements, among them Everett Allgood, Sherman Clarke, Renette Davis, Greta de Groat, Neil Hughes, Ed Jones, and Kelley C. McGrath. The text would not be nearly as readable and useful without their

help. However, all flaws that remain are completely my responsibility. Jim Weinheimer has been kind enough to set up a public wiki site for the rules where anyone can edit the rules themselves, a brilliant way to experiment with creating a community of cataloging experts that is not geographically limited or cramped by lack of travel funds.

## **1. WORK**

Follow *Functional Requirements for Bibliographic Records* (FRBR) in considering a work to be a distinct intellectual or artistic creation.

### **1.1 Work identification [type of data: normalized heading--work identifier; not repeatable]**

Identify the work contained in the item being cataloged. If the work is already contained in the catalog, use the work identifier already established. If the identifier changes over time, it should be changed in all places in which it appears in the catalog.

#### **1.1.1 Works identified using the name of a creator**

If it is a work with a single personal writer, composer, painter, photographer, compiler or other type of creator, or a work for which one person or corporate body is represented as being principally responsible, identify the work using the name of that person or corporate body in conjunction with the title. If several creators are listed, consider the one named first as being represented as being principally responsible. Use the rules in Section 8 to determine the identifier for a creator used in a name-title work identifier. If it is not a work with a single creator represented as being principally responsible, identify the work using the title alone (see 1.1.2).

#### **EXAMPLES:**

Shakespeare, William, 1564-1616. *Romeo and Juliet*

Beethoven, Ludwig van, 1770-1827. *Symphonies, no. 5, op. 67, C minor*  
[the musical score]

Vermeer, Johannes, 1632-1675. *Girl with a pearl earring.*

Keating, P. J. *Working-class stories of the 1890s* [a compilation of  
stories by many authors, edited with an introduction by P.J.  
Keating]



Bishop, Henry R. (Henry Rowley), Sir, 1786-1855. Faustus [statement of responsibility reads: 'composed by T. Cooke, Charles E. Horn, and Henry R. Bishop;' Bishop's name is displayed more prominently than those of the others]

Dylan, Bob, 1941- 'The basement tapes [statement of responsibility reads: 'Bob Dylan and the Band']

National Center for Health Statistics (U.S.). Trends in infant mortality by cause of death and other characteristics, 1960-88.

Symposium on Tar Sands (1976 : Toronto, Ont.). Symposium on Tar Sands held as part of the Canadian Chemical Engineering Conference, Oct. 3-6, 1976, Toronto.

National Geographic Society (U.S.). Cartographic Division. South America.

### **1.1.1.1 Laws**

Identify laws by treating the jurisdiction as the creator of the laws.

EXAMPLE:

United States. Constitution

### **1.1.1.2 Criminal proceedings**

Identify criminal proceedings by treating the person or body prosecuted as the creator of the proceedings.

EXAMPLE:

Alley, Leavitt. Report of the trial of Leavitt Alley, indicted for the murder of Abijah Ellis, in the Supreme Judicial Court of Massachusetts

Identify civil and noncriminal proceedings by treating the person or body bringing the action as the creator of the proceedings.

EXAMPLE:

Goodwin Film and Camera Company. The Goodwin Film and Camera Company, complainant, vs. Eastman Kodak Company, defendant

### **1.1.1.3 Treaties**

Identify treaties by treating the first named signatory jurisdiction as the creator of the treaty.

EXAMPLE:

Belgium. Convention between the governments of the United Kingdom, Belgium, and France regarding the supervision and preventive control of the African migratory locust

### **1.1.1.4 Archival collections, photograph albums and other collections**

Identify an archival collection using the name of the person(s), family (families) or corporate body predominantly responsible for the creation, assembly, accumulation, and/or maintenance of the materials. Supply a title consisting of the name of the person(s), family (families) or corporate body predominantly responsible for the creation, assembly, accumulation, and/or maintenance of the materials, along with a term expressing the nature of the archival unit (such as collection, records, papers, manuscripts, photograph album, etc.), and a term expressing the topic of the archival unit, if applicable, in the form of 'on [topic].'

EXAMPLES:

Davenport, Mildred, 1900-1990. Mildred Davenport dance programs and dance school materials, 1914-1942

Bacot family. Bacot family papers, 1767-1887 (bulk 1845-1866)

Minnesota. Dept. of Health. Swine influenza immunization program records, 1975-1979

Boston War Camp Community Service. Bureau of Entertainment. Photograph album. Six views of United States soldiers and sailors entering, or waiting to enter, the Boston Theatre for Bureau of Entertainment-sponsored vaudeville shows or concerts, 1918-1919.

### **1.1.1.5 Works of mixed authorship**

For works of mixed authorship in which different functions are carried out by different people, a judgment must be made as to whether one function and the person or corporate body which carried it out are so predominant as to render

that person or body significant for identification of the work. For example, for purely musical performances, consider the composer of the music to be the principal author unless improvisation or adaptation is so significant as to create a new related musical work by the improviser or adapter. Consider a moving image recording of a purely musical performance using a static camera to be the work of the composer of the music. (Note, however, that most dramatico-musical works, such as operas, and most combinations of words and music, such as popular songs, are works of mixed authorship. These are not purely musical works. See **1.1.1.7.** and **1.1.2.2)**

EXAMPLE:

Beethoven, Ludwig van, 1770-1827. Symphonies, no. 5, op. 67, C minor  
[ a sound recording of a performance]

### **1.1.1.6 Compilations of musical performances**

If desired, a sound recording compilation of works by many composers with a single performer can be identified using the name of the performer, as a kind of compiled work identified by its compiler (see rule **1.1.1** above).

EXAMPLES:

Harris, Emmylou. Pieces of the sky  
Schumann, Elisabeth. Elisabeth Schumann

### **1.1.1.7 Two works intertwined**

When two separate works are intertwined in a single publication, use judgment to determine whether one work is subsidiary to another, or the two works are conjoined in a third composite work. For example, when music and words have had independent existence as publications, treat the work as a compound work containing two works. Make separate records for each of the two works, or, optionally, create a record for one with the other work given a "work contained" added entry. When the words have existed for a long time, and the music is composed on just one occasion, treat the music as subsidiary to the words, creating a work identifier for the words consisting of name of author of words and title of words, and describing the presence of music as expression change. When the music has existed for a long time, and the words are written on just one occasion, treat the words as subsidiary to the music, creating a work identifier for the music consisting of name of composer of music and title of

music, and describing the presence of words as expression change. For another example, consider the writer of a text with illustrations to be the principal author, but consider the artist to be the principal author of a pictorial work with commentary. There are times when it is best to consider a work consisting of two intertwined works to be a work of mixed authorship to be identified by title alone. For example, a popular song that has music by one person and words by another might then be performed in very improvisatory style by a number of different musicians. The best identification for such a work is the title alone.

### **1.1.1.8 Relationship of principal creator to work**

For works identified using the name of a principal creator, include a relator term from the following list if possible to express the nature of the creator's relationship to the work; choose the most specific term, if possible; if none of these terms apply, compose a term to describe the relationship between the creator and the work being cataloged; if the relationship is ambiguous, do not include a relator term:

artist	cartographer/cartographic agency
architect	choreographer
engraver	collector
etcher	compiler/compiling performer
landscape architect	composer
lithographer	dissertant
painter	editor
photographer	jurisdiction
sculptor	librettist
wood-engraver	lyricist
woodcutter	person or body bringing the action
author	person or body prosecuted
novelist	programmer
poet	reviewer
playwright	

### **1.1.2 Works identified using the title alone**

#### **1.1.2.1 Works with no principal creator**

If the work has more than one personal writer, composer, painter, photographer, compiler or other type of creator, and no one person or

corporate body is represented as being principally responsible, identify the work using the title alone.

EXAMPLES:

Decision systems for inventory management and production planning  
[statement of responsibility on 1st edition: Rein Peterson, Edward  
R. Silver; statement of responsibility on 2nd edition: Edward R.  
Silver, Rein Peterson]

Texas country / Willie Nelson, ... [et al.]

### **1.1.2.2 Works of mixed authorship**

When multiple functions are carried out and no one of them can be deemed predominant and significant for identification of the work, identify the work by means of its title. For example, moving image and multimedia works which are the product of many different functions carried out by many different people should be identified using title alone. See rule **1.1.6** for works of mixed authorship that are based on other pre-existing works.

EXAMPLES:

Wizard of Oz (Motion picture : 1939)

The wizard of Oz / produced by Loew's Incorporated ; Victor Fleming production ; screen play by Noel Langley, Florence Ryerson, and Edgar Allan Woolf ; adaptation by Noel Langley ; produced by Mervyn LeRoy ; directed by Victor Fleming.

Don Giovanni (Motion picture : 1979)

Don Giovanni : drama giocoso / Gaumont-Camera One, Opera Film Produzione S-R-L, Janus Films and Antenne 2, with the Paris Opera present ; Paris Studios Cinema ; da Lorenzo da Ponte ; a film by Joseph Losey ; in collaboration with Frantz Salieri ; screenplay, Patricia & Joseph Losey and Frantz Salieri ; English subtitles, Patricia Losey ; French subtitles, Joelle Lacor ; Italian associate producer, Luciano de Feo ; executive producers, Michel Seydoux and Robert Nador ; a film illustrated by Frantz Salieri ; conceived by Rolf Liebermann ; directed by Joseph Losey.

### **1.1.2.3 Unique identifiers for works identified by title**

If the title alone is insufficient to distinguish one work from another, add in parentheses whatever additions to the title are necessary to identify the work and distinguish it from other works with the same title. Possible qualifiers include content terms (see Sections **1.2.9**, **1.2.10**), corporate bodies that are not principal creators of the work but are closely associated with the work and useful for identification of it, place of publication/release/distribution/broadcast, and original date of publication/release/distribution/broadcast (see Section **1.2.3**). If multiple qualifiers are necessary in order to identify the work, separate each qualifier with a space colon space. Dates can be particularly helpful in identifying works so it might be useful to include them even when they are not strictly necessary to distinguish one work from another with the same title.

EXAMPLES:

Star is born (Film : 1937)  
Star is born (Film : 1954)  
Star is born (Television program : 1961)

Cinema (Cambridge, England : 1968-)  
Cinema (London, England : 1975-)  
Cinema (Paris, France : 2001-)

### **1.1.3 Works with no titles or with nondistinctive titles**

#### **1.1.3.1 Works with no titles**

If the work is untitled, supply a title. If the work has subsequently acquired a title by which it is commonly known in reference works, supply that title.

#### **1.1.3.2 Works with nondistinctive titles**

For cases in which expression and manifestation titles are not distinctive and a supplied title could usefully collocate similar works, the cataloger should supply a collocating title. For musical works, for example, use the type of composition, the original medium of performance (**1.2.11**), the numeric identifying element (**1.2.12**), and the original key (**1.2.11**) (each if applicable). As another example, for legal works, use 'Laws, etc.' for laws, and 'Treaties, etc.' for treaties.

EXAMPLES:

Beethoven, Ludwig van, 1770-1827. Symphonies, no. 5, op. 67, C minor  
United States. Laws, etc.

### **1.1.3.3 Parts identified by whole-part titles**

When cataloging a part of a work that would be inadequately identified by its own title alone, use the work identifier for the whole, appending an identifier for the part, in order to create a work identifier for the part.

EXAMPLES:

I love Lucy. Ballet.

Mozart, Wolfgang Amadeus, 1756-1791. Così fan tutti. Come scoglio.

Mendelssohn-Bartholdy, Felix, 1809-1847. Lieder ohne Worte, piano,  
op. 62. Nr. 3, Trauermarsch.

Vermeer, Johannes, 1632-1675. Girl with a pearl earring. View: earring.  
Bible. Genesis.

Journal of polymer science. Part C, Polymer symposia

Acta Universitatis Stockholmiensis. Stockholm economic studies

### **1.1.3.4 Pre-works identified by work identifier for final work with an appendage identifying the pre-work**

When cataloging the pre-works that are created in the course of creating a final work (examples include studies for a painting, or the costume designs, musical scores and script drafts created in preparation for making a film), identify each one using the work identifier of the final work, with a term or terms that identify the pre-work appended to it.

EXAMPLES:

War of the worlds (Motion picture : 2005). Shooting script.

Klimt, Gustav, 1862-1918. Judith I. Drawing studies.

### **1.1.4 Works with more than one title**

Identify the work using the title by which the work is commonly known in the language and script of the catalog. Determine the title by which it is commonly known by looking at all the expressions and title-manifestations of the work in the language and script of the catalog and choosing the title most frequently

used. Be sure also to provide variant title access under the title the work had when it first appeared, if different.

### **1.1.5 Serial and integrating works with changing titles**

For serial and integrating works with titles that change over time, identify the work using the latest title. If the title of a serial includes a date, name, number, etc. that varies from issue to issue, omit the date, name, number, etc., and replace it by the mark of omission, unless it occurs at the beginning of the title, in which case, do not record the mark of omission.

If the title of a serial or integrating work is presented as both an acronym title and in spelled out form, choose the spelled out form as the title regardless of how the two titles are presented typographically.

### **1.1.6 Works containing other works**

When one or more works is contained within another work, describe each work separately and link each child work with its parent, as described in **Section 7**. If it would be too expensive to do this, fall back on creating a single description that describes the multiple works contained by means of a contents list and provides access by means of analytic work identifiers for each work contained.

When one work is accompanied by other subsidiary works, base the description on the predominant work and describe the subsidiary works in notes. If the subsidiary works have an independent existence elsewhere, provide access to them by means of analytic work identifiers for each such work.

### **1.1.7 Works based on previous works**

A work based on a previous work should be identified as the same work unless it has been so significantly changed as to have become a new related work. The following should all be considered to be new related works with new work identifiers, to be related back to the works from which they are derived by means of a related work identifier (see **1.3.1**): dramatization, novelization, versification, paraphrase, rewriting, adaptation for children, parody, musical variation on a theme, free transcription of musical composition, adaptation from one medium of the graphic arts to another, abstracting, digesting, summarizing, and filming of primarily textual or musical works. The merger of two serial works creates a third new serial work; the splitting of one serial work



creates two new serial works. Distinguish between moving image used as a mere recording mechanism to record the performance of a purely musical or a textual dramatic work (same work) without any added cinematographic content and the creation of a moving image adaptation of a dramatico-musical work or textual dramatic work with added cinematographic content (new work).

See **1.2.21** for a rule concerning creation of a note to explain the relationship between a new related work and the work on which it is based.

### **1.1.8 Work identifier title variants [type of data: transcribed data; repeatable]**

For integrating resources transcribe each known earlier title held by the work, and provide information about the date span during which each title was held.

See **Section 1.3** for instructions on providing access to any variant title for a work.

## **1.2 Work description**

The principle of transcription as applied to a work: Transcription (a copy of the text that appears on the item) will actually be taken from a particular item that is an exemplar of the original manifestation of the original expression (“first edition). Transcribed data elements linked to a work implicitly convey to the user the information that all linked expressions, manifestations and items will carry this transcribed information. When this is not the case, different title and statement of responsibility information should be treated as pertaining either to an expression or to a title-manifestation; different distribution information on subsequent manifestations should be recorded at the manifestation level (see below).

### **1.2.1 Original language of work [type of data: composed data--controlled terms; not repeatable]**

Indicate the language in which the work was originally written, if applicable (the language of the first known manifestation of the first expression of the work ever published, distributed, broadcast, or mounted online).

### **1.2.2 Responsibility for work [type of data: transcribed data; not repeatable]**

Transcribe a statement of responsibility for the work that appears on the original manifestation of the original expression (“first edition”) in the form in which it appears, including both the name of the creator of the work and any term indicating the nature of the function carried out by that person in the creation of the work. Transcribe the statement of responsibility exactly as to wording and spelling but not necessarily as to order. If the statement of responsibility does not appear prominently, but is instead taken from inside the item cataloged, make a note of the source of the statement of responsibility. For works of multiple or mixed responsibility, transcribe each credit, including the name of the person or body and any statement of the function carried out by the person or body in the creation of the work.

### **1.2.3 Dates associated with work**

Record any dates associated with the work as follows.

#### **1.2.3.1 Original publication/release/distribution/broadcast date of work** **[type of data: composed data--controlled terms; not repeatable]**

*Optionally* record the date when the work was originally released, distributed, published, unveiled, and/or performed, if known. If the work is an ongoing work, not yet completed, use an open date, consisting of the date and a hyphen. If the work was unveiled, released, distributed or published over a span of time, use a range of dates. If the date is unknown but an approximate date can be supplied, do so.

For broadcast works, record a structured date (YYYYMMDD) for the broadcast date.

#### **1.2.3.2 Copyright date of work** **[type of data: composed data--controlled terms; not repeatable]**

*Optionally* record the date when the work was originally copyrighted, if known. If it is desired to record the month and day of copyright, record a structured date (YYYYMMDD) for the copyright date.

#### **1.2.3.3 Creation date of work** **[type of data: composed data--controlled terms; not repeatable]**

*Optionally* record the date(s) when the work was originally created, if known. If the work was created over a span of time, use a range of dates. If the date(s)

are unknown, but an approximate date can be supplied, do so. If it is desired to record the month and day of creation, record a structured date (YYYYMMDD) for the creation date.

#### **1.2.3.4 Date of first recording of work**

**[type of data: composed data--controlled terms; not repeatable]**

*Optionally* record the date(s) when the work was first recorded, if known and if applicable. If the work was recorded over a span of time, use a range of dates. If the date(s) are unknown, but an approximate date can be supplied, do so. If it is desired to record the month and day of recording, record a structured date (YYYYMMDD) for the recording date.

#### **1.2.3.5 Date of first performance of work**

**[type of data: composed data--controlled terms; not repeatable]**

*Optionally* record the date(s) when the work was first performed, if known and if applicable. If the work was performed over a span of time, use a range of dates. If the date(s) are unknown, but an approximate date can be supplied, do so. If it is desired to record the month and day of performance, record a structured date (YYYYMMDD) for the performance date.

#### **1.2.3.6 Finding date of naturally occurring object**

**[type of data: composed data--controlled terms; not repeatable]**

For naturally occurring objects, record the date the object was found.

#### **1.2.4 Original publisher/distributor/releaser/broadcaster of work** [type of data: composed data; not repeatable]

*Optionally*, if known, and if valuable to the users of your collection, record the original publisher, distributor or broadcaster of the work.

#### **1.2.5 Places associated with the work**

Record any places associated with the work as follows.

##### **1.2.5.1 Original place of publication and country of origin of work** [type of data: composed data; not repeatable]

*Optionally*, if known, and if valuable to the users of your collection, record the place and country in which the work was originally published, distributed or broadcast.

**1.2.5.2 Place of creation of work [type of data: composed data; repeatable]**

*Optionally*, if known, and if valuable to the users of your collection, indicate the place(s) of creation, if different from the country in which the work was originally published, distributed or broadcast. Include here shooting locations for still and moving image material.

**1.2.5.3 Place of first recording of work [type of data: composed data; not repeatable]**

*Optionally*, if known, and if valuable to the users of your collection, record the place and country in which the work was originally recorded.

**1.2.5.4 Place of first performance of work [type of data: composed data; not repeatable]**

*Optionally*, if known, and if valuable to the users of your collection, record the place and country in which the work was originally performed.

**1.2.5.5 Finding place of naturally occurring object [type of data: composed data; not repeatable]**

For naturally occurring objects, record the place in which the object was found.

**1.2.6 Original method of publication, distribution or broadcast [type of data: composed data--controlled terms; not repeatable]**

Indicate the original method of publication, distribution, or broadcast of the work, if any, using the most specific term or terms from the following list, if possible. If none of these terms apply, compose a term or terms to describe the original method of publication, distribution, or broadcast of the work.

broadcast on network television  
broadcast on cable television  
distributed in the home video market  
distributed over the internet

never published, distributed or broadcast  
published  
theatrically distributed

### **1.2.7 Numeric and/or alphabetic designations for serials [type of data: transcribed data; repeatable]**

Transcribe numeric and/or alphabetic designations as they appear on the first issue of the first serial title, preceded by the phrase "Began with:." If the serial is no longer on-going, transcribe numeric and/or alphabetic designations as they appear on the last issue of the last serial title, preceded by the phrase "Ended with:." If the cataloger does not have access to the first issue, or is uncertain if the issue in hand is the first, transcribe the numeric and/or alphabetic designation as it appears in a note preceded by the phrase "Description based on:"

### **1.2.8 Chronological designations for serials [type of data: transcribed data; repeatable]**

If the first issue of the first serial title and/or the last issue of the last serial title of a serial work is identified by a chronological designation, record it following the instructions in **1.2.7**.

If the serial issue includes both a numeric/alphabetic and a chronological designation, record the numeric/alphabetic designation first and enclose the chronological designation in parentheses. Do so regardless of the presentation of this numbering data on the issue, even if the cataloger had to take the numeric/alphabetic designation from one source and the chronology from another (e.g., chronology on the cover and numeric/alphabetic designation on the masthead).

### **1.2.9 Type of encoding of content of work [type of data: composed data--controlled terms; repeatable]**

Indicate the type of encoding of the content of the work using the most specific term or terms from the following list, if possible. If none of these terms apply, compose a term or terms to describe the content. If applicable, use either the singular or the plural form, depending on whether or not the work consists of more than one or not. For example, use computer programs for a set of computer programs, and computer program for a work consisting of a single computer program:

cartographic  
computer database  
computer dataset  
computer program  
linguistic (words)  
movement  
moving image  
multimedia

music  
realia  
sound(s)  
still image  
three-dimensional form  
web site

**1.2.10 Genre/form of content of work [type of data: composed data--  
controlled terms; repeatable]**

Indicate the genre/form of the content contained in the work using the most specific term or terms from the following list, if possible. If none of these terms apply, compose a term or terms to describe the content. Use either the singular or the plural form, depending on whether or not the work consists of more than one or not. For example, use flash cards for a set of flash cards, and encyclopedia for a work consisting of a single encyclopedia. Terms from **1.2.9** and **1.2.10** can be combined into phrases.

abstract/summary  
activity card  
album  
anthem  
anthology  
art original  
art original graphic  
art original three-dimensional form  
art video  
autobiography  
ballad  
bibliography  
biography  
bluegrass music  
blues  
ballet  
cantata  
calendar  
canon and round  
canzona  
card game  
carol

catalog  
chaconne  
chance composition  
chanson, polyphonic  
chant  
chart  
chorale  
chorale prelude  
collage  
comedy  
comic strip  
computer game  
concerto  
concerto grosso  
conference publication  
country music  
dance  
dance form  
database  
dictionary  
diorama  
directory

discography  
drama  
drawing  
encyclopedia  
equipment  
essay  
festschrift  
fiction  
film  
filmography  
flash card  
folktale  
fugue  
folk music  
fantasia  
game  
gospel music  
government publication  
handbook  
humor, satire, etc.  
hymn  
icon  
index  
instruction  
interview  
jazz  
journal/periodical  
language instruction  
law report and digest  
lecture  
legal article  
legal case and case notes  
legislation  
letters  
lithograph  
memoir  
model  
monographic series  
multimedia  
musical revue and comedy  
madrigal  
minuet  
motet  
motion picture music  
march  
mass  
multiple forms  
mazurka  
news  
newspaper  
nocturne  
non-fiction  
notturmi  
novel  
opera  
oral history  
oratorio  
overture  
painting  
passacaglia  
passion music  
part-song  
patent document  
pavan  
photograph  
picture  
playing card  
poetry  
polonaise  
popular music  
portfolio  
postcard  
poster  
prelude  
print  
program music  
programmed text  
puzzle  
radio program  
radiograph  
ragtime music  
reference work

rehearsal  
religious text  
review  
ricercar  
rhapsody  
requiem  
rock music  
rondo  
serial  
short story  
sketchbook  
speech  
square dance music  
song  
sonata  
standards/specifications  
statistics  
study and exercise  
suite

survey of literature in a subject area  
symphonic poem  
symphony  
technical drawing  
technical report  
television program  
thesis  
three-dimensional form  
toccata  
toy  
treaty  
trio-sonata  
updating loose-leaf  
variation  
wall chart  
waltz  
web site

EXAMPLES FOR 1.2.9 AND 1.2.10:

Novel.  
Photograph.  
Music.  
Biography; film.  
Non-fiction radio program.  
News television program.  
Toy/model train.  
Lecture; film.  
Lecture; sound.  
Non-fiction; linguistic (words)  
Opera; film.

**1.2.11 Original medium of performance (instrumentation or voice(s)) and key of musical work**

Indicate the instrumental and/or vocal medium of performance for which a musical work was originally intended, including the number of each kind of instrument or voice originally intended. If appropriate, give the key; if the mode is major or minor, add the appropriate word.



### **1.2.12 Numeric designation of musical work**

When appropriate, indicate serial numbers, opus numbers, and/or thematic index numbers associated with a musical work.

### **1.2.13 Coordinates of cartographic work**

For terrestrial maps, give the coordinates in the following order:

westernmost extent of area covered by item (longitude)

easternmost extent of area covered by item (longitude)

northernmost extent of area covered by item (latitude)

southernmost extent of area covered by item (latitude)

Express the coordinates in degrees, minutes, and seconds of the sexagesimal system (360 degree circle) taken from the Greenwich prime meridian. Precede each coordinate by W, E, N, or S, as appropriate.

For celestial charts, give as coordinates the right ascension of the item, or the right ascensions of the western and eastern limits of its collective coverage, and the declination of the centre of the item, or the northern and southern limits of its collective coverage.

### **1.2.14 Equinox of celestial cartographic work**

When coordinates are given, give also the statement of equinox, expressed as a year preceded by a semicolon and 'eq.' Give also a statement of the epoch when it is known to differ from the equinox.

### **1.2.15 Original physical characteristics of work**

If all expressions and manifestations of the work share a single physical characteristic, indicate it here. For example, if all expressions and manifestations of the work are illustrated, as in the case of most children's books and some serials, describe it as illustrated here.

When information about the original physical characteristics of a work is transcribed from an exemplar of the work, enclose the transcription in quotes.

#### **1.2.15.1 Original extent of work [type of data: composed data; not repeatable]**

When known, when important to the users of the catalog, and when applicable, indicate the original extent of the work, that is the extent of the first manifestation of the first expression of the work (“first edition”). For textual works, indicate the number of characters in the text of the first manifestation of the first expression, or, if desired, the number of pages. For moving image works, indicate the number of frames in the first manifestation of the first expression, or, if desired, the playing time or footage.

### **1.2.15.2 Original dimensions [type of data: composed data; not repeatable]**

When known and when important to the users of the catalog, indicate the original dimensions of the work as follows.

audio cartridges, cassettes, computer cassettes:

length and height of the face of the cartridge followed by the gauge (width) of the tape

EXAMPLE:

7 1/4 x 3 1/2 in., 1/4 in. tape

cards, cartographic models, flipcharts, maps, microfiches, overhead transparencies, microfiche cassettes, sheets, slides:  
height by width

EXAMPLE:

12 x 17 cm.

computer cartridges:

length of the side of the cartridge that is to be inserted into the machine

EXAMPLE:

3 1/2 in.

discs, audiotape or computer tape reels, globes:

diameter of the disc, reel, or globe

EXAMPLE:

12 in.

film, filmstrip, video, and microfilm cartridges, cassettes, filmstrips and filmstrips, film, videotape, or microfilm reels, film or microfilm rolls:  
gauge (width) of the film or tape

EXAMPLES:

35 mm.

1/2 in.

still images: height by width, diameter, or other dimensions as appropriate

EXAMPLE:

28 x 36 cm.

volumes: height

EXAMPLE:

18 cm.

### **1.2.15.3 Mode of issuance [type of data: composed data--controlled terms; repeatable]**

If all of the expressions and manifestations of the work have a single mode of issuance, indicate it here. Choose one of the following categories:

issued as a single unit

issued in two or more parts simultaneously

issued in successive parts

issued as an integrating resource

### **1.2.15.4 Original physical characteristics of moving image works [type of data: composed data--controlled terms]**

For moving image works, indicate the intended aspect ratio for the image as it was originally released (the intended presentation format). This should be distinguished from the aspect ratio of the image captured or printed on the film

prior to masking for projection. Use a ratio to indicate the intended aspect ratio, e.g., 1.33:1, 1.85:1, or 2.35:1.

In addition, use the most specific of the following terms to describe the original image format of a moving image, if known:

anamorphic	multiscreen	stereoscopic
Cinerama	Panavision	techniscope
Cinemiracle	standard silent	3D
Circarama	aperture	wide-screen
IMAX	standard sound	
multiprojector	aperture	

#### **1.2.15.5 Original physical characteristics of visual works [type of data: composed data]**

For visual works (moving and still), describe the original appearance of the work when it was first released, distributed, published, or unveiled, if known. Was it color or black and white? What color process was used? What were the dimensions or proportions of the image? What were the original base materials or materials applied to the base (see below for lists of terms).

#### **1.2.15.6 Original base materials [type of data: composed data--controlled terms; repeatable]**

Indicate the original base material, if applicable. Choose the most specific term or terms from the following list, if possible; if none of these terms apply, compose a term to describe the original base material:

Bristol board  
canvas  
cardboard  
ceramic  
cotton cloth  
glass  
hardboard  
illustration board  
ivory  
leather  
linen  
metal

paper  
parchment  
plaster  
plastic  
porcelain  
silk  
skin  
stone  
synthetic  
textile  
vellum  
vinyl  
wax  
wood

**1.2.15.7 Original materials applied to base [type of data: composed data--controlled terms; repeatable]**

Indicate the original materials applied to the base, if applicable. Choose the most specific term or terms from the following list, if possible; if none of these terms apply, compose a term to describe the applied material:

acrylic paint	gouache	plaster
chalk	ink	silver halide
charcoal	mixed	tempera
crayon	oil paint	vesicular
diazo	pastel	watercolour
dye	pencil	

**1.2.15.8 Other [type of data: composed data; repeatable]**

For moving image works, indicate the presence or absence of sound on original release, if known. Was it a sound film or a silent film or a silent film with a music track, or was it simultaneously released in both sound and silent versions? When information is transcribed from an exemplar of the work, enclose the transcription in quotes.

If known, for moving image works, indicate the correct playing speed on original release in frames per second (fps).

**1.2.16 Summary of genre, form, and subject matter of work [type of data: composed data; not repeatable]**

Write a brief description of the form and/or genre of the work, if applicable.

If the work being cataloged has subject content or narrative content, write a concise, objective, noncritical summary of the content of the work. (This is not necessary for purely musical works, abstract art works, etc.)

**1.2.17 List of works contained within a work [type of data: transcribed data; not repeatable]**

If the work consists of a compilation of other works, create a contents list of the works contained, transcribing each title as it appears in the item.

**1.2.18 Custodial history [type of data: composed data; not repeatable]**

For rare and unique materials, write a brief custodial history. For original works of art, indicate the current holding institution if known.

**1.2.19 Creation of archival collection [type of data: composed data; not repeatable]**

For archival collections, write a brief history of the creation of the collection.

**1.2.20 Other information pertaining to work [type of data: composed data; repeatable]**

Note any other information about the work that is of value for your users, such as copyright status, censorship history, and the like.

**1.2.21 Relationships to other works [type of data: composed data; repeatable]**

Describe any known relationships to previously existing works. When information about the relationship is transcribed from a particular manifestation of a particular expression of the work, enclose the transcription in quotes.

**1.2.22 Copyright information [type of data: composed data; not repeatable]**

If the copyright status of the work at the time it was originally created is known, describe it in a note.

### **1.2.23 Notes about the work [type of data: composed data; repeatable]**

If it is desired to convey other information about the work than has already been recorded above, record the other information in a note.

## **1.3 Work access**

### **Variant name-title and title identifiers [type of data: normalized heading--variant identifiers]**

Ensure that catalog users doing any type of catalog search can search under any variant of the creator's name and any variant of the title that has been used for a work and be led to the identifier being used in the catalog to identify that work. Variant titles for the work may be encountered in the course of cataloging its various expressions. If the work could reasonably be sought under one of these variants, the title variant should be indexed in such a way that a user who searches on it is led to the work. If a variant title is specific to a particular expression such that a user searching on that title would not benefit from retrieving the work rather than the specific expression, see **2.3.3**. If a variant title is specific to a particular title-manifestation, see **3.2.1**. If a variant title is specific to a particular serial title, see **4.3.1**.

### **Type of variant title for work [type of data: composed data--controlled terms; repeatable]**

If desired and if useful to catalog users in your institution, choose a term from the following list of types of variant title if possible. Choose the most specific term, if possible. If none of these terms apply, compose a term to describe the type of variant title. If the type of variant title is ambiguous, do not include a term:

alternate title

parallel title

part title of work identified by whole-part title (see **1.1.3.3**)

portion of title

subtitle

title with variant spelling

title with numerals spelled out  
title with spelled out numerals given as numbers

Provide users with access to the work under the following categories of identifiers or headings:

**1.3.1. Related works [Work to work relationship]** (following Section 6), including a pre-existing work from which the work cataloged was adapted, a work to which the work cataloged is a sequel, or a work to which the work cataloged is a supplement. **[type of data: normalized heading--related work identifiers]**

Include one or more relator terms from the following list; choose the single most specific term, if possible; if none of these terms apply, compose a term to describe the relationship between the work being cataloged and the related work **[type of data: composed data--controlled terms]**:

about [use this when cataloging a work that is about the work in the related work identifier]

abstract

adaptation

adaptation for children

adaptation from one medium of the graphic arts to another

contained by [use this when cataloging (analyzing) a work that is contained by the work in the related work identifier; examples, a member of a monographic series, “cat as sep” or an analyzed issue of a serial, “cast as sep.”]

contained by--anthology in which contained [use this when cataloging a work that is contained in the anthology in the related work identifier]

contained by and physically part of [use this when cataloging a work that is physically

contained in the work in the related work identifier; example, a paper contained in a single volume of conference proceedings]

contained by and located with [use this when cataloging a work that is part of the work in the related work identifier and located with it; examples, a member of monographic series shelved at a single location or an analyzed issue of a serial]

contains [use this when cataloging a work that contains the work in the related work identifier; examples, a monographic series, “cat as sep” or an analyzed serial, “cat as sep.”]

contains--anthology contains [use this when cataloging the anthology which contains the



work in the related work identifier]	music for words
contains, physically part of [use this when cataloging a work that physically contains the work in the related work identifier; example, conference proceedings in a single volume containing a paper]	musical medley
contains, located with [use this when cataloging a work that has a part-work that is located with it, represented by the related work identifier; examples, a monographic series shelved at a single location or an analyzed serial]	musical variation on a theme
depicted [use this when cataloging a work that depicts the work in the related work identifier]	novelization
digest	paraphrase
dramatization	parody, imitation, etc.
free transcription of musical composition	preceding--absorbed
imitation	preceding--absorbed in part
improvisation [use this when cataloging a musical work that is an improvisation on a previously existing work]	preceding--continues in part
issued with	preceding--formed by the union of ... and ...
moving image adaptation	preceding--separated from
	preceding--supersedes
	preceding--supersedes in part
	rewriting
	sequel
	succeeding--absorbed by
	succeeding--absorbed in part by
	succeeding--changed back to
	succeeding--continued in part by
	succeeding--merged with ... to form ...
	succeeding--split into ... and ...
	succeeding--superseded by
	succeeding--superseded in part by
	summary
	supplement (is supplement to)
	versification
	words for music

**1.3.2. Other creators [Person or corporate body or fictitious character or performing animal to work relationship]** Provide access under other creators whose work is exhibited in the work cataloged (creating identifiers for them using the rules in **Section 8**), such as equal collaborators in the creation of a work identified by title alone or collaborators whose work was considered supplemental to that of the principal creator. **[type of data: normalized heading--other entity identifiers]**

Optionally, provide access under the publishers/distributors/broadcasters of the very first manifestation of the work ever to appear.

Include one or more relator terms from the following list if possible to express the nature of the collaborator's relationship to the work. Choose the single most specific term, if possible. If none of these terms apply, compose a term to describe the relationship between the creator and the work being cataloged. If the relationship is ambiguous, do not include a relator term:

animator	costume designer
artist	curator of an exhibition
architect	dancer
engraver	director
etcher	distributor [of first manifestation of the work]
landscape architect	editor
lithographer	fictitious character performer [example, Bugs Bunny]
metal-engraver	film editor
painter	filmmaker
photographer	hair stylist
sculptor	host
wood-engraver	illustrator
woodcutter	instrumentalist*
art director	interviewee
author	interviewer
novelist	issuing entity (body or person)
playwright	jurisdiction
poet	librettist
broadcasting agency [of first manifestation of the work]	lighting designer
cartographer/cartographic agency	lyricist
cast	make-up artist
choreographer	moderator
cinematographer	musical director
collaborator	narrator
collector	performer
commissioner	performing animal
compiler/compiling performer	presenter
composer	producer/production company
conductor*	production personnel
contributor	programmer

publisher [of first manifestation of  
the work]

puppeteer

reporter

researcher

reviewer

scientific advisor

screenwriter

set designer

singer\*

sound designer

sound engineer

speaker

special effects designer

sponsor

storyteller

teleplay writer

videographer

videorecording engineer

\*Note that musical performance credits are usually associated with the expression of a musical work, rather than the work as a whole (see section 2.3). They are included here because they are sometimes associated with a moving image or multimedia work.

### **1.3.3. Subjects [All entity subject relationship to work] (Section 9).**

Provide access to the work by means of identifiers for the subjects (objects, concepts, events, places, works, expressions, persons, or corporate bodies) that the work is wholly and completely about. **[type of data: normalized heading-other entity identifiers]** Use an existing and widely used data value standard such as *Library of Congress Subject Headings (LCSH)*.

When two concepts, objects or places that are subjects of a work are represented by the same word (the homonym problem), add in parentheses a qualifier to differentiate the two concepts.

EXAMPLES:

Power (Mechanics)

Power (Social sciences)

Boxers (Dogs)

Boxers (Sports)

Carthage (Extinct city)

Carthage (Cincinnati, Ohio)

#### **1.3.3.1 Specificity and co-extensivity**

Choose the most specific subject identifier available. Do not add broader or narrower or related subject identifiers. Instead, allow the syndetic structure to

provide this kind of access. Choose the most co-extensive subject identifier available. If there is no single co-extensive subject identifier available, add the number of subject identifiers necessary to summarize the overall subject matter of the work. Do not index the work by adding subject identifiers for the subject matter covered by a chapter or other portion of the work. Use the syndetic structure to provide this kind of access instead.

### **1.3.3.2 Relationship of subject to work [All entity subject relationship to work]**

Add an indication to the subject identifier concerning the relationship of the subject identifier to the work. Is the subject depicted in the work? Is the subject discussed in the work? Is the subject dramatized or fictionalized in the work?

### **1.3.3.3 Relationship between subjects of a work [Subject to subject relationship] [type of data: composed data--controlled terms]**

If the work is about the relationship of one subject to another, add a term from the following list to indicate the nature of the relationship. When geographic and historical period information are added to the subject identifier in this fashion, it allows users to see a particular subject broken down by geography or period. When form information for directories, dictionaries and the like is added to the subject identifier in this fashion, it allows users to see a particular subject broken down by form.

audience for [activity], e.g. mathematics for nurses

[activity] of [being], e.g., migration of birds; children as artists

cause of, e.g., A as a cause of B

compared to, e.g., A compared to B, difference between A and B

co-occurrence of, e.g., co-occurrence of A and B

created by, e.g., art created by children, films made by African Americans

depiction of, e.g., depiction of children in art, depiction of women on television

effect on, e.g., effect of television on children

influence on, e.g., influence of A on B

material made of, e.g., houses made of brick

participation in, e.g., women in television broadcasting

regulation of [A] by [B], e.g., regulation of railroads by the state

use of [tool or object] in [activity or process], e.g., use of mathematics in chemistry; molasses used as fodder

current location (place) of person, corporate body, or object [geographic subdivision]

place in which event occurred [geographic subdivision]  
place in which activity occurs [geographic subdivision]  
place as nationality of [geographic subdivision]  
place as place of origin of [geographic subdivision]  
place as location of production of [geographic subdivision]  
place as jurisdiction [geographic subdivision]  
larger place in which a smaller place is found  
historical period covered [chronological subdivision]  
form or genre used to treat subject [form subdivision]

**1.3.4. Discipline (Section 10).** Provide access to the work by means of an identifier (class number) or identifiers (class numbers) for the disciplinary perspective(s) it takes to its subject matter, such as theology or engineering. **[type of data: normalized heading--other entity identifiers]** Use an existing and widely used classification data value standard such as *Library of Congress Classification (LCC)* or *Dewey Decimal Classification (DDC)*.

Choose the most co-extensive class number available. If there is no single co-extensive class number available, as in the case of an inter- or multi-disciplinary work, add the number of class numbers necessary to summarize the overall disciplinary or multidisciplinary focus of the work. Do not index the work by adding class numbers for the subject matter covered by a chapter or other portion of the work.

If more than one class number is used for a physical item that is located physically on a shelf using class numbers, indicate which class number is determining the physical location of the item by designating it as the item call number (see rule 6.3).

**1.3.5. Genre/form (Section 11).** Provide access to the work by means of identifiers for the genre(s) and/or form(s) of which the work is an example. **[type of data: normalized heading--other entity identifiers]** Use an existing and widely used data value standard such as *Library of Congress Subject Headings (LCSH)*.

**1.3.6. Place other than subject or jurisdiction [Place relationship to work other than a creation or a subject relationship] (Section 9).** Provide access to the work by means of identifiers for places or venues that have a relationship to the work other than a creation or a subject relationship. Examples include the building in which a televised performance occurred, the institution at which a conference occurred, or the place in which a thesis was written. **[type of**

**data: normalized heading--other entity identifiers]** Use an existing and widely used data value standard such as *Library of Congress Subject Headings (LCSH)*.

## **2. EXPRESSION**

Follow FRBR in considering an expression to be the intellectual or artistic realization of a work in the form of alpha-numeric, musical or choreographic notation, sound, image, object, movement, etc., or any combination of such forms.

### **2.1 Expression identification [type of data: normalized heading--expression identifier]**

Any change in form (e.g., from alpha-numeric notation to spoken word) or intellectual conventions (e.g., translation from one language to another), in fact, any change in intellectual or artistic content, results in the production of a new expression. Each of the following examples represent expressions of the same work:

variant texts incorporating revisions or updates to an earlier text

abridgements or enlargements of an existing text

the addition of parts (i.e., a line of music on the score indicating the contributions by a particular instrument, voice, or section of instruments or voices) or an accompaniment to a musical composition

translations from one language to another, including a dubbed or subtitled version of a film, or a continuing resource issued in several different language editions

musical transcriptions and arrangements

two audio performances of the same musical or textual work, as long as the performance is not filmed, thereby adding a visual component

additions, such as the addition of illustrations, the addition of commentary, or the addition of biographical or critical material

Identify the expression by appending the following to the work identifier, if applicable:

- a. If the expression is a translation, append the language of the expression (if there is only one). If there is more than one language, let the description of the expression (below) bring this out instead.
- b. If the expression has become well-known under a particular name, such as 'King James version,' append the name of the expression.
- c. Append the date or span of dates the expression was first published, distributed or released.
- d. For musical works, append the medium of performance and/or the key, if different from the original medium of performance and/or key of the work. If the nature of the modification is too complex to include in the expression identifier, append the term 'arr.' For expressions of musical works that are performances, append the name of the performer and the date of performance.

It is not necessary to append normalized expression identification to the work identifier for every type of expression; many of the types of modifications that lead to expression change are too complex to include in an identifier and much of the data that identifies a particular expression will consist of transcribed and composed data elements that form part of the expression description.

### **Expressions of expressions [Expression to expression relationship]**

It is possible for an expression to be modified in such a way as to create a new expression related to the previous one. A translation can be made of a particular revised edition. A musical performance can be of a particular arrangement of a musical work. It is also possible to have an expression that consists of a previously existing expression with appendages to that previously existing expression, such as commentary, illustrations and the like. If this relationship (expression of an expression) is not already clear from the data elements related to expression (see below), it may be indicated by means of a note either composed by the cataloger or transcribed from an item being cataloged and placed in quotation marks.

If the expression is already contained in the catalog, use the expression record already created.

### 2.1.1 Nature of modification (change in content) of expression [Expression to work relationship]

#### *Functions:*

To distinguish one expression from another.

To characterize the expression for a user unfamiliar with it.

To warn the user if the change in content constitutes a kind of damage, as when a work has been abridged, a color film is in black and white, or a wide-screen film has not been letterboxed and is therefore missing a portion of its original image content.

In order to indicate the relationship between the expression and the work of which it is an expression, include one or more relator terms from the following list. Choose the most specific term, if possible. If none of these terms apply, it is permissible but not required that the cataloger compose a term to describe the relationship between the expression being cataloged and the work of which it is an expression **[type of data: composed data--controlled terms]**:

\*abridged edition/short version

annotated edition

arrangement

art reproduction

\*black and white copy of work originally issued in color

\*colorized version

different sound track version (moving image)

dubbed version (moving image)

edition in parts (music)

edition with accompaniment (music)

edition with biographical material, critical material, etc. [more detail provided in section 2.9]

edition with commentary

enlarged edition/long version

first edition

illustrated edition

musical transcription

performance [but not if a cinematographic component has been added to the original work creating a new related work]

revised edition, 2nd



revised edition, 3rd  
revised edition, [number]  
score  
subtitled version (moving image)  
translation  
\*wide-screen film not letterboxed

\*If desired, institutions may consider encoding those types of expression identified above with an asterisk as an undesirable or damaged type of expression, flagged for the purpose of warning users.

See also rules for transcribed edition statement (section **2.2.4**) and description of change due to appendage (section **2.2.17**).

## **2.2 Expression description**

*Overall function of the elements of the description of an expression:*

To enable a catalog user to distinguish one expression of a particular work from another in order to facilitate the choice of an expression of a sought work.

To enable a catalog user to identify a particular expression of a particular work that is being sought.

To characterize the nature of a particular expression of a particular work in order to facilitate the user's choice of either work or expression.

Since the user of the catalog rarely knows all of the following details about the expression being sought, and since in growing collections it cannot be foreseen which of these details will be necessary to distinguish the various expressions to be acquired in the future, it is essential to include all of the following elements in the description.

The principle of transcription as applied to an expression: Transcription (a copy of the text that appears on the item) will actually be taken from a particular item that is an exemplar of a particular manifestation of a particular expression. Transcribed data elements linked to an expression implicitly convey to the user the information that all linked manifestations and items will carry this transcribed information. When this is not the case, different title and statement of responsibility information should be treated as a title-

manifestation (discussed above); different distribution information on subsequent manifestations should be recorded at the manifestation level (see below).

Elements of the description of an expression:

### **2.2.1 Title of the expression [type of data: transcribed data; not repeatable]**

*Functions:*

To distinguish one expression from another and to identify the particular expression being described.

To provide evidence for the determination of the title commonly known for the work.

Transcribe the title exactly as to wording, order and spelling, but not necessarily as to punctuation and capitalization. For titles in English, capitalize the first word of the title and any proper names that appear in the title. For titles in other languages and scripts, follow any capitalization conventions of those languages and scripts.

#### **2.2.1.1 Alternative title**

If an alternative title is present, transcribe it as part of the title. Precede and follow the word *or* (or its equivalent in another language) introducing an alternative title by a comma. Capitalize the first word of the alternative title.

#### **2.2.1.2 Choice of title**

If several different titles appear in the work, choose the one that appears most prominently. If no title appears prominently, but one is taken from somewhere in the item, note the source of that title. Variant titles not used should be recorded as title variants (see **1.3**).

For integrating resources with titles that change, revise the title to reflect the current iteration. Make notes, using date spans, to indicate earlier titles.

For expressions of serial works with titles that change over time, identify the expression using the latest title this particular expression has held. If the title

includes a date, name, number, etc. that varies from issue to issue, omit the date, name, number, etc., and replace it by the mark of omission, unless it occurs at the beginning of the title, in which case, do not record the mark of omission.

If the title of a serial or integrating work is presented as both an acronym title and in spelled out form, choose the spelled out form as the title regardless of how the two titles are presented typographically.

Title transcription can sometimes be an art and should be left to the judgment of an experienced cataloger.

### **2.2.1.3 Parallel title**

If parallel title(s) are present, transcribe them, following the title, preceding each with a space, an equals sign, and a space.

### **2.2.1.4 Subtitle**

If a subtitle is present, transcribe it, following the title, preceded by a space, a colon, and a space. If a parallel subtitle is present, transcribe it, following the subtitle, preceded by a space, an equals sign, and a space.

## **2.2.2 Statement of responsibility for the work [type of data: transcribed data; not repeatable]**

*Functions:*

To record the various ways responsibility for the work has been expressed in all of its expressions

To provide evidence for the determination of the name commonly known for personal and corporate creators of the work

To identify the particular pseudonym a creator has used in the creation of the work in cases in which a creator uses more than one persona connected to more than one pseudonym

Transcribe a statement of responsibility for the work that appears on all manifestations of the expression being cataloged in the form in which it appears. Transcribe the statement of responsibility exactly as to wording and

spelling but not necessarily as to order. If the statement of responsibility does not appear prominently, but is instead taken from inside the item cataloged, make a note of the source of the statement of responsibility.

EXAMPLES:

by William Shakespeare

by Lewis Carroll

For works of mixed responsibility in which multiple functions have been carried out by multiple people and corporate bodies, if desired for clarity, transcribe in groups the people and bodies who have carried out different kinds of functions. For example, for moving image works, transcribe first the credits of the companies and people who have major overall responsibility for the work (e.g. production compan(ies), director(s), producer(s), writer(s), and animator(s)). Then transcribe all of the performer credits. Then transcribe all of the other production credits, such as cinematographer(s), editor(s), production designer(s), etc.

For integrating resource works with statements of responsibility that change, revise the statement of responsibility to reflect the current iteration. Make notes, using date spans, to indicate earlier statements of responsibility.

**2.2.3 Statement of responsibility for the expression [type of data: transcribed data; not repeatable]**

*Functions:*

To distinguish one expression from another and to identify the particular expression being described

To characterize the expression by indicating which subsidiary creators (translators, editors, illustrators, etc.) were responsible for its creation

To provide evidence for the determination of the name commonly known for personal and corporate subsidiary creators (i.e., creators of the expression)

Transcribe statements of responsibility for the expression in the form in which they appear. If the statement of subsidiary responsibility does not appear

prominently, but is instead taken from inside the item, make a note of the source of the statement of subsidiary responsibility.

EXAMPLES:

illustrated by John Tenniel  
translated by C.K. Scott Moncrieff

**2.2.4 Edition statement [type of data: transcribed data; repeatable]**

*Functions:*

To distinguish one expression from another and to identify the particular expression being described.

To characterize the expression for a user unfamiliar with it.

For non-fiction works, the edition statement, in conjunction with the date of publication, may characterize the timeliness of the subject matter contained in the expression.

Transcribe any edition statement found on the item that is linked to change in content, such as revision. If no edition statement appears prominently, but one is taken from somewhere in the item, note the source of that edition statement. For edition statements that pertain only to change in carrier, see **4.2** and **5.2**.

For integrating resource works with a changed edition statement, revise the edition statement to reflect the current iteration.

**2.2.5 Scale of cartographic expression [type of data: transcribed data; repeatable]**

Give the scale as a representative fraction expressed as a ratio (1: ).

**2.2.6 Projection of cartographic expression [type of data: transcribed data; repeatable]**

State the projection, if known.

**2.2.7 Publication/distribution/release/broadcasting information about the first appearance (original manifestation) of this expression [type of data: transcribed data; not repeatable]**

*Functions:*

To distinguish one expression from another.

To match the user's citation to a particular expression.

To characterize the expression for a user unfamiliar with it.

The place of publication, particularly if it is not a large publishing center, may suggest a local viewpoint.

The publisher's name may suggest a viewpoint or bias, or may be an indication of the quality of the subject matter or the physical make-up of the manifestation embodying the expression.

For non-fiction works, the date of publication, often in conjunction with an edition statement, may characterize the timeliness or scope of the subject matter contained in the expression.

**2.2.7.1 Places associated with the expression**

Record any places associated with the expression as follows. (See also 2.2.11, place of performance.)

**2.2.7.1.1 Place of publication/distribution/release/broadcasting of first appearance (original manifestation) of this expression [type of data: transcribed data; not repeatable]**

*Optionally*, if useful to the users of your collection, transcribe the place of publication, distribution, release, broadcast, etc. of the first manifestation of this expression in the form and grammatical case in which it appears. If the name of the country, state, province, etc. appears, transcribe it after the name of the place. If the name of the country, state, province, etc., does not appear, but is known and is considered important for clarity, include it in square brackets (e.g. Cambridge [Mass.] or Cambridge [England]).

**2.2.7.1.2 Place of recording of this expression [type of data: composed data; not repeatable]**

*Optionally*, if useful to the users of your collection, give the place of recording of this expression.

**2.2.7.2 Publisher/distributor/releaser/broadcaster of first appearance (original manifestation) of this expression [type of data: transcribed data; not repeatable]**

*Optionally*, if useful to the users of your collection, transcribe the name of the publisher, distributor, releaser, broadcaster, etc., of the first manifestation of this expression following the place of publication, distribution, release, broadcast, etc. and preceded by a space, a colon, and a space.

If more than one publisher, distributor, etc., appears, choose the first. Optionally, include all, separating each from the other by a space, a semicolon, and a space.

If there is no publisher or distributor, or the publisher or distributor cannot be determined, do not include either place or publisher/distributor, etc. in the description. Optionally, if the country of publication is known, include it in square brackets if it is felt valuable to give users this context for the content of the resource.

**2.2.7.3 Dates associated with the expression**

Record any dates associated with the expression as follows. (See also **2.2.10**, date of performance.)

**2.2.7.3.1 Date of publication/distribution/release/broadcasting of first appearance (original manifestation) of this expression [type of data: transcribed data; not repeatable]**

*Optionally*, if useful to the users of your collection, transcribe the date of publication, distribution, release, broadcast, etc., of the first manifestation of this expression following the name of the publisher, distributor, etc., preceded by a comma. If the date of publication, distribution, etc., does not appear, supply an accurate date in square brackets, if possible. If the item was never published or distributed, supply a date of production in square brackets, if applicable.

For continuing resources, if the expression is ongoing and not yet completed, use an open date, consisting of the beginning date of publication, followed by a hyphen. If the expression was published over a span of time, give the span of dates over which it was published.

#### **2.2.7.3.2 Copyright date of this expression [type of data: composed data—controlled terms; not repeatable]**

*Optionally*, if useful to the users of your collection, record the date when this expression was originally copyrighted, if known. If it is desired to record the month and day of copyright, record a structured date (YYYYMMDD) for the copyright date.

#### **2.2.7.3.3 Date of recording of this expression [type of data: composed data—controlled terms; not repeatable]**

*Optionally*, if useful to the users of your collection, record the date(s) when the expression was first recorded, if known and if applicable. If the expression was recorded over a span of time, use a range of dates. If the date(s) are unknown, but an approximate date can be supplied, do so. If it is desired to record the month and day of recording, record a structured date (YYYYMMDD) for the date of recording.

#### **2.2.8 Numeric and/or alphabetic designations for serial expressions [type of data: transcribed data; repeatable]**

Transcribe numeric and/or alphabetic designations as they appear on the first issue of the first serial title in the expression, preceded by the phrase "Began with:." If the serial is no longer on-going, transcribe numeric and/or alphabetic designations as they appear on the last issue of the last serial title of the expression, preceded by the phrase "Ended with:." If the cataloger does not have access to the first issue, or is uncertain if the issue in hand is the first, transcribe the numeric and/or alphabetic designation as it appears in a note preceded by the phrase "Description based on:"

#### **2.2.9 Chronological designations for serial expressions [type of data: transcribed data; repeatable]**

If the first and/or last issue of a serial is identified by a chronological designation, record it following the instructions in **2.2.8**.



If the serial issue includes both a numeric/alphabetic and a chronological designation, record the numeric/alphabetic designation first and enclose the chronological designation in parentheses. Do so regardless of the presentation of this numbering data on the issue, even if the cataloger had to take the numeric/alphabetic designation from one source and the chronology from another (e.g., chronology on the cover and numeric/alphabetic designation on the masthead).

**2.2.10 Date of performance [type of data: transcribed or composed data; not repeatable]**

*Functions:*

To distinguish one performance from another.

To match the user's citation to a particular performance.

To characterize the performance for a user unfamiliar with it.

If applicable and if known, record a structured date of performance (YYYYMMDD).

**2.2.11 Place of performance [type of data: transcribed or composed data; not repeatable]**

*Functions:*

To distinguish one performance from another.

To match the user's citation to a particular performance.

To characterize the performance for a user unfamiliar with it.

If applicable and if known, record the place in which a performance occurred.

**2.2.12 Extent of expression [type of data: composed data; not repeatable]**

*Functions:*

To distinguish one expression from another in cases in which both long and short expressions of the same work exist.

To characterize the expression for a user unfamiliar with it.

Record the extent of the expression, if possible, in terms that will apply to all manifestations of the expression. In some cases, the extent can be expressed in terms of numbers of pages (as in the case of expressions produced by means of new settings of type). In some cases, the extent can be expressed in terms of footage or playing time. In the case of music, extent can be expressed in terms of the number of measures. In some cases, the extent can be expressed in terms of other types of counts.

Examples:

xvii, 323 pages

112 min.

612 slides

86 photographs

1 score (viii, 278 pages), 24 parts

If two manifestations are known to be the same expression (identical content) but they differ in extent count, see **4.3.1**.

### **2.2.13 Content of expression [type of data: composed data--controlled terms; not repeatable]**

*Functions:*

To distinguish one expression from another.

To characterize the expression for a user unfamiliar with it.

Indicate the type of content contained in the expression using the most specific term from the following list, if possible. If none of these terms apply, compose a term to describe the content. NOTE: Do not apply moving image terms in the list below to works that are essentially moving image works, with large visual components involving cinematography and editing. These terms should only be applied to expressions of essentially textual or musical works in which moving image is used as a mere recording mechanism.

EXAMPLE:

use 'performed music moving image' for a complete performance of Beethoven's 5th symphony filmed by a stationary camera

do not use 'performed music moving image' for Ingmar Bergman's film of *The Magic Flute*. Instead, see **1.2.9** and **1.2.10**.

art reproduction	overhead	score
atlas	transparencies	section
audiobook	part	serial with changed title
cartographic dataset	performed movement	sheet music
cartographic image	performed movement	spoken word
cartographic model	moving image	spoken word moving image
cartographic moving image	performed music	study print
cartographic tactile image	performed music	table book
cartographic tactile three-dimensional form	moving image [do not use for dramatico-musical works such as operas, which are works not expressions; see 1.2.9 and 1.2.10]	tactile image
choir book	piano [violin, etc.]	tactile music
chorus score	conductor part	tactile notated movement
close score	piano [violin, etc.]	tactile text
condensed score	score	tactile three-dimensional form
diagram	profile	text
globe	remote-sensing image	three-dimensional moving image
manuscript		view
map		vocal score
notated movement		
notated music		

### **2.2.14 Language of expression [type of data: composed data; repeatable]**

*Function:*

To distinguish one expression from another

To allow the catalog user to make a choice as to expression of a particular work, as in the case of expressions that are in the user's preferred language or not

To help the catalog user identify a known translation of a known work.

**2.2.14.1 Language(s) of expression text(s) [type of data: composed data; repeatable]**

Summarize the language(s) of the text(s) of the expression.

**2.2.14.2 Language(s) of expression captions [type of data: composed data; repeatable]**

If applicable, summarize the language(s) of the captions of the expression.

**2.2.14.3 Language(s) of expression sound track(s) [type of data: composed data; repeatable]**

If applicable, summarize the language(s) of the sound track(s) of the expression.

**2.2.14.4 Language(s) of sung or spoken text of expression [type of data: composed data; repeatable]**

If applicable, summarize the language(s) of the sung or spoken text of the expression. Include here language(s) of the libretto.

**2.2.14.5 Language(s) of expression subtitles [type of data: composed data; repeatable]**

If applicable, summarize the language(s) of the subtitles of the expression.

**2.2.14.6 Language(s) of expression intertitles [type of data: composed data; repeatable]**

For silent films, summarize the language(s) of the intertitles of the expression.

**2.2.14.7 Language(s) of summar(ies) or abstract(s) of expression [type of data: composed data; repeatable]**

If applicable, summarize the language(s) of the summar(ies) or abstract(s) of the expression.

**2.2.15 Instrumentation of musical expression [type of data: composed data; repeatable]**

Indicate the instrumental and/or vocal medium of performance of this particular arrangement of the musical work.

**2.2.16 Key of musical expression [type of data: composed data; repeatable]**

If appropriate, give the key of this particular arrangement of the musical work; if the mode is major or minor, add the appropriate word.

**2.2.17 Appendages to the expression [type of data: composed data--controlled terms; repeatable]**

*Functions:*

To distinguish one expression from another

To allow the catalog user to make a choice as to expression of a particular work, as in the case of expressions that are illustrated or not, contain commentary or not, etc.

To help the catalog user identify a known expression of a particular work

Briefly indicate the presence of appendages that might be of interest to catalog users, such as illustrations, maps, commentary on separate sound tracks, and the like, using the most specific term or terms from the following list, if possible. If none of these terms apply, compose a term to describe the appended content:

advertisements	biographical	facsimiles
annotations	information	filmography
behind-the-scenes	charts	foreword
documentary	coats of arms	forms
footage	commentary	genealogical tables
bibliographical	critical material	historical information
references	discography	illuminations
bibliography	ethnological	illustrations
	information	index

instructional materials	photo galleries	samples
introductory material	photographs	technical information
libretto	plans	thematic index
maps	plates	text
music	portraits	trailers
outtakes	preface	

### **2.2.18 Series statement [type of data: transcribed data; repeatable]**

*Function:*

To allow a user with a citation that includes or consists of a series title to identify the expression as the one being sought.

Transcribe the title of the series exactly as to wording, order and spelling, but not necessarily as to punctuation and capitalization. Capitalize the first word of the title and any proper names that appear in the title in accord with the language and script of the series statement. Give the numbering of the item within the series, if applicable, in the terms given in the item, preceded by a space, a semicolon, and a space. Enclose the series statement in parentheses unless the cataloging system being used will supply these parentheses on display.

If not all manifestations of the expression have the same series statement(s), see Section 3, especially rule 3.1.6.

For multi-part monographs with series statements that change between parts, transcribe each series statement separately with an indication of the parts on which this series statement appeared.

For integrating resource works with series statements that change, revise the series statement to reflect the current iteration. Make note of earlier series statements and the date spans they appeared.

### **2.2.19 Mode of issuance [type of data: composed data--controlled terms; repeatable]**

If all manifestations of an expression that has been published or distributed have the same mode of issuance, indicate that mode of issuance here. Choose one of the following categories:

issued as a single unit  
issued in two or more parts simultaneously  
issued in successive parts  
issued as an integrating resource

### **2.2.20 Notes about the expression [type of data: composed data; repeatable]**

If it is desired to convey other information about the expression than has already been recorded above, record the other information in a note.

### **2.3 Expression access [type of data: normalized heading--other entity identifiers]**

Provide users with access to the expression under the following categories of identifiers or headings:

#### **2.3.1 Subsidiary creators [Person or corporate body relationship to expression] [type of data: composed data--controlled terms; repeatable]**

Provide access under identifiers for subsidiary creators, such as editors, performers, translators, or illustrators, using the rules in Section 7 to create the identifiers. Beware: Editors, performers, artists, etc. who are primarily responsible for the work should not be linked to the expression, but to the work.

Optionally, provide access under the publishers/distributors/broadcasters of the very first manifestation of the expression ever to appear.

Include a relator term or terms from the following list if possible. Choose the most specific term, if possible. If none of these terms apply, compose a term to describe the relationship between the subsidiary creator and the expression being cataloged. If the relationship is ambiguous, do not include a relator term:

annotator  
arranger  
author of introduction, foreword, afterword, colophon, etc.  
book designer  
commentator  
conductor  
designer

distributor (of expression)  
editor  
engraver  
etcher  
host  
illustrator  
instrumentalist  
lithographer  
musician  
performer  
presenter (of expression)  
sound recording producer  
translator  
vocalist

### **2.3.2 Subjects [Any entity subject relationship to expression]**

Provide access under identifiers for subjects that the expression is about, using the rules in **Section 9**. For example, if the expression has critical material about the work appended to it, a related work identifier heading for the work with the relator 'about' may be added to the expression that contains the appended material.

### **2.3.3 Variant titles for expression**

Provide access under variant titles that are specific to the expression, rather than being variant titles for the work as a whole.

EXAMPLE:

First edition of the tragedy of Hamlet  
Three-text Hamlet  
Garfield's the night before Christmas

#### **2.3.3.1 Type of variant title for expression [type of data: composed data--controlled terms; repeatable]**

If desired and if useful to catalog users in your institution, choose a term from the following list of types of variant title if possible. Choose the most specific term, if possible. If none of these terms apply, compose a term to describe the type of variant title. If the type of title is ambiguous, do not include a term:



abbreviated title  
added title page title  
caption title  
cover title  
distinctive title  
key title  
parallel title  
portion of title  
running title  
spine title  
title on container  
title on label  
translation of title by cataloging agency

#### **2.3.4 Performance dates**

Structured dates (YYYYMMDD) for the performance dates of expressions of works intended for performance or broadcast dates of rebroadcast expressions of broadcast works.

#### **2.3.5 Series [Work to work whole-part relationship]**

Provide access under normalized work identifiers for series transcribed in 2.2.18.

#### **2.3.6. Place other than subject or jurisdiction [Place relationship to expression other than a creation or a subject relationship] (Section 9).**

Provide access to the expression by means of identifiers for places or venues that have a relationship to the expression other than a creation or a subject relationship. An example would be the building in which a musical performance occurred. **[type of data: normalized heading--other entity identifiers]** Use an existing and widely used data value standard such as *Library of Congress Subject Headings (LCSH)*.

### **3. TITLE-MANIFESTATION DESCRIPTION**

If two items represent the same expression of the same work, but one has a different title and/or subtitle from the other, consider them to be a special case known as a 'title-manifestation.' Title-manifestations should be conceptualized as being copies of the expression content that vary only in marks of identification. Use the following rules to describe the new title-manifestation.

Creation of a new title-manifestation can happen when the same expression of the same monographic work is published in England and in the United States but with two different titles. It can also happen when a multi-volume work changes titles in between volumes.

Apply this same principle to two items representing the same expression of the same work, one of which has been published in a particular series, and one of which has not.

For integrating works that change title, see rule **2.2.1.2**.

If the title-manifestation is already contained in the catalog, use the title-manifestation record already created.

### **Change in statement of responsibility**

If identical manifestations of an expression have completely different statements of responsibility, as when a film is reissued without change to the underlying film, but with a different billing order of cast members, consider this also to be a special case, and treat the two manifestations as title-manifestations so that the change in statement of responsibility can be clearly recorded. Use rule **3.4** below to record statement of responsibility.

### **Change in publication/distribution information**

Do NOT treat a difference in distributor or date unconnected with a change in underlying content as a 'title-manifestation.' Instead, treat the difference as a mere manifestation change (see **section 5**).

## **3.1 Title-manifestation description**

### **3.1.2 Title of title-manifestation [type of data: transcribed data; repeatable]**

*Functions:*

To identify the particular expression embodied in the title-manifestation.

To provide evidence for the determination of the title commonly known for the work.

To match the user's citation to a particular expression.

Transcribe the title exactly as to wording, order and spelling, but not necessarily as to punctuation and capitalization. For titles in English, capitalize the first word of the title and any proper names that appear in the title. For titles in other languages and scripts, follow any capitalization conventions of those languages and scripts.

### **3.1.2.1 Alternative title**

If an alternative title is present, transcribe it as part of the title. Precede and follow the word *or* (or its equivalent in another language) introducing an alternative title by a comma. Capitalize the first word of the alternative title.

### **3.1.2.2 Choice of title**

If several different titles appear in the work, choose the one that appears most prominently. If no title appears prominently, but one is taken from somewhere in the item, note the source of that title. Variant titles not used should be recorded as title variants (see **1.3**). Title transcription can sometimes be an art and should be left to the judgment of an experienced cataloger.

### **3.1.2.3 Parallel title**

If parallel title(s) are present, transcribe them, following the title, preceding each with a space, an equals sign, and a space.

### **3.1.2.4 Subtitle**

If a subtitle is present, transcribe it, following the title, preceded by a space, a colon, and a space. If a parallel subtitle is present, transcribe it, following the subtitle, preceded by a space, an equals sign, and a space.

## **3.1.3 Statements of responsibility on title-manifestation [type of data: transcribed data; repeatable]**

*Functions:*

To record the various ways responsibility for the work has been expressed in all of its expressions and title-manifestations

To provide evidence for the determination of the name commonly known for personal and corporate creators of the work

To match the user's citation to a particular expression.

### **3.1.3.1 Statement of responsibility for the work [type of data: transcribed data; not repeatable]**

#### *Functions:*

To record the various ways responsibility for the work has been expressed in all of its expressions

To provide evidence for the determination of the name commonly known for personal and corporate creators of the work

To identify the particular pseudonym a creator has used in the creation of the work in cases in which a creator uses more than one persona connected to more than one pseudonym

Transcribe a statement of responsibility for the work that appears on all manifestations of the expression being cataloged in the form in which it appears. Transcribe the statement of responsibility exactly as to wording and spelling but not necessarily as to order. If the statement of responsibility does not appear prominently, but is instead taken from inside the item cataloged, make a note of the source of the statement of responsibility.

#### EXAMPLES:

by William Shakespeare

by Lewis Carroll

For works of mixed responsibility in which multiple functions have been carried out by multiple people and corporate bodies, if desired for clarity, transcribe in groups the people and bodies who have carried out different kinds of functions. For example, for moving image works, transcribe first the credits of the companies and people who have major overall responsibility for the work (e.g. production compan(ies), director(s), producer(s), writer(s), and animator(s)). Then transcribe all of the performer credits. Then transcribe all of the other production credits, such as cinematographer(s), editor(s), production designer(s), etc.

**3.1.3.2 Statement of responsibility for the expression [type of data: transcribed data; not repeatable]**

*Functions:*

To distinguish one expression from another and to identify the particular expression being described

To characterize the expression by indicating which subsidiary creators (translators, editors, illustrators, etc.) were responsible for its creation

To provide evidence for the determination of the name commonly known for personal and corporate subsidiary creators (i.e., creators of the expression)

Transcribe statements of responsibility for the expression in the form in which they appear. If the statement of subsidiary responsibility does not appear prominently, but is instead taken from inside the item, make a note of the source of the statement of subsidiary responsibility.

EXAMPLES:

illustrated by John Tenniel  
translated by C.K. Scott Moncrieff

**3.1.4 Edition statements on title-manifestation [type of data: transcribed data; repeatable]**

*Function:*

To characterize the manifestation to the user so that the user can determine whether it fits his or her needs as to portability, ready access, viewability, etc.

Transcribe any edition statement that pertains to the carrier rather than to any actual change in content, such as 'Widescreen edition,' 'Microfilm edition,' or 'Large print ed.' For edition statements that pertain to changes in content, i.e. change in the expression, see **2.2.4**.

### **3.1.5 Publication/distribution/release/broadcasting information for title-manifestation** [type of data: transcribed data; repeatable]

#### **3.1.5.1 Place of publication/distribution/release/broadcasting of first appearance (original manifestation) of this title-manifestation**

Transcribe the place of publication, distribution, release, broadcast, etc. of the first manifestation of this title-manifestation in the form and grammatical case in which it appears. If the name of the country, state, province, etc. appears, transcribe it after the name of the place. If the name of the country, state, province, etc., does not appear, but is known and is considered important for clarity, include it in square brackets (e.g. Cambridge [Mass.] or Cambridge [England]).

#### **3.1.5.2 Publisher/distributor/releaser/broadcaster of first appearance (original manifestation) of this title-manifestation**

Transcribe the name of the publisher, distributor, releaser, broadcaster, etc., of the first manifestation of this title-manifestation following the place of publication, distribution, release, broadcast, etc. and preceded by a space, a colon, and a space.

If more than one publisher, distributor, etc., appears, choose the first. Optionally, include all, separating each from the other by a space, a semicolon, and a space.

If there is no publisher or distributor, or the publisher or distributor cannot be determined, do not include either place or publisher/distributor, etc. in the description. Optionally, if the country of publication is known, include it in square brackets if it is felt valuable to give users this context for the content of the resource.

#### **3.1.5.3 Date of publication/distribution/release/broadcasting of first appearance (original manifestation) of this title-manifestation**

Transcribe the date of publication, distribution, release, broadcast, etc., of the first manifestation of this title-manifestation following the name of the publisher, distributor, etc., preceded by a comma. If the date of publication, distribution, etc., does not appear, supply an accurate date in square brackets, if possible. If the item was never published or distributed, supply a date of production in square brackets, if applicable.

### **3.1.6 Series [type of data: transcribed data; repeatable]**

*Function:*

To allow a user with a citation that includes or consists of a series title to identify the title-manifestation as the one being sought.

For monographic works with series that change without change in underlying content, consider the change to create a new title-manifestation. If a new record is made for each new title-manifestation, make a new record.

Transcribe the title of the series exactly as to wording, order and spelling, but not necessarily as to punctuation and capitalization. Capitalize the first word of the title and any proper names that appear in the title in accord with the language and script of the series statement. Give the numbering of the item within the series, if applicable, in the terms given in the item, preceded by a space, a semicolon, and a space. Enclose the series statement in parentheses unless the cataloging system being used will supply these parentheses on display.

### **3.1.7 Mode of issuance of title-manifestation [type of data: composed data--controlled terms; repeatable]**

For title-manifestations of works that have been published or distributed, choose one of the following categories:

issued as a single unit

issued in two or more parts simultaneously

### **3.1.8 Notes about the title-manifestation [type of data: composed data; repeatable]**

If it is desired to convey other information about the title-manifestation than has already been recorded above, record the other information in a note.

### **3.1.9 Standard numbers associated with title-manifestation (e.g. ISBN) [type of data: transcribed data; repeatable]**

*Function:*

To identify a particular title-manifestation.

If different title-manifestations of a particular expression have different ISBN numbers, record the ISBN numbers here at the title-manifestation level.

### **3.2 Title-manifestation access [type of data: normalized heading--other entity identifiers]**

Provide users with access to the title-manifestation under the following categories of identifiers or headings:

#### **3.2.1 Variant titles for title-manifestation**

Provide access under variant titles that are specific to the title-manifestation, rather than being variant titles for the work as a whole.

##### **3.2.1.1 Type of variant title for title-manifestation [type of data: composed data--controlled terms; repeatable]**

If desired and if useful to catalog users in your institution, choose a term from the following list of types of variant title if possible. Choose the most specific term, if possible. If none of these terms apply, compose a term to describe the type of variant title. If the type of title is ambiguous, do not include a term:

- abbreviated title
- added title page title
- caption title
- cover title
- parallel title
- portion of title
- running title
- spine title
- title on container
- title on label
- translation of title by cataloging agency

#### **3.2.2 Series**

Provide access under normalized work identifiers for series transcribed in **3.1.6**.



### **3.2.3 Publishers/distributors/releasers/broadcasters of title-manifestations [Person or corporate body to title-manifestation relationship]**

*Optionally*, provide access under the publishers/distributors/releasers/broadcasters of the title-manifestation of the work.

## **4. SERIAL TITLE DESCRIPTION**

For serial works that change title, use the rules **4.1.1** and **4.1.2** to determine if the title change is major or minor. In the case of a major title change, treat the change as if it created a new serial title of the same expression of the same work with a sequential relationship to previous serial titles of that expression.

If the serial title is already contained in the catalog, use the serial title record already created.

### **4.1 Serial major and minor title change**

#### **4.1.1 Major title change creating a new serial title of a serial expression/work**

Consider as a major change in title proper creating a new serial title of a serial expression the addition, deletion, change, or reordering of any of the first five words (the first six words if the title begins with an article) unless the change belongs to one or more of the categories of minor title change listed below. Consider also as a major change the addition, deletion, or change of any word after the first five words (the first six words if the title begins with an article) that changes the meaning of the title or indicates a different subject matter. Also consider as a major change in title proper a change in a corporate body name given anywhere in the title if it is a different corporate body. Also consider that there has been a major change if there is evidence that the publisher intentionally changed the title; such evidence may include, for example, a statement by the publisher or a new ISSN printed on the publication. Also consider that change from a title word indicating one type of resource to a title word representing another (such as a change from "magazine" to "journal") is a major change.

In the case of a major title change, treat the change as if it created a new serial title of the same expression of the same work with a sequential relationship to

previous serial titles of that expression. Serials do not have content in the same way that monographic resources do. Serials are essentially hollow shells containing other works. In the case of serial titles, the various serial titles should be conceptualized as being component parts that together make up the entire expression (rather than as being copies of the expression content that vary in marks of identification), since the underlying content changes with every issue.

#### **4.1.2 Minor title change of a serial title**

When a title change is minor, revise the title to reflect the latest issue. Make notes, using date spans, to indicate earlier titles. Consider the following to be minor changes in title proper:

- a) a difference in the representation of a word or words anywhere in the title (e.g., one spelling vs. another (including official orthographic changes); abbreviated word or sign or symbol vs. spelled-out form; arabic numeral(s) vs. roman numeral(s); numbers or dates vs. spelled-out form; hyphenated words vs. unhyphenated words; one-word compounds vs. two-word compounds, whether hyphenated or not; an acronym or initialism vs. full form; or a change in grammatical form (e.g., singular vs. plural, adjective vs. noun, and genitive vs. nominative))
- b) the addition, deletion, or change of articles, prepositions, or conjunctions anywhere in the title
- c) a difference involving the name of the same corporate body and elements of its hierarchy or their grammatical connection anywhere in the title (e.g., the addition, deletion, or rearrangement of the name of the same corporate body or the substitution of a variant form, the presence or absence of the name or title of the official of the body, or the presence or absence of the body to whom a publication is presented)
- d) the addition, deletion, or change of punctuation, including initialisms and letters with separating punctuation vs. those without separating punctuation, anywhere in the title
- e) a different order of titles when the title is given in more than one language and/or script, provided that the title chosen as the title proper still appears as a parallel title
- f) the addition, deletion, or change of words anywhere in the title that link the title to the numbering
- g) two or more titles proper used on different issues of a serial according to a regular pattern

- h) the addition to, deletion from, or change in the order of words in a list (i.e., at least three terms) anywhere in the title, provided that there is no significant change in the subject matter
- i) the addition, deletion, or rearrangement anywhere in the title of words that indicate the type of resource such as "magazine," "journal," or "newsletter" or their equivalent in other languages as long as the change does not signal a change in type of resource. A word denoting frequency (e.g., "monthly") does not indicate a type of resource.

### **4.1.3 Demonstrating relationships among serial titles of the same expression of a serial work**

In order to indicate the relationship between two serial titles, include a relator term from the following list. [**type of data: composed data--controlled terms**]:

preceding--continues  
succeeding--continued by

## **4.2 Serial title description**

### **4.2.1 Title of serial title [type of data: transcribed data; repeatable]**

*Functions:*

To match the user's citation to a particular serial title.

Transcribe the title exactly as to wording, order and spelling, but not necessarily as to punctuation and capitalization. For titles in English, capitalize the first word of the title and any proper names that appear in the title. For titles in other languages and scripts, follow any capitalization conventions of those languages and scripts.

See **4.1.2** for minor change in a serial title.

#### **4.2.1.1 Alternative title**

If an alternative title is present, transcribe it as part of the title. Precede and follow the word *or* (or its equivalent in another language) introducing an alternative title by a comma. Capitalize the first word of the alternative title.

#### **4.2.1.2 Choice of title**

If several different titles appear in the work, choose the one that appears most prominently. If no title appears prominently, but one is taken from somewhere in the item, note the source of that title. Variant titles not used should be recorded as title variants (see **1.3**). For serial titles with minor changes in title and/or changes in subtitles, revise the title to reflect the current iteration. Make notes, using date spans, to indicate earlier titles. Title transcription can sometimes be an art and should be left to the judgment of an experienced cataloger.

#### **4.2.1.3 Parallel title**

If parallel title(s) are present, transcribe them, following the title, preceding each with a space, an equals sign, and a space.

#### **4.2.1.4 Subtitle**

If a subtitle is present, transcribe it, following the title, preceded by a space, a colon, and a space. If a parallel subtitle is present, transcribe it, following the subtitle, preceded by a space, an equals sign, and a space.

#### **4.2.2 Statements of responsibility on serial title [type of data: transcribed data; repeatable]**

*Functions:*

To record the various ways responsibility for the work has been expressed in all of its expressions and title changes

To provide evidence for the determination of the name commonly known for personal and corporate creators of the work

To match the user's citation to a particular expression or title change.

For serial titles with statements of responsibility that change, revise the statement of responsibility to reflect the way it appears on the current issue. Make notes, using date spans, to indicate earlier statements of responsibility.

#### **4.2.3 Edition statements on serial title [type of data: transcribed data; repeatable]**

For a serial title with a changed edition statement, transcribe each edition statement separately with an indication of the date span during which this edition statement applied, placing the most current edition statement first. If the edition statement is being used to number issues or units of the serial, though, see 4.5.

#### **4.2.4 Publication/distribution/release/broadcasting information for serial title [type of data: transcribed data; repeatable]**

##### **4.2.4.1 Place of publication/distribution/release/broadcasting of first appearance (original manifestation) of this serial title**

Transcribe the place of publication, distribution, release, broadcast, etc. in the form and grammatical case in which it appears. If the name of the country, state, province, etc. appears, transcribe it after the name of the place. If the name of the country, state, province, etc., does not appear, but is known and is considered important for clarity, include it in square brackets (e.g. Cambridge [Mass.] or Cambridge [England]).

For serial titles with places of publication that change, transcribe each place of publication separately with an indication of the date span during which this place of publication appeared, placing the most current place of publication and publisher first.

##### **4.2.4.2 Publisher/distributor/releaser/broadcaster of first appearance (original manifestation) of this serial title**

Transcribe the name of the publisher, distributor, releaser, broadcaster, etc., following the place of publication, distribution, release, broadcast, etc. and preceded by a space, a colon, and a space.

If more than one publisher, distributor, etc., appears, choose the first. Optionally, include all, separating each from the other by a space, a semicolon, and a space.

If there is no publisher or distributor, or the publisher or distributor cannot be determined, do not include either place or publisher/distributor, etc. in the description. Optionally, if the country of publication is known, include it in square brackets if it is felt valuable to give users this context for the content of the resource.

For serial titles with publishers that change, transcribe each publisher separately with an indication of the date span during which this publisher appeared, placing the most current publisher first.

#### **4.2.4.3 Date of publication/distribution/release/broadcasting of first appearance (original manifestation) of this serial title**

Transcribe the date of publication, distribution, release, broadcast, etc., following the name of the publisher, distributor, etc., preceded by a comma. If the date of publication, distribution, etc., does not appear, supply an accurate date in square brackets, if possible. If the item was never published or distributed, supply a date of production in square brackets, if applicable.

For serial titles, if the title change is ongoing and not yet completed, use an open date, consisting of the beginning date of publication, followed by a hyphen. If the serial title was published over a span of time, give the span of dates over which it was published.

#### **4.2.5 Numeric and/or alphabetic designations for serial titles [type of data: transcribed data; repeatable]**

Transcribe numeric and/or alphabetic designations as they appear on the first issue, preceded by the phrase "Began with:." If the serial title is no longer ongoing, transcribe numeric and/or alphabetic designations as they appear on the last issue, preceded by the phrase "Ended with:." If the cataloger does not have access to the first issue, or is uncertain if the issue in hand is the first, transcribe the numeric and/or alphabetic designation as it appears in a note preceded by the phrase "Description based on:"

#### **4.2.6 Chronological designations for serial titles [type of data: transcribed data; repeatable]**

If the first and/or last issue of a serial title is identified by a chronological designation, record it following the instructions in 4.5.

If the serial issue includes both a numeric/alphabetic and a chronological designation, record the numeric/alphabetic designation first and enclose the chronological designation in parentheses. Do so regardless of the presentation of this numbering data on the issue, even if the cataloger had to take the numeric/alphabetic designation from one source and the chronology from

another (e.g., chronology on the cover and numeric/alphabetic designation on the masthead).

#### **4.2.7 Series [type of data: transcribed data; repeatable]**

*Function:*

To allow a user with a citation that includes or consists of a series title to identify the serial title as the one being sought.

For serial titles with series statements that change, transcribe each series statement separately with an indication of the date span during which this series statement appeared, placing the most current series statement first. Generally, record the numbering within a series only if all issues of the serial title carry the same series number or contiguous numbers within the series.

Transcribe the title of the series exactly as to wording, order and spelling, but not necessarily as to punctuation and capitalization. Capitalize the first word of the title and any proper names that appear in the title in accord with the language and script of the series statement. Give the numbering of the item within the series, if applicable, in the terms given in the item, preceded by a space, a semicolon, and a space. Enclose the series statement in parentheses unless the cataloging system being used will supply these parentheses on display.

#### **4.2.8 Frequency for serial titles [type of data: composed data; repeatable]**

Record the frequency of release of issues or parts of a resource issued in successive parts, if known.

Record changes in frequency, stating the frequencies and their respective dates with the most current frequency first.

#### **4.2.9 Mode of issuance of serial title [type of data: composed data--controlled terms; repeatable]**

For serial titles that have been published or distributed, choose one of the following categories:

issued as a single unit  
issued in two or more parts simultaneously

issued in successive parts

**4.2.10 Serial title illustration statement [type of data: composed data; repeatable]**

If different serial titles of a continuing resource differ in the presence or absence of illustrations, indicate that here.

**4.2.11 Notes about the serial title [type of data: composed data; repeatable]**

If it is desired to convey other information about the serial title than has already been recorded above, record the other information in a note.

**4.2.12 Standard numbers associated with serial title (e.g. ISSN-L) [type of data: transcribed data; repeatable]**

*Function:*

To identify a particular serial title.

If all of the manifestations of a particular serial title share the same ISSN-L number, record it here.

**4.3 Serial title access [type of data: normalized heading--other entity identifiers]**

Provide users with access to the serial title under the following categories of identifiers or headings:

**4.3.1 Variant titles for serial title**

Provide access under variant titles that are specific to the serial title, rather than being variant titles for the continuing resource work as a whole.

EXAMPLE:

American documentation

**4.3.1.1 Type of variant title for serial title [type of data: composed data--controlled terms; repeatable]**



Choose a term from the following list of types of variant title if possible. Choose the most specific term, if possible. If none of these terms apply, compose a term to describe the type of variant title. If the type of title is ambiguous, do not include a term:

- abbreviated title
- added title page title
- caption title
- cover title
- distinctive title
- key title
- parallel title
- portion of title
- running title
- spine title
- translation of title by cataloging agency

#### **4.3.2 Series**

Provide access under normalized work identifiers for series transcribed in 4.2.7.

#### **4.3.3 Publishers/distributors/releasers/broadcasters of serial titles** **[Person or corporate body to serial title relationship]**

*Optionally*, provide access under the publishers/distributors/releasers/broadcasters of the serial title.

### **5. MANIFESTATION DESCRIPTION**

Follow FRBR in considering a manifestation to be the physical or virtual embodiment of an expression of a work.

Changes in physical form create a new manifestation of the same expression of the same work. Such changes in physical form include changes affecting display characteristics (e.g., a change in typeface, size of font, page layout, etc.), changes in physical medium (e.g., a change from paper to microfilm as the medium of conveyance), and changes in the container (e.g., a change from cassette to cartridge as the container for a tape recording).

Where the production process involves a publisher, producer, distributor, etc., and there are changes signaled in the product that are related to publication,

marketing, etc. (e.g., a change in publisher or distributor, repackaging, etc.), a new manifestation is the result.

If the manifestation is already contained in the catalog, use the manifestation record already created.

### **Manifestation of a manifestation**

It is possible to have a manifestation that consists of a reproduction in a different format or a new distribution (e.g., facsimile publication) of a particular previously existing manifestation. This relationship (manifestation of a manifestation) may be indicated by means of a note either composed by the cataloger or transcribed from an item being cataloged and placed in quotation marks.

### **Related manifestations**

Two or more formats may be simultaneously published, released or distributed as alternate formats of the same content. This relationship (related manifestations) may be indicated by means of a note either composed by the cataloger or transcribed from an item being cataloged and placed in quotation marks.

### **Demonstrating relationships among manifestations of the same expression**

In order to indicate the relationship among two or more manifestations, include one or more relator terms from the following list. Choose the most specific term, if possible. If none of these terms apply, it is permissible but not required that the cataloger compose a term to describe the relationship among two or more manifestations [**type of data: composed data--controlled terms**]:

alternate  
facsimile  
reproduction

*Overall function of the elements of the description of a manifestation:*

To enable the catalog user to choose an appropriate carrier, depending on the needs of the catalog user, whether it be a need for portability, a

need for online access, a need for online access that is authorized for this user, a need for something that can be viewed or listened to on a particular piece of equipment, or experienced via a specific format such as Braille, etc.

To enable the catalog user with a citation to a particular expression of a particular work to verify that the manifestation described contains that expression of that work, even if the publication and distribution details are different from those given in the citation.

Elements of the description of a manifestation:

### **5.1 Publication/distribution/release/broadcasting information for carrier [type of data: transcribed data; not repeatable]**

*Functions:*

To identify and characterize the manifestation.

The name of the publisher or distributor of a manifestation may characterize the manifestation for the user by providing an indication of the likely physical make-up of the manifestation, in that certain publishers and distributors are known for the style and or quality of their layout, design, binding, packaging etc.

#### **5.1.1 Place of publication/distribution/release/broadcasting for carrier**

Transcribe the place of publication, distribution, release, broadcast, etc. of the manifestation in the form and grammatical case in which it appears. If the name of the country, state, province, etc. appears, transcribe it after the name of the place. If the name of the country, state, province, etc., does not appear, but is known and is considered important for clarity, include it in square brackets (e.g. Cambridge [Mass.] or Cambridge [England]).

For integrating resource works with places of publication that change, revise the place of publication to reflect the current iteration.

#### **5.1.2 Publisher/distributor/releaseer/broadcaster for carrier**

Transcribe the name of the publisher, distributor, releaser, broadcaster, etc., of the manifestation following the place of publication, distribution, etc. and preceded by a space, a colon, and a space.

If more than one publisher, distributor, etc., appears, choose the first. Optionally, include all, separating each from the other by a space, a semicolon, and a space. If there is no publisher or distributor, or the publisher or distributor cannot be determined, do not include either place or publisher/distributor, etc. in the description. Optionally, if the country of publication is known, include it in square brackets if it is felt valuable to give users this context for the content of the resource.

For integrating resource works with publishers that change, revise the publisher to reflect the current iteration.

### **5.1. Date of publication/distribution/release/broadcasting for carrier**

Transcribe the date of publication, distribution, release, broadcast, etc., of the manifestation following the name of the publisher, distributor, etc., preceded by a comma. If the date of publication, distribution, etc., does not appear, supply an accurate date in square brackets, if possible. If the item was never published or distributed, supply a date of production in square brackets, if applicable.

For integrating resources, if the manifestation is ongoing and not yet completed, use an open date, consisting of the beginning date of publication, followed by a hyphen. If the manifestation was published over a span of time, give the span of dates over which it was published.

### **5.2 Edition statement for carrier [type of data: transcribed data; repeatable]**

*Function:*

To characterize the manifestation to the user so that the user can determine whether it fits his or her needs as to portability, ready access, viewability, etc.

Transcribe any edition statement that pertains to the carrier rather than to any actual change in content, such as 'Widescreen edition,' 'Microfilm edition,' or

'Large print ed.' For edition statements that pertain to changes in content, i.e. change in the expression, see 2.2.4.

### **5.3 Physical description of carrier**

*Function:*

To characterize the manifestation to the user so that the user can determine whether it fits his or her needs as to portability, ready access, viewability, etc.

#### **5.3.1 Mode of issuance [type of data: composed data--controlled terms; repeatable]**

For manifestations of works that have been published or distributed, choose one of the following categories:

issued as a single unit  
issued in two or more parts simultaneously  
issued in successive parts  
issued as an integrating resource

#### **5.3.2 Carrier piece count [type of data: composed data; not repeatable]**

Provide a count of the number of physical pieces appending a number to one of the terms in 5.3.3. If the item contains content that is not self-evident from the rest of the description, add a brief description in parentheses.

EXAMPLES:

1 CD (various photographs)  
1 media player (8 audio files, 7 text files)  
2 microfilm reels (6 volumes)  
2 DVDs (video; 16 reels)

If two manifestations are known to be the same expression (identical content) but they differ in extent, record the extent count here (see 2.2.12).

Example of two identical texts printed out with different fonts:

1 computer print-out (15 p.)  
1 computer print-out (14 p.)

### **5.3.3 Carrier name [type of data: composed data--controlled terms; not repeatable]**

Choose the most specific carrier name from the following list, if possible; if none of these terms apply, compose a term to describe the carrier:

aperture card(s)	cylinder(s)
audiocassette(s)	D-1 videocassette(s)
audiotape reel(s)	D-2 videocassette(s)
beta videocassette(s)	D-5 videocassette(s)
betacam videocassette(s)	digital betacam videocassette(s)
betacam SP videocassette(s)	disc(s)
betacam SX videocassette(s)	disc(s) (audio)
box(es)	disc cartridge(s)
card(s)	downloadable audio file(s)
cartridge(s)	downloadable text file(s)
cassette(s)	downloadable video file(s)
CED videodisc(s)	DVCAM videocassette(s)
CD(s)	DVCPRO videocassette(s)
CD(s) (audio)	DVCPRO 50 videocassette(s)
CD(s) (text)	DVCPRO HD videocassette(s)
CD(s) (data)	DVCPRO P videocassette(s)
CD(s) (program)	DVD(s)
CD-R(s) (audio)	DVD(s) (audio)
CD-R(s) (text)	DVD(s) (data)
CD-R(s) (data)	DVD(s) (recorded video)
CD-R(s) (program)	DVD(s) (text)
CD+R(s) (audio)	DVD(s) (program)
CD+R(s) (text)	DVD(s) (video)
CD+R(s) (data)	DVD-R(s) (audio)
CD+R(s) (program)	DVD-R(s) (data)
CD-RW(s) (audio)	DVD-R(s) (recorded video)
CD-RW(s) (text)	DVD-R(s) (text)
CD-RW(s) (data)	DVD-R(s) (program)
CD-RW(s) (program)	DVD-R(s) (video)
CD+RW(s) (audio)	DVD(s) (audio)
CD+RW(s) (text)	DVD+R(s) (data)
CD+RW(s) (data)	DVD+R(s) (recorded video)
CD+RW(s) (program)	DVD+R(s) (text)
CD-ROM(s)	DVD+R(s) (program)
computer print-out(s)	DVD+R(s) (video)

DVD-ROM(s)  
DVD-RW(s) (audio)  
DVD-RW(s) (data)  
DVD-RW(s) (recorded video)  
DVD-RW(s) (text)  
DVD-RW(s) (program)  
DVD-RW(s) (video)  
DVD+RW(s) (audio)  
DVD+RW(s) (data)  
DVD+RW(s) (recorded video)  
DVD+RW(s) (text)  
DVD+RW(s) (program)  
DVD+RW(s) (video)  
ED beta videocassette(s)  
EIAJ videoreel(s)  
file(s)  
film slip(s)  
filmstrip(s)  
filmstrip cartridge(s)  
flipchart(s)  
HD D-5 videocassette(s)  
HDCAM videocassette(s)  
HDCAM SR videocassette(s)  
laser optical CAV videodisc(s)  
laser optical CLV videodisc(s)  
M-II videocassette(s)  
media player(s)  
microfiche(s)  
microfiche cassette(s)  
microfilm cartridge(s)  
microfilm cassette(s)  
microfilm reel(s)  
microfilm slip(s)

microopaque(s)  
microscope slide(s)  
miniature score(s)  
online resource(s)  
overhead transparency(ies)  
pamphlet(s)  
photocopy(ies)  
photoprint(s)  
quadruplex videoreel(s)  
reel(s)  
roll(s)  
sheet(s)  
slide(s)  
sound media player(s)  
SP videocassette(s)  
stereograph card(s)  
stereograph reel(s)  
streaming audio file(s)  
streaming video file(s)  
super-VHS videocassette(s)  
tape cartridge(s)  
tape reel(s)  
text file(s)  
Type A videoreel(s)  
Type B videoreel(s)  
Type C videoreel(s)  
U-matic videocassette(s)  
VCD videodisc(s)  
VHD videodisc(s)  
VHS videocassette(s)  
videocassette(s)  
videotape reel(s)  
volume(s)

#### **5.3.4 Carrier broadcast standard [type of data: composed data--controlled terms; not repeatable]**

If applicable and if known, record the broadcast standard using one of the following terms:

HDTV

NTSC  
PAL  
SECAM

**5.3.5 Carrier recording type [type of data: composed data--controlled terms; not repeatable]**

Precede this area with a space colon space. If applicable, record the recording type using one of the following terms:

analog  
digital  
magnetic  
optical

**5.3.6 Carrier playing speed [type of data: composed data; not repeatable]**

If applicable, record the correct playing speed for the carrier in revolutions per minute (rpm), metres per second (m/s), inches per second (ips), frames per second (fps), or kilobytes per second (kbps).

**5.3.7 Configuration of playback channels [type of data: composed data--controlled terms; not repeatable]**

If applicable and if known, record the configuration of playback channels, using one of the following terms:

mono  
stereo  
quadraphonic  
surround [4.0, 5.0, 5.1, etc.]

**5.3.8 Process used to produce carrier [type of data: composed data--controlled terms; repeatable]**

If the process or processes used to produce the manifestation is considered important for identification or selection, choose the most specific term or terms from the following list, if possible. If none of these terms apply, compose a term to describe the process used to produce the resource:

blueline

blueprint

Braillo



collotype  
daguerreotype  
engraving  
etching  
holograph  
lithograph  
manuscript

photocopy  
photoengraving  
photogravure  
plate copy  
press braille  
print  
printout

solid dot  
swell paper  
thermoform  
typescript  
white print  
woodcut

### **5.3.9 Carrier dimensions [type of data: composed data; not repeatable]**

Precede this area with a space semicolon space. Indicate the dimensions of the carrier as follows.

audio cartridges, cassettes, computer cassettes:

length and height of the face of the cartridge followed by the gauge  
(width) of the tape

EXAMPLE:

7 1/4 x 3 1/2 in., 1/4 in. tape

cards, cartographic models, flipcharts, maps, microfiches, overhead  
transparencies, microfiche cassettes, sheets, slides:

height by width

EXAMPLE:

12 x 17 cm.

computer cartridges:

length of the side of the cartridge that is to be inserted into the machine

EXAMPLE:

3 1/2 in.

discs, audiotape or computer tape reels, globes:

diameter of the disc, reel, or globe

EXAMPLE:

12 in.

film, filmstrip, video, and microfilm cartridges, cassettes, filmstrips and filmstrips, film, videotape, or microfilm reels, film or microfilm rolls: gauge (width) of the film or tape

EXAMPLES:

35 mm.

1/2 in.

still images: height by width, diameter, or other dimensions as appropriate

EXAMPLE:

28 x 36 cm.

volumes: height

EXAMPLE:

18 cm.

**5.3.10 Carrier base materials [type of data: composed data--controlled terms; repeatable]**

Indicate the base materials of the carrier, if it is considered important for identification or selection. Choose the most specific term or terms from the following list, if possible. If none of these terms apply, compose a term to describe the base material:

acetate	ivory	porcelain
Bristol board	leather	safety base
canvas	linen	shellac [used for
cardboard	metal	sound
ceramic	nitrate	recordings]
cotton cloth	paper	silk
diacetate	parchment	skin
glass	plaster	stone
hardboard	plastic	synthetic
illustration board	polyester	textile

triacetate  
vellum

vinyl  
wax

wood

**5.3.11 Carrier generation [type of data: composed data--controlled terms; not repeatable]**

Indicate the generation of the carrier, if it is considered important for identification or selection. Choose the most specific term from the following list, if possible. If none of these terms apply, compose a term to describe the generation:

composite duplicate  
composite master  
derivative master  
disc master  
duplicate  
duplicate picture  
duplicate track  
examination  
first generation  
master  
master tape

mixed generation  
mother  
original  
picture master  
printing master  
reference print  
rerecorded track  
second generation,  
                  master copy  
second generation,  
                  show copy

service copy  
stamper  
tape duplication  
                  master  
test pressing  
thumbnail  
track master  
view  
viewing copy

**5.3.12 Carrier polarity [type of data: composed data--controlled terms; not repeatable]**

If applicable, record the polarity of the resource, using one of the following terms:

mixed polarity  
negative  
positive

**5.3.13 Materials applied to carrier [type of data: composed data--controlled terms; repeatable]**

Indicate the materials applied to the carrier, if it is considered important for identification or selection. Choose the most specific term or terms from the following list, if possible. If none of these terms apply, compose a term to describe the applied material:

acrylic paint	gouache	plaster
chalk	ink	silver halide
charcoal	mixed	tempera
crayon	oil paint	vesicular
diazo	pastel	watercolour
dye	pencil	

**5.3.14 Carrier encoding format [type of data: composed data--controlled terms; not repeatable]**

If applicable and if known, record the broadcast standard using one of the following terms. If none of these terms apply, use a term to describe the encoding format that is as concise as possible:

Access	Lotus	SACD
ARC/INFO	MID/MIF	SGML
ASCII	MP3	SVCD
CAD	MPEG-4	TIFF
E00	MS Word	WAV
Excel	PDF	Windows media
GIF	Quicktime	Word Perfect
GIS	Real audio	XHTML
HTML	Real video	XML
JPEG	RTF	

**5.3.15 Intermediation tool requirements [type of data: composed data--controlled terms; not repeatable]**

Indicate here the intermediation tool(s), if any, that either can be used or must be used to access the content of the manifestation. Record the intermediation tool(s) using one of the following terms. If none of these terms apply, use a term to describe the intermediation tool that is as concise as possible. It is permissible to choose more than one term. For carriers that do not require an intermediation tool, leave this area blank. [Note: it is likely that this data will be coded for machine manipulation rather than displayed to users.]

audio player  
 audiovisual player  
 computer  
 microform reader  
 microscope

projector  
stereoscope  
viewer

**5.3.15.1 System requirements for computer access [type of data: composed data; not repeatable]**

If the item being cataloged is designed for use on a computer, or can be used on a computer, and there are system requirements that restrict its use to certain kinds of hardware and software, record those system requirements here. If applicable, be sure to include information about platform (Windows XP, Mac OS X, etc.), processor, RAM, CD-ROM drive, hard disk space, video or sound card, and software plug-in requirements.

**5.3.16 Changes in presence, absence or nature of illustrations for serial manifestations [type of data: composed data; not repeatable]**

For serial manifestations only, if a change in the presence, absence or nature of the illustrations is considered to be a minor enough change to create a new manifestation, rather than a new expression, compose a statement here about the presence of illustrations and/or a characterization of their nature.

**5.4 Materials reproduced [type of data: composed data; not repeatable]**

If the item is a reproduction, make a note of the manifestation that was reproduced to create it.

**5.5 Notes about the manifestation [type of data: composed data; repeatable]**

If it is desired to convey other information about the manifestation than has already been recorded above, record the other information in a note.

**5.6 Manifestation access**

Provide users with access to the manifestation under the following categories of identifiers or headings:

**5.6.1 Relationship of manifestation to expression**

In order to indicate the relationship between the manifestation and the expression it embodies, include one or more relator terms from the following list. Choose the most specific term, if possible. If none of these terms apply, it is permissible but not required that the cataloger compose a term to describe the manifestation-to-expression relationship [**type of data: composed data--controlled terms**]:

hardback simultaneously released with paperback  
paperback simultaneously released with hardback  
preservation reproduction  
reproduction  
one of several formats simultaneously issued or released

### **5.6.2 Publishers/distributors/releasers/broadcasters of manifestations [person or corporate body to manifestation relationship]**

*Optionally*, provide access under the publishers/distributors/releasers/broadcasters of the manifestation.

### **5.6.3 Standard numbers associated with carrier [type of data: transcribed data; repeatable]**

*Function:*

To identify a particular manifestation.

#### **5.6.3.1 ISBN [type of data: transcribed data; repeatable]**

Transcribe the ISBN as it appears; if the ISBN is known to be incorrect, also supply the correct ISBN.

#### **5.6.3.2 ISSN [type of data: transcribed data; repeatable]**

If different manifestations of a particular serial title-manifestation have different ISSN numbers, record the ISSN numbers here at the manifestation level.

#### **5.6.3.3 Publisher Number [type of data: transcribed data; repeatable]**

Transcribe any publisher numbers associated with the carrier as instructed below.

**5.6.3.3.1 Publisher Number—Issue Number [type of data: transcribed data; repeatable]**

Transcribe the issue number.

**5.6.3.3.2 Publisher Number—Matrix Number [type of data: transcribed data; repeatable]**

Transcribe the matrix number.

**5.6.3.3.3 Publisher Number—Plate Number [type of data: transcribed data; repeatable]**

Transcribe the plate number.

**5.6.3.4 Universal Product Code [type of data: transcribed data; repeatable]**

Transcribe the universal product code.

## **6. ITEM DESCRIPTION**

*Functions:*

To identify and characterize the item as to item-specific characteristics such as an autograph of the creator and the like.

To facilitate obtaining the item.

To record the history of the item as to exhibition, treatment and the like.

To warn the user of possible damage to a particular item.

**6.1 Provenance [type of data: composed data; not repeatable]**

Indicate the immediate source of acquisition for the item, if this is of interest to internal or external users of your catalog.

**6.2 Condition [type of data: composed data; not repeatable]**

If the item is damaged in some way, compose a note describing the nature and extent of the damage.

### **6.3 Marks and inscriptions [type of data: composed data; not repeatable]**

Describe any marks or inscriptions that appear on the item, if this is of interest to internal or external users of your catalog.

### **6.4 Exhibition history [type of data: composed data; not repeatable]**

If desired and if applicable, record the exhibition history of the item.

### **6.5 Treatment history [type of data: composed data; not repeatable]**

If desired and if applicable, record the treatment history of the item.

### **6.6 Scheduled treatment [type of data: composed data; not repeatable]**

If desired and if applicable, record any treatment scheduled for the item.

### **6.7 Access restrictions on the item [type of data: composed data; not repeatable]**

If desired and if applicable, record any access restrictions that exist for the item.

### **6.8 Item access**

Provide users with access to the manifestation under the following categories of identifiers or headings:

#### **6.8.1 Owners and/or custodians [Person or corporate body to item relationship]**

*Optionally*, provide access under current or former owners and/or custodians of the item.

#### **6.8.2 Barcode [type of data: transcribed data; repeatable]**

If item(s) are barcoded, record the barcode(s). For the items that make up a continuing resource or a multipart monograph, film or other resource, provide



an item-level piece identifier with each barcode (e.g. vol. 1, vol. 2, or reel 1, reel 2, etc.)

### **6.8.3 Location [type of data: composed data; not repeatable]**

If desired and if applicable, record the location of the item.

### **6.8.4 Call number or accession number [type of data: composed data; not repeatable]**

If desired and if applicable, record the call number or accession number of the item.

### **6.8.5 Copy number [type of data: composed data; not repeatable]**

If desired and if applicable, record the copy number of the item.

## **7. RELATIONSHIPS TO OTHER WORKS [type of data: normalized heading--related work identifiers]**

If the work is related to another work, note the relationship and provide access via the work identifier of the related work.

### **Works within works.**

Preferred: create a separate description for each work, parent and child. Link down to children by means of a contents list of works contained. Link up to parent by means of a parent work identifier (currently labeled 'series' in the MARC 21 format, but should be more broadly conceived as an up-down hierarchical parent-child relationship). Link sideways to other works in the same container work by means of a With: note listing other works contained. Note: for prolific parents, such as monographic series, contents lists and with: notes would be impractical.

Optionally: In the description of the parent, create a contents list of the works contained (children) plus provide access under an analytic work identifier for each child work.

Optionally, create a separate description for each work contained (each child), but do not create a separate description for the parent work; provide access to the parent work only by means of a parent work identifier.

Note that if either option is followed, some works will be represented in the catalog only by work identifiers but will lack full work descriptions.

## **8. CREATOR IDENTIFIERS [type of data: normalized heading--other entity identifiers]**

In order to meet the second objective of the catalog as defined in the introduction, it is necessary to take measures to deal with the fact that the names of creators and corporate bodies can vary and change over time.

If an identifier has already been created in the catalog for a particular person or corporate body, use that identifier for all subsequently acquired works that are by or about that person or corporate body. If the identifier for a person or corporate body changes over time, change each normalized occurrence of the identifier throughout the catalog.

### **8.1 Personal names**

Choose as the identifier for a person the name by which he or she is commonly known in the language and script of the catalog. If the person creates works that do not carry identifying text, such as paintings, determine the name by which he or she is commonly known from reference sources issued in the language and script of the catalog. If a person is commonly known by more than one distinct name, determine the name by which he or she is commonly known from reference sources issued in the language and script of the catalog or use the form of name that appears most often in published works in the language and script of the catalog. If a person has never used a name in the language and script of the catalog, choose as the identifier the name by which a person is commonly known in his or her published works in his or her language, or use the name as it appears in reference sources issued in his or her language or country of residence or activity.

If a person has changed his or her name, choose the latest name or form of name.

If a person writes under several pseudonyms, choose one to identify the person, using the principles above. Ensure that the catalog will allow a person interested only in the works written under one particular pseudonym to see only those works on request, matching on the transcribed statement of responsibility for the work that appears in each expression record (see 2.2.2).

If two different people have the same name, add birth and/or death dates, initials, middle names, or any other biographical information that will serve to identify each person unambiguously and distinguish them from each other.

## **8.2 Corporate names**

Choose as the identifier for a corporate body the name by which it is commonly known in items issued by the body in the language and script of the catalog, or, when this condition does not apply, from reference sources in the language and script of the catalog.

If the corporate body has never used a name in the language and script of the catalog, choose as the identifier the name by which the corporate body is commonly known in items issued by the body in the country of incorporation or activity.

If the corporate body has a weak, generic name, identify it by placing the name of a parent body, including a jurisdiction, in front of the name of the body.

If a corporate body has changed its name, choose the latest name or form of name as the identifier. However, if there has been a change of identity connected with a name change, such as in the case of the merger of two or more different corporate bodies into one, or the split of one corporate body into two or more, create new corporate name identifiers for each new body with search also under references among each to link them in the catalog.

If two different corporate bodies have the same name, add place or any other information that will serve to identify each body unambiguously and distinguish them from each other.

## **8.3 Variant name access**

Ensure that catalog users doing any type of catalog search can search under any form of name or term that has been used by a person or corporate body and be led to the form of name being used in the catalog to identify that person or corporate body. **[type of data: normalized heading--variant identifiers]** Be particularly careful to provide variant name access under the name(s) by which a person is commonly known in his or her published works in his or her language, as well as in reference sources issued in his or her language or country of residence or activity, so as to ensure that cross-cultural linking is possible.

Be particularly careful to provide variant name access under the name by which a corporate body is commonly known in items issued by the body in its language, so as to ensure that cross-cultural linking is possible.

## **9. SUBJECT IDENTIFIERS [type of data: normalized heading--other entity identifiers]**

If an identifier has already been created in the catalog for a particular subject, use that identifier for all subsequently acquired works that are about that subject. If the identifier for a subject changes over time, change each normalized occurrence of the identifier throughout the catalog.

Use literary warrant to determine the subject identifier to be used for a particular concept, object, place, event, etc. In other words, choose as the subject identifier the name by which the concept, object, place, event, etc. is commonly referred to in the literature.

### **Variant subject heading access**

Ensure that catalog users doing any type of catalog search can search under any form of name that has been used to denote a particular concept, object, place, event, etc., and be led to the form of name being used in the catalog to identify that concept, object, place, event, etc. **[type of data: normalized heading--variant identifiers]**

## **10. DISCIPLINE OR PERSPECTIVE [type of data: normalized heading--other entity identifiers]**

If a classification identifier has already been created in the catalog for a particular combination of disciplinary point of view and subject, use that identifier for all subsequently acquired works that are about that subject from that disciplinary point of view. If the identifier for a subject from a particular disciplinary point of view changes over time, change each normalized occurrence of the identifier throughout the catalog.

### **Variant classification access**

Ensure that catalog users doing any type of catalog search can search under any form of name that has been used to denote a particular concept, object, place, event, etc., and be led to the classification numbers being used in the catalog to identify that concept, object, place, event, etc., from all possible disciplinary

points of view, so that the user can choose which disciplinary point of view is of interest [**type of data: normalized heading--variant identifiers**]

## **11. GENRE/FORM IDENTIFIERS [type of data: normalized heading--other entity identifiers]**

If an identifier has already been created in the catalog for a particular genre or form, use that identifier for all subsequently acquired works that are examples of that genre or form. If the identifier for a genre or form changes over time, change each normalized occurrence of the identifier throughout the catalog.

Use literary warrant to determine the genre/form identifier to be used for a particular genre or form. In other words, choose as the genre/form identifier the name by which the genre or form is commonly referred to in the literature

### **Variant genre/form heading access**

Ensure that catalog users doing any type of catalog search can search under any form of name that has been used to denote a particular genre or form and be led to the form of name being used in the catalog to identify that genre or form. [**type of data: normalized heading--variant identifiers**]

## **12. ENCODING OF DATA**

The data should be encoded in such a way that it is possible to create the indexes described in Section 13.

The data should be encoded in such a way that systems are able to create the compressed displays described in Section 14, such that a work identifier can be displayed among many other work identifiers, an author identifier can be displayed among many other author identifiers, and a subject identifier can be displayed among many other subject identifiers.

The data should be encoded in such a way that systems are able to provide the work display described in section 14, such that a user can see the data elements that describe the work, with the data elements that describe the various expressions available below, and with the data elements that describe the various manifestations of each expression available below the appropriate expression description.

Furthermore, these data elements should be expandable or collapsible in what software designers and programmers commonly refer to as tree-like structures. This capability would provide catalog users the ability to expand or contract their view of a particular work, a particular creator, or a particular subject, genre, form or discipline in accord with their browsing or research needs.

Ideally, encode the data in such a way that it is possible to allow a catalog user to identify his or her preferred language, script and/or transliteration method, and have the catalog switch the preferred forms for all entities (persons, corporate bodies, works, expressions, subjects, genre/forms, and disciplines) to the preferred forms in the users' preferred language, script and/or transliteration scheme, if applicable (with good default fall-back algorithms for cases in which a preferred form does not exist in the desired language, script and/or transliteration scheme). In determining preferred forms in languages, scripts and/or transliteration schemes other than those of the catalog and the cataloging agency, prefer forms agreed upon by cataloging agencies that work in that language, script and/or transliteration scheme. If that is not possible, but only one variant form exists in the language, script and/or transliteration scheme, prefer that. If more than one variant form exists in a particular language, script and/or transliteration scheme, arbitrarily choose the first in the record as the preferred form for those particular users.

### **13. INDEXING OF DATA**

The data should be indexed in such a way that the objectives of the catalog described in the introduction are met:

1. Any user searching for a particular work should be able to use any variant of the title and/or any variant of the author's name and find all the expressions of that work held in the collection or accessible via the catalog, as well as all related works and all works about that work. The user should be able to do a successful search without being required to know the order of terms in a relevant human-readable work identifier. (In other words, a keyword-in-heading search resulting in a display of headings matched should be the default search.)
2. Any user searching for all the works of a creator should be able to search on any variant of the creator's name and find all of the works of that creator, as well as all works related to those works and all works about those works. The user should be able to do a successful search whether the creator's name is entered surname first or forename first. (In other words, keyword-in-heading

searches should be available.) On the other hand, when a user does know the order of terms used in the relevant creator heading, the user should always have the option of performing left-to-right matching on the heading.

3. Any user searching for works on a subject or in a particular disciplinary area should be able to search on any variant term for that subject or disciplinary area and find all the works about that subject or disciplinary area, as well as all works related to those works and all works about those works. The user should be able to do a successful search without being required to know the order of terms in a relevant subject heading. (In other words, keyword-in-heading searches should be available.) On the other hand, when a user does know the order of terms used in the relevant subject heading, the user should always have the option of performing left-to-right matching on the heading.

4. Any user searching for works in a particular genre or form should be able to search on any variant term for that genre or form and find all the works that are examples of that genre or form, as well as all works related to those works and all works about those works. The user should be able to do a successful search without being required to know the order of terms in a relevant genre/form heading. (In other words, keyword-in-heading searches should be available.) On the other hand, when a user does know the order of terms used in the relevant genre/form heading, the user should always have the option of performing left-to-right matching on the heading.

5. Any user searching for a particular manifestation or expression of a particular work should be able to find that particular manifestation or expression if it is held in the collection or accessible via the catalog, as well as all other manifestations and expressions of that work, works related to that work, and works about that work. If the particular manifestation or expression sought is not held in the collection or accessible via the catalog, the user should be offered the option of using one of the other manifestations or expressions of the work held or accessible.

6. Ideally, the user should be allowed to search a subset of records retrieved. For example, a user should be allowed to create a set of all of the works of a given creator, and then ask for the subset of all expressions and title-manifestations of any work in the set that have a given form of the creator's name on the title page (as in the case in which a corporate body has changed its name over time, or as in the case in which a person has written under one or more pseudonyms).

Ideally, encode the data in such a way that it is possible to allow a catalog user to identify his or her preferred language, script and/or transliteration method, and have the catalog switch the preferred forms for all entities (persons, corporate bodies, works, expressions, subjects, genre/forms, and disciplines) to the preferred forms in the users' preferred language, script and/or transliteration scheme, if applicable (with good default fall-back algorithms for cases in which a preferred form does not exist in the desired language, script and/or transliteration scheme).

#### **14. DISPLAY OF DATA**

Displays should follow the objectives of the catalog, allowing a user to browse at will through the works of an author, the expressions of a work, the works related to a work, or the works about a work, without inefficient cluttering of the screen with data not relevant to the user's needs.

Effective and efficient displays should be available that allow a work identifier to be displayed among many other work identifiers, an author identifier to be displayed among many other author identifiers, and a subject identifier to be displayed among many other subject identifiers.

If a user has done a keyword search on transcribed or composed data or chosen from a list of controlled terms, he or she should be given a display of normalized human-readable identifiers for the works matched; if such a search matches some but not all expressions, title-manifestations, serial titles, or manifestations making up a work, the expressions, title-manifestations, serial titles, or manifestations matched should be prioritized in the display that results when that particular work is chosen by a user.

If a user's search retrieves a particular work, all expressions, title-manifestations, serial titles (of serial works), and manifestations of that work should be displayable, as well as all related works and all works about the work, in separate arrays.

If the user's search retrieves a particular expression of a work, all title-manifestations, serial titles (of a serial work), and manifestations of that expression and all other expressions of that work should be displayable, in separate arrays. Additionally, works related to the work and works about the work should be displayable in separate arrays.



If the user's search retrieves a particular title-manifestation of a particular expression of a work, all other title-manifestations and manifestations of that expression and all other expressions of that work should be displayable in separate arrays. Additionally, works related to the work and works about the work should be displayable in separate arrays.

If the user's search retrieves a particular serial title of a particular expression of a serial work, all other serial titles and manifestations of that expression and all other expressions of that serial work should be displayable in separate arrays. Additionally, works related to the work and works about the work should be displayable in separate arrays.

If the user's search retrieves a particular manifestation of a particular expression of a work, all other title-manifestations, serial titles (of a serial work), and manifestations of that expression and all other expressions of that work should be displayable in separate arrays. Additionally, works related to the work and works about the work should be displayable in separate arrays.

If the user's search retrieves a particular creator, it should be possible to display all the works of that creator in an easy-to-scan, alphabetically sorted list of human-readable work identifiers. Once a particular work is selected, and only then, all the expressions of that work should display, along with all the works related to it and all the works about it, in separate arrays.

If the user's search retrieves a particular subject or a particular genre/form, it should be possible to display all broader, narrower and related subjects or genre/forms. Once the user selects the subject or genre/form of interest, it should be possible to display all the works on that subject or in that genre/form in an easy-to-scan, alphabetically sorted list of human-readable work identifiers. Once a particular work is selected, and only then, all the expressions of that work should display, along with all the works related to it and all the works about it, in separate arrays.

The display of a particular work should begin with the data elements that describe the work and then proceed to display the data elements that describe the different expressions of the work. Once a user chooses to display a particular expression of the work, the data elements that describe the various manifestations of that expression should display for the user. Optionally, allow the user to choose a display that includes all expressions and all manifestations without compression in a logical and easy-to-scan array.

It should be possible for a user to choose to display all matched creators in order by surname or in order by forename.

Ideally, allow users to request to have a display segmented or limited using controlled terms. For example, allow a user to request to see only 16 mm. copies, only CD copies, or only online copies of a given work, of the works of a given author, or of the works on a subject or in a genre/form.

Ideally, provide the user to have the option of requesting the following different sorts of all of the expressions of a particular work:

- by language
- by date
- by version or edition name or by edition number
- by expression creator, such as editor, translator or illustrator
- by publisher
- by series
- by edition statement

## 15. EXAMPLES

### **Example 1**

*Initial display of work among other works:*

Smollett, Tobias George, 1721-1771.  
The adventures of Roderick Random.  
The adventures of Sir Launcelot Greaves.  
The expedition of Humphrey Clinker.  
Travels through France and Italy.

*Display of work description once user has selected this work above:*

Smollett, Tobias George, 1721-1771. The expedition of Humphrey Clinker.

Creator relationship: novelist  
Original language: English  
First published: 1771  
Originally published in London, England, by W. Johnston  
Type of content: novel

Summary: A satire of late eighteenth century English society in the form of a picaresque epistolary novel; the letters are from Matthew Bramble, Jerry Melford, his nephew, Lydia, his niece, Tabitha, his sister, and Tabitha's servant Winifred Jenkins, all written in distinctive writing styles, as they travel about England and Scotland. Various characters are met, including the now-reformed Count Fathom, and there are numerous absurd happenings such as disputes leading to duels, imprisonment, failed romances, jealousy, and an inconveniently overturned carriage.

Subject(s):

Great Britain--History--George III, 1760-1820--Fiction.

Great Britain--Social conditions--18th century--Fiction.

Discipline(s):

PR3694.E8 [English literature--17th and 18th centuries (1640-1770)--

Individual authors--Smollett, Tobias--Separate works. By title, A-Z]

Genre(s)/form(s):

Epistolary fiction.

Picaresque literature, English.

[Expressions of this work](#)

[Works related to this work](#)

[Works about this work](#)

*Display of expressions once user has selected the hotlink above.*

Smollett, Tobias George, 1721-1771. The expedition of Humphrey Clinker.

[English](#)

[French. L'expédition d'Humphry Clinker](#)

[German. Humphry Clinker's Reisen](#)

[Hungarian. Humphry Clinker kalandozasai](#)

[Polish. Wyprawa onufrego Clinkera](#)

[Romanian. Calatoriile lui Humphrey Clinker](#)

*Display of expressions in English once user has selected the hotlink above.*

Smollett, Tobias George, 1721-1771. The expedition of Humphrey Clinker.

[The user should be allowed to ask for a sort of the expressions by date (either earliest first or latest first), by expression type (Section 2.1.1), by publisher, or by subsidiary creator. The default should be by date, with earliest first, for belles lettres, latest first for non-fiction.]

1771

1783

1895

1902

*Display of the English 1895 expression once user has selected the hotlink for 1895 above.*

Smollett, Tobias George, 1721-1771. The expedition of Humphrey Clinker.

The expedition of Humphry Clinker / by Tobias Smollett\* ; edited by George Saintsbury\*\* ; with illustrations by Frank Richards.\*\*

London : Gibbings, 1895.

(Works of Tobias Smollett ; v. 11-12)

Content: text.

Language: English

Appendages: illustrations

Mode of issuance: Issued in two or more parts simultaneously.

Subsidiary creators:

Sainbury, George, 1845-1933. editor\*\*\*

Richards, Frank. illustrator\*\*\*

\*tagged as statement of responsibility pertaining to work

\*\*tagged as statement of responsibility pertaining to expression

\*\*\*tagged as normalized heading, other entity identifier pertaining to expression

Copies available

*Display of manifestations of the English 1895 expression once user has selected the hotlink above.*

Smollett, Tobias George, 1721-1771. The expedition of Humphrey Clinker.

2 volumes.

*Display of the English 1902 expression once user has selected the hotlink for 1902 above:*

Smollett, Tobias George, 1721-1771. The expedition of Humphrey Clinker.

The expedition of Humphry Clinker / Tobias George Smollett.

New York : Century, 1902.

372 p.

(The English comedie humaine)

Content: text.

Language: English

Mode of issuance: Issued as a single unit.

### Copies available

*Display of manifestations of the English 1902 expression once user has selected the hotlink above:*

Smollett, Tobias George, 1721-1771. The expedition of Humphrey Clinker.

1902. 1 volume ; 21 centimeters. PR3694.E8 1902

1906. 1 volume ; 21 centimeters. PR3694.E8 1906

1965. 1 microfilm reel ; 16 millimeters Microfilm PR3694.E8

2001. online resource

NOTE THAT THE FOLLOWING VARIANTS MUST BE STORED IN SUCH A WAY THAT THEY CAN ALLOW A USER TO MATCH ON ANY VARIANT OF EITHER THE CREATOR NAME OR THE WORK TITLE USED IN THE WORK IDENTIFIER (SEE SECTION 1.3):

### Creator name variants:

Smollett, T. (Tobias), 1721-1771

Author of Roderick Random, 1721-1771

Roderick Random, Author of, 1721-1771

### Work title variants:

Expedition of Humphrey Clinker

Humphry Clinker

Humphrey Clinker

NOTE THAT THE FOLLOWING TITLE VARIANTS SHOULD LEAD DIRECTLY TO THE PARTICULAR EXPRESSION OR EXPRESSIONS BEARING THAT TITLE (SEE SECTION 2.3):

L'expedition d'Humphry Clinker  
Humphry Clinker's Reisen  
Humphry Clinker kalandozasai  
Wyprawa onufrego Clinkera  
Calatoriile lui Humphrey Clinker

### **Example 2**

*Initial display of work among other works:*

Zebrowski, John A. New research on social perception.

*Display of work description once user has selected this work above:*

Zebrowski, John A. New research on social perception.

Creator relationship: editor.

Original language: English

First published: 2007

Originally published in New York, New York, by Nova Science Publishers, Inc.

Type of content: non-fiction anthology.

Summary: Collected papers on social perception.

Contents:

Children's perceptions of social groups / Drew Nesdale

Social information processing in preschool children : preliminary evidence regarding a promising new assessment tool / Yair Ziv

Characteristics of victims of bullying: implications for research / Tanya N. Beran

Perceptions of dangerous situations and victimization of women with and without impairments / Patricia P. Hughes, David Marshall, and Claudine Sherrill

Visual stereotypes in an eyewitness context / Janet Pozzulo and Murray Weeks

Social perception and the social class-mental illness relationship : new research or beating a dead horse? / Jon E. Roewecklein

Cognitive factors in the prediction of liking social groups : prototypes, predictability and familiarity / James B. Worthen, Susan Coats, and Richard P. McGlynn, et al.

The interaction between perceived attractiveness and implicit theories on people's inferences about long-term relationships / Scott F. Madey, Kristy Kappen, and Jamie D. Hocker

The effects of cognitive complexity and communication apprehension on the expression and recognition of sarcasm / Patricia Rockwell

Occupational prestige perceptions of nursing and physiotherapy : an international survey / Patricia A. Turner and T.W. Allan Whitfield

Contained (related) work(s):

Nesdale, Drew. Children's perceptions of social groups. [contained in] Ziv, Yair. Social information processing in preschool children. [contained in]

Beran, Tanya N. Characteristics of victims of bullying: implications for research. [contained in]

Hughes, Patricia P. Perceptions of dangerous situations and victimization of women with and without impairments. [contained in]

Pozzulo, Janet. Visual stereotypes in an eyewitness context. [contained in]

Roeckelein, Jon E. Social perception and the social class-mental illness relationship. [contained in]

Worthen, James B. Cognitive factors in the prediction of liking social groups. [contained in]

Madey, Scott F. The interaction between perceived attractiveness and implicit theories on people's inferences about long-term relationships. [contained in]

Rockwell, Patricia Ann Effects of cognitive complexity and communication apprehension on the expression and recognition of sarcasm. [contained in]

Turner, Patricia A. Occupational prestige perceptions of nursing and physiotherapy. [contained in]

Subject(s):

Social perception.

Discipline(s):

HM1041.N49 [Sociology--Social psychology--Social perception. Social cognition--General works]

### Expressions of this work

*Display of expressions once user has selected the hotlink above:*

Zebrowski, John A. New research on social perception.

New research on social perception / John A. Zebrowski, editor.  
New York : Nova Science Publishers, Inc., c2007.  
x, 243 p.

Content: text.

Language: English

Appendages: illustrations, bibliographical references and index.

Mode of issuance: Issued as a single unit.

### Copies available

*Display of manifestations once user has selected the hotlink above:*

Zebrowski, John A. New research on social perception.

2007. 1 volume ; 26 centimeters.                      HM1041.N49 2007  
ISBN: 9781600213779

### **Example 3**

*Initial display of work among other works:*

Hughes, Rupert, 1872-1956. Tess of the storm country.

Tess of the storm country (Film : 1914)

Tess of the storm country (Film : 1922)

Tess of the storm country (Film : 1932)

White, Grace Miller. Tess of the storm country.

*Display of work description once user has selected this work above:*

Tess of the storm country (Film : 1932)

Original language: English

First released: 1932



Originally released in the United States by Fox Film Corporation

Type of content: fiction film

Originally released as a sound film ("Western Electric System") in black and white with standard sound aperture aspect ratio, intended to be projected at 24 fps. Playing time on release was 75 min., according to: AFI catalog, 1931-1940.

Relationship with previous works: "From the novel by Grace Miller White and the dramatization by Rupert Hughes."

Summary: "After a ship's mate violently kisses Tess, the daughter of the ship's skipper, Captain Howland, the skipper decides that Tess is now too old to remain on a ship with a male crew. Although they are loathe to live on land, the skipper and Tess fix up a house at Rock Bayou, a squatter's haven on the East coast of the Storm Country. When bad-tempered, wealthy Frederick Garfield sees that the Howlands' home is on his property, he has the house burned. The skipper then purchases a squatter's hut with the last of his savings. He forbids Tess from joining him and Ben Letts, who helped them get settled, as they go net fishing, which is against the law. Tess, however, sneaks onto the boat, and the next morning rescues a man after his motorboat has hit the net and capsized. Later, the man, Frederick Garfield, Jr., goes to Tess's home to thank her, but when she learns that he is the son of the man who burned their house, she angrily throws him out. Their subsequent struggle is interrupted when Fred's father arrives with the game warden. After confiscating the skipper's torn nets, the warden threatens him with jail if he finds him net fishing again. During the Saturday night Yacht Club dance, Letts finds Tess listening to the music from across the water. She rebukes his flirtations and proposal, and when he then struggles with her, Peppy, her monkey, hits him on the head with a rock. When the irate father of three sisters whom Fred is drunkenly trying to court, chases him with a shotgun, Tess hides him in her hut. She slaps him after he kisses her, but when he apologizes, she seems genuinely interested to hear him talk about college. Meanwhile, the skipper, Letts and another man, Ezra, are surprised while net fishing by the warden and Dan Taylor, who is the secret sweetheart of Fred's sister Teola. Letts shoots and kills Dan and then hides in a cave after threatening Ezra if he talks. After the skipper is convicted of Dan's murder, Fred travels to the state capital to arrange for a new trial. When Tess sees Teola jump off a bridge in an attempt to kill herself, she rescues Teola and sends for Martha, a cynical midwife, who delivers Teola's child. After Tess promises not to reveal her secret, Teola leaves the baby with Tess and returns home. Letts again asks Tess to marry her, and their subsequent struggle is broken up when Fred returns and throws Letts out. Fred believes Letts's claim that the baby is his and Tess's despite her denial. When the baby becomes ill

and needs medicine and better food, Tess visits the Garfield home to tell Teola. As Tess is taking milk and eggs from the refrigerator, Teola's father finds her, calls her a 'dirty little thief,' slaps her and sends her off, as Teola watches. When Martha tells Tess that the baby will die and will go to the Devil because he has not been baptized, Tess carries him through a rainstorm to the church where a baptism attended by the Garfields is taking place. Teola then cries out that the baby is hers and has him christened Daniel. After Ezra, prodded by Fred, reveals that Letts shot Dan, the skipper is freed. Back on a ship, the skipper gives orders to Fred, who kisses Tess as he carries them out"--AFI catalog, 1931-1940.

"Passed by National Board of Review."  
Copyright: Fox Film Corp.; 12Nov32; LP3418.

Related work(s):

White, Grace Miller. Tess of the storm country. moving image  
[adaptation]  
Hughes, Rupert, 1872-1956. Tess of the storm country. moving image  
[adaptation]

Creator(s):

Santell, Alfred, 1895-1981. producer, director  
Behrman, S. N. (Samuel Nathan), 1893-1973. screenwriter  
Levien, Sonya, 1898-1960. screenwriter  
Gaynor, Janet. cast  
Farrell, Charles, 1901-1990. cast  
Digges, Dudley, 1879-1949. cast  
Clyde, June, 1909- cast  
Gillingwater, Claude, 1870-1939. cast  
Meeker, George, 1904?-1963. cast  
Kemp, Matty, 1872-1937. cast  
Jennings, DeWitt, 1872-1937. cast  
Hunt, Eleanor. cast  
Carter, Louise, 1875-1957. cast  
Mohr, Hal, 1894-1974. cinematographer  
Flick, Donald. sound engineer  
Oliver, Harry, b. 1888. art director  
Cox, David, 1906- costume designer  
De Francesco, Louis, 1888-1974. musical director

Subject(s):

Fishers--Drama.  
Homeless camps--Drama.

Genre(s)/form(s):  
Features.  
Remakes.  
Plays.

Expressions of this work  
Works related to this work  
Works about this work

*Display of expressions once user has selected the hotlink above.*

Tess of the storm country (Film : 1932)

long version  
short version

*Display of long version once user has selected the hotlink above.*

Tess of the storm country (Film : 1932)

Long version.

Tess of the storm country / Fox Film presents ; Alfred Santell production ; directed by Alfred Santell ; screen play by S.N. Behrman and Sonya Levien. [United States] : Fox Film Corporation, c1932.

79 min., 28 sec.

The players: Janet Gaynor [(Tess Howland)] and Charles Farrell [(Frederick Garfield, Jr.)]. Dudley Digges [(Captain Howland)]; June Clyde [(Teola Garfield)]; Claude Gillingwater [(Frederick Garfield, Sr.)]; George Meeker [(Dan Taylor)]; Sarah Padden [(Old Martha)]; Edward Pawley [(Ben Letts)]; and Professor Peppy. [Matty Kemp (Dillon); DeWitt Jennings (game warden); Eleanor Hunt, Marjorie Peterson (Longman sisters); Louise Carter (Mrs. Garfield); Bruce Warren (Jim)].

Photography, Hal Mohr; sound recorder, W.D. Flick; art director, Harry Oliver; wardrobe, David Cox; musical direction, Louis De Francesco. [Assistant director, Martin Santell].

Bracketed credits supplied from xerox of studio records supplied by AFI cataloger.

Language: English

Copies available

*Display of manifestations of the original release 1932 expression once user has selected the hotlink above:*

Tess of the storm country (Film : 1932)

LOCATION: VA22148

1 VHS videocassette : analog, mono ; 1/2 in.

Intermediation tool: audiovisual player

Reproduction: Los Angeles, Calif. : UCLA Film & Television Archive, March 2, 2006. Reproduced on the Archive telecine from 35 mm. safety reference print (M61726). Reproduction for preservation purposes permitted by Twentieth Century-Fox.

preservation reproduction

Mode of issuance: Issued as a single unit.

LOCATION: M3922

8 reels : analog, 24 fps, mono ; 35 mm. nitrate reference print positive.

Intermediation tool: projector

Mode of issuance: Issued in two or more parts simultaneously.

LOCATION: M117768

1 DVCAM videocassette : digital, mono. ; 1/4 in.

Intermediation tool: audiovisual player

Reproduction: Los Angeles, Calif. : UCLA Film & Television Archive, June 3, 2002. Reproduced on the Archive telecine from 35 mm. safety reference print (M61726). Reproduction for preservation purposes permitted by Twentieth Century-Fox.

preservation reproduction

Mode of issuance: Issued as a single unit.

LOCATION: M61726

4 reels : analog, 24 fps, mono ; 35 mm. safety reference print positive.  
Intermediation tool: projector  
Reproduction: Los Angeles, Calif. : UCLA Film & Television Archive, 1982.  
Reproduced from 35 mm. safety composite duplicate negative (XFE2214 -2221) and rerecorded track negative (M61764).  
Reproduction for preservation purposes permitted by Twentieth Century-Fox.  
preservation reproduction  
Mode of issuance: Issued in two or more parts simultaneously.

LOCATION: XFE2214 -2221  
8 reels : analog, 24 fps, mono ; 35 mm. safety composite duplicate negative.  
Reproduction: Los Angeles, Calif. : UCLA Film & Television Archive, 1982.  
Reproduced from 35 mm. nitrate reference print (M3922). Reproduction for preservation purposes permitted by Twentieth Century-Fox.  
preservation reproduction  
Mode of issuance: Issued in two or more parts simultaneously.

LOCATION: M61764  
8 reels : analog, 24 fps, mono ; 35 mm. safety rerecorded track negative.  
Reproduction: Los Angeles, Calif. : UCLA Film & Television Archive, 1982.  
Reproduced from 35 mm. safety composite duplicate negative (M16687).  
Reproduction for preservation purposes permitted by Twentieth Century-Fox.  
preservation reproduction  
Mode of issuance: Issued in two or more parts simultaneously.

#### **Example 4**

*Initial display of work among other works:*

Vermeer, Johannes, 1632-1675. Girl with a pearl earring.

*Display of work description once user has selected this work above:*

Vermeer, Johannes, 1632-1675. Girl with a pearl earring.

Creator relationship: painter  
Date: painted between 1660 and 1665  
Country of origin: Netherlands  
Type of content: painting

Original physical characteristics: 46.5 x 40 centimeters; oil on canvas  
Mode of issuance: Issued as a single unit.

Summary: Depicts a young woman with a blue turban and a pearl earring against a black background.

Subject(s):

Young women--Netherlands--17th century. Depicted  
Pearls. Depicted

Genre(s)/form(s):

Painting, Dutch--17th century.  
Portraits.

Held at: Mauritshuis, the Hague.

Parts of this work

Expressions of this work

Works related to this work

Works about this work

*Display of expressions once user has selected the hotlink above.*

Vermeer, Johannes, 1632-1675. Girl with a pearl earring. art reproduction

Copies available

*Display of manifestations once user has selected the hotlink above.*

Vermeer, Johannes, 1632-1675. Girl with a pearl earring.

2005? 1 sheet : photogravure ; 30.5 x 20.5 centimeters, cardboard base,  
produced by photogravure, in frame 39 x 30.5 centimeters.

2007. 1 slide ; 7 x 7 centimeters.

Intermediation tool requirements: projector

NOTE THAT THE FOLLOWING VARIANTS MUST BE STORED IN SUCH A WAY THAT THEY CAN ALLOW A USER TO MATCH ON ANY VARIANT OF EITHER THE CREATOR NAME OR THE WORK TITLE USED IN THE WORK IDENTIFIER (SEE SECTION 1.3):

Creator name variants:

Van der Meer, Jan, 1632-1675  
Van der Meer van Delft, Jan, 1632-1675  
Vermeer, Jan, 1632-1675  
Vermeer van Delft, Jan, 1632-1675  
Vermeer van Delft, Jan Reyniersz, 1632-1675  
Vermeer van Delft, Johannes, 1632-1675  
Meer, Jan van der, 1632-1675  
Der Meer, Jan van, 1632-1675  
Vermeer de Delft, Jan, 1632-1675  
Vermer Delftskii, Iokhannes, 1632-1675  
Vermer, Iokhannes, 1632-1675  
Vermeer, Johannes van Delft, Jan, 1632-1675

Work title variants:

Dutch Mona Lisa  
Girl with the pearl earring  
Girl in a turban  
Head of a girl  
Meisje met de parel  
Mona Lisa of the North

**Example 5**

*Initial display of work among other works:*

Beethoven, Ludwig van, 1770-1827.  
Symphonies, no. 3, op. 55, E [flat] major.  
Symphonies, no. 5, op. 67, C minor.  
Symphonies, no. 6, op. 68, F major.

*Display of work description once user has selected this work above:*

Beethoven, Ludwig van, 1770-1827. Symphonies, no. 5, op. 67, C minor.

Creator relationship: composer

First published: 1809.

Originally published in Leipzig, Germany, by Breitkopf & Hartel.

Type of content: symphony

Discipline(s):

M1001.B4 op. 67 [Music--Instrumental music--Orchestra--Original compositions--Symphonies]

Genre(s)/form(s):

Symphonies.

Parts of this work

Expressions of this work

Works related to this work

Works about this work

*Display of expressions once user has selected the hotlink above:*

Beethoven, Ludwig van, 1770-1827. Symphonies, no. 5, op. 67, C minor.

Scores

Performances

*Display of performances once user has selected the hotlink above:*

Beethoven, Ludwig van, 1770-1827. Symphonies, no. 5, op. 67, C minor.

[the user should be allowed to ask for a sort of the expressions by date, by publisher, or by subsidiary creator (i.e., performer(s)); the default should be by date, with earliest first, for belles lettres and music]

November, 1948

February 7, 1953

March 28, 1958

September 19, 1989

*Display of the 1989 performance once user has selected the hotlink for September 19, 1989 above:*

Beethoven, Ludwig van, 1770-1827. Symphonies, no. 5, op. 67, C minor.

Symphony no. 5 in C minor, op. 67 / Ludwig van Beethoven\*.  
Czech Philharmonic Orchestra; Vaclav Neumann, conductor.\*\*



Recorded at the House of Artists, Prague, Sept. 19-20, 1989.  
Content: performed music.

Subsidiary creators:

Neumann, Vaclav, 1920-1995. conductor  
Czech Philharmonic Orchestra.

\*tagged as statement of responsibility pertaining to work

\*\*tagged as statement of responsibility pertaining to expression

expression of this expression

1990

Beethoven, Ludwig van, 1770-1827. Symphonies, no. 5, op. 67, C minor.

Prague : Supraphon, p1990.

(Tribute to Vaclav Neumann)

First on CD (audio) with: concerto no. 3 in C minor for piano and orchestra,  
op. 37.\*

Appendages: 1 booklet (12 p.); program notes in English, German, French and  
Czech.

Mode of issuance: Issued as a single unit.

\*These rules recommend that the concerto be separately described on its own  
cataloging record.

Copies available

*Display of manifestations of the 1990 expression once user has selected the hotlink above.*

Beethoven, Ludwig van, 1770-1827. Symphonies, no. 5, op. 67, C minor.

1990. 1 CD (audio) : digital, stereo ; 4 3/4 in.

Intermediation tool requirements: audio player, computer

2001. 1 online resource

NOTE THAT THE FOLLOWING VARIANTS MUST BE STORED IN  
SUCH A WAY THAT THEY CAN ALLOW A USER TO MATCH ON

ANY VARIANT OF EITHER THE CREATOR NAME OR THE WORK TITLE USED IN THE WORK IDENTIFIER (SEE SECTION 1.3):

Creator name variants:

Bithufin, 1770-1827.  
Beethoven, L. van (Ludwig), 1770-1827.  
Van Beethoven, Ludwig, 1770-1827.  
Beethoven, Louis van, 1770-1827.  
Beethoven, Ludvig van, 1770-1827.  
Bethovenas, L., 1770-1827.  
Betkhoven, Liudvig van, 1770-1827.  
Bethoyn, Ludvig van, 1770-1827.  
Beethoven, Ludwik van, 1770-1827  
Betkhoven, L. van (Liudvig), 1770-1827.  
Betoven, Rutovihhi van, 1770-1827.

Work title variants:

Symphony no. 5.  
Fifth symphony.  
5th symphony.

**Example 6**

*Initial display of work among other works:*

American Society for Information Science and Technology. Journal of the  
American Society for Information Science and Technology.

*Display of work description once user has selected this work above:*

American Society for Information Science and Technology. Journal of the  
American Society for Information Science and Technology.

Original language: English

Began with: v. 1 (Winter, 1938).

Originally published in Chicago, Illinois, by the American Library Association.

Type of content: journal/periodical

illustrated.

Subject(s):

Documentation--Periodicals.

Information science--Periodicals.

Discipline(s):

Z1007.A477 [General bibliography--Periodicals]

Editions (Expressions) [in cases like this in which there is only one available expression, this display line could be replaced with the default display of the latest serial title below, with the works related and works about links at the bottom]

Works related to this work

Works about this work

*Display of expressions once user has selected the hotlink above.*

**Work:** American Society for Information Science and Technology. Journal of the American Society for Information Science and Technology.

English.

*Display of English expression once user has selected the hotlink above (note that the latest serial title displays as a default on the same screen with the expression description, with other serial titles available in the form of hotlinks below):*

**Work:** American Society for Information Science and Technology. Journal of the American Society for Information Science and Technology. 2001-

Language: English.

Began with: v. 1 (Winter, 1938).

**Latest title (serial title):** Journal of the American Society for Information Science and Technology : JASIST.

Subtitles: 2001-: JASIST.

Began with: Vol. 52, no. 1 (Jan. 2001).

2005: Hoboken, N.J. : John Wiley & Sons, 2005-

2001-2004: New York, N.Y. : John Wiley & Sons, c2001-2004.

2005-: Monthly, except twice in Jan. and Feb.  
2001-2004: Fourteen no. a year.

Mode of issuance: Issued in successive parts.

ISSN-L: 1532-2882

Copies available

Previous titles this expression has held (serial titles)

*Display of other serial titles once user has selected the hotlink above.*

**Work:** American Society for Information Science and Technology. Journal of the American Society for Information Science and Technology.

**Previous titles (serial titles):**

1938-1942: Journal of documentary reproduction. Copies available

1950-1969: American documentation. Copies available

1970-2000: Journal of the American Society for Information Science. Copies available

*Display of manifestations of the latest serial title once user has selected the 'Copies available' hotlink above.*

**Work:** American Society for Information Science and Technology. Journal of the American Society for Information Science and Technology. 2001-

1. volumes ; 28 cm.  
ISSN: 1532-2882

2. 1 online resource  
ISSN: 1532-2890

*Display of the American documentation serial title once user has selected the '1950-1969: American documentation.' hotlink above.*

**Work:** American Society for Information Science and Technology. Journal of the American Society for Information Science and Technology.

**Title (serial title):** American documentation.

1968-1969: Washington, D.C. : American Society for Information Science,  
c1968-1969.

1950-1967: Washington, D.C. : American Documentation Institute, c1950-  
1967.

Began with: vol. 1, no. 1 (winter 1950).

Ended with: vol. 20, issue 4 (Oct. 1969).

Frequency: Quarterly.

ISSN-L: 0096-946X

Copies available

*Display of the manifestations of American documentation once user has selected the 'copies available' hotlink above:*

**Work:** American Society for Information Science and Technology. Journal of the American Society for Information Science and Technology.

**Title (serial title):** American documentation.

1. 20 volumes ; 27 cm.

Mode of issuance: Issued in successive parts.

ISSN: 0096-946X

2. 1 online resource

Mode of issuance: Issued in successive parts.

ISSN: 1936-6108

3. microfilm reels

generation: service copy

Mode of issuance: Issued in two or more parts simultaneously.

ISSN: 0096-946X

NOTE THAT THE FOLLOWING VARIANTS MUST BE STORED IN SUCH A WAY THAT THEY CAN ALLOW A USER TO MATCH ON ANY VARIANT OF EITHER THE CREATOR NAME OR THE WORK TITLE USED IN THE WORK IDENTIFIER (SEE SECTION 1.3):

Creator name variants:

ASIS & T  
ASIST

Work title variants:

J. Am. Soc. Inf. Sci. and Tech.  
JASIST

NOTE THAT THE FOLLOWING TITLE VARIANTS SHOULD LEAD DIRECTLY TO THE PARTICULAR SERIAL TITLE BEARING THAT TITLE (SEE SECTION 2.3):

Journal of documentary reproduction

American documentation  
Am. doc.

Journal of the American Society for Information Science  
J. Am. Soc. Inf. Sci.  
JASIS

NOTE THAT THE FOLLOWING CORPORATE NAME VARIANTS SHOULD LEAD DIRECTLY TO THE PARTICULAR SERIAL TITLE BEARING THAT NAME VARIANT IN THE SERIAL TITLE STATEMENT OF RESPONSIBILITY:

Science Service. Documentation Institute.  
Science Service. Documentation Division.  
American Documentation Institute.  
American Society for Information Science.

**Example 7**

*Initial display of work among other works:*

Monk, Thelonious. At the Five Spot  
Monk, Thelonious. Intermediate piano solos  
Monk, Thelonious. Standards

Monk, Thelonious. Thelonious Monk, the Nonet live

*Display of work description once user has selected this work above:*

Monk, Thelonious. Standards

Creator relationship: compiling performer

First published: p1989

Recorded: 1963-1967

Originally published in New York, N.Y., by Columbia.

Original extent: 55 min.

Type of content: jazz

Contents:

Memories of you

Don't blame me

Just you, just me

I'm confessin' (That I love you)

Tea for two

(I love you, I love you, I love you) Sweetheart of all my dreams

Liza (All the clouds'll roll away)

I hadn't anyone till you

Nice work if you can get it

Between the Devil and the deep blue sea

Discipline(s):

M1366 [Music--Instrumental music--Other ensembles--Jazz ensembles]

781.655 [Arts & recreation--Music--General principles & musical forms--Traditions of music--Jazz--Modern jazz]

Genre(s)/form(s):

Jazz, 1981-1990

Piano music (Jazz)

Contained (related) works:

Memories of you (1930) [contained in]

Don't blame me (1932) [contained in]

Just you, just me (1929) [contained in]

I'm confessin' (That I love you) (1930) [contained in]

Tea for two (1925) [contained in]

(I love you, I love you, I love you) Sweetheart of all my dreams  
[contained in]  
Liza (All the clouds'll roll away) (1929) [contained in]  
I hadn't anyone till you (1938) [contained in]  
Nice work if you can get it (1937) [contained in]  
Between the Devil and the deep blue sea (1931) [contained in]

Variants (Title-manifestations) of this work [If there is only one expression, skip the listing of expressions and hot-link manifestations or title manifestations here instead]

Works related to this work

Works about this work

Variants (Title-manifestations) of this work

Monk, Thelonious. Standards.

Standards / Thelonious Monk. p1989

Standards / Thelonius Monk. 1998

*Display of title-manifestation once user has selected the hotlink above:*

Monk, Thelonious. Standards.

Standards / Thelonious Monk.

New York : Columbia, p1989.

(Columbia jazz masterpieces)

Content: performed music.

Appendages: 15 p. booklet with historical notes by Ira Gitler.

Mode of issuance: Issued as a single unit.

Copies available

*Display of manifestations once user has selected the hotlink above:*

Monk, Thelonious. Standards.

1. p1989. 1 disc (audio) : analog, 33 1/3 rpm, stereo ; 12 in.

Publisher's no.: J 45148

Publisher's no.: CJ 45148



Digitally remastered directly from the original analog tapes.

2. p1989. 1 audiocassette : analog, Dolby processed ; 3 7/8 x 2 1/2 in, 1/4 in. tape.

UPC: 7464451484

Publisher's no.: JT45148

Publisher's no.: CJT45148

Digitally remastered directly from the original analog tapes.

3. p1989. 1 CD (audio) : digital, stereo ; 4 3/4 in.

UPC: 074644514827

Publisher's no.: CK 45148

### **Example 8**

*Initial display of work among other works:*

Take 5 (1960)

Take the A Train (1941)

Taking a chance on love (1940)

Tangerine (1942)

A taste of honey (1960)

Tea for two (1925)

Teach me tonight (1953)

Temptation (1933)

Tenderly (1946)

*Display of work description once user has selected this work above:*

Tea for two (1925)

Original language: English

First released: 1925

Date of first recording: 1924

First recorded by the Benson Orchestra of Chicago, recorded August, 1924, released in January, 1925

Date of first performance: 1925

Introduced by Louise Groody and John Barker in the Broadway musical No, no, Nanette, which opened on September 16, 1925, at the Globe Theater in New York City

Originally published in the United States by:

Type of content: song

Creator(s)

Youmans, Vincent, 1898-1946. composer

Caesar, Irving, 1895-1896. lyricist

Benson Orchestra of Chicago. performer

Groody, Louise. performer

Barker, John. performer

Expressions of this work

Works related to this work

Works about this work

*Display of expressions once user has selected the hotlink above.*

Tea for two (1925)

1925. Benson Orchestra of Chicago

1925. Marion Harris

1925. Ben Bernie and his orchestra

1930. Ipana Troubadours

1937. Teddy Wilson and his orchestra

1939. Art Tatum

1939-40. Django Reinhardt

1958. Tommy Dorsey and his orchestra

1963-02-26. Thelonious Monk, take 1

1963-02-26. Thelonious Monk, take 2

1967. Erroll Garner

*Display of Thelonious Monk expression once user has selected the hotlink above.*

Tea for two (1925)

Nature of modification: performance

Tea for two, [take 1] / [Youmans-Caesar] ; Thelonious Monk, piano ; John  
Ore, bass ; Frankie Dunlop, drums ; recording produced by Teo Macero.  
[publication statement for Criss Cross? first publication of this performance?]

Date of performance: February 26, 1963.

Place of performance: New York.

Extent of expression: 3 min., 47 sec.

Content: performed music

Subsidiary creators:

Monk, Thelonious. instrumentalist

Ore, John. instrumentalist

Dunlop, Frankie. instrumentalist

Macero, Teo, 1925-2008. sound recording producer

Copies available

*Display of manifestations once user has selected the hotlink above.*

1. on Monk, Thelonious. Criss cross
2. on Monk, Thelonious. Standards

*Display of manifestation once user has selected the hotlink for Monk, Thelonious. Standards above.*

Monk, Thelonious. Standards.

1. 5th piece on:

p1989. 1 disc (audio) : analog, 33 1/3 rpm, stereo ; 12 in.

Publisher's no.: J 45148

Publisher's no.: CJ 45148

Digitally remastered directly from the original analog tapes.

2. 5th piece on:

p1989. 1 audiocassette : analog, Dolby processed ; 3 7/8 x 2 1/2 in, 1/4 in. tape.

UPC: 7464451484

Publisher's no.: JT45148

Publisher's no.: CJT45148

Digitally remastered directly from the original analog tapes.

3. 5th piece on:

p1989. 1 CD (audio) : digital, stereo ; 4 3/4 in.

UPC: 074644514827

Publisher's no.: CK 45148

**Example 9**

*Initial display of work among other works:*

I love Huckabees.  
I love liberty.  
I love Lucy.  
I love Melvin.

*Display of work description once user has selected this work above:*

I love Lucy.

Original language: English

Broadcast: October 15, 1951 to September 24, 1961.

Originally broadcast in the United States by CBS.

Type of content: television program.

Originally broadcast in black and white in a 30 min. format.

Summary: Lucy Ricardo is a New York City housewife married to Cuban bandleader Ricky Ricardo; she longs to make it in show business herself and schemes endlessly to do so.

A Desilu production ; produced by Jess Oppenheimer ; directed by Marc Daniels ; written for television by Jess Oppenheimer, Madelyn Pugh, Bob Carroll, Jr. ; executive producer, Desi Arnaz.

Regulars: Lucille Ball (Lucy Ricardo); Desi Arnaz (Ricky Ricardo; Vivian Vance (Ethel Mertz); William Frawley (Fred Mertz).

Director of photography, Karl Freund. Music by Wilbur Hatch, conducting the Desi Arnaz Orchestra. Editor, Dann Cahn; choreography, Lee Scott; fashions, Ohrbach's; make-up, Max Factor.

Creator(s):

Oppenheimer, Jess. producer, teleplay writer

Daniels, Marc. director

Davis, Madelyn Pugh. teleplay writer

Carroll, Bob, 1918-2007. teleplay writer

Arnaz, Desi, 1917-1986. producer, cast

Ball, Lucille, 1911-1989. cast

Vance, Vivian. cast

Frawley, William, 1887-1966. cast

Freund, Karl, 1890-1969. cinematographer  
Hatch, Wilbur. musical director  
Desilu.Productions.  
CBS Television Network.

Subject(s):

Housewives--New York (State)--New York--Drama.  
Cuban Americans--New York (State)--New York--Drama.

Genre(s)/form(s):

Situation comedies.

Episodes of this work

Works related to this work

Works about this work

*Display of episodes (works contained) once user has selected the hotlink above.*

I love Lucy.

Fur coat.  
Girls want to go to a nightclub.  
Inferiority complex.  
Lucy is jealous of girl singer  
Million-dollar idea.  
Publicity agent.

*Display of episode (works contained) once user has selected the hotlink above.*

I love Lucy.

[Lucy is jealous of girl singer] / associate producer, Al Simon.

Broadcast date: [1951-12-17].

Episode title and broadcast date supplied from: The I love Lucy book / Bart Andrews. 1985.

[Rosemary was played by Helen Silver].

Bracketed credit transcribed from voice-over.

Summary: "An item in the morning gossip column prompts Lucy to assume that Ricky is seeing another woman, but he assures her that the newspaper piece is merely publicity. To apologize for her lack of wifely faith, Lucy prepares Ricky's favorite dish, arroz con pollo, but her mood changes abruptly when she finds a piece of black lace in Ricky's pocket. He tries to explain that it was torn off accidentally from Tropicana dancer Rosemary's gown during the rehearsal of Jezebel. To keep an eye on Ricky, Lucy manages to wrangle her way into the chorus line and upstages Rosemary during the number. Later that night at home, Ricky tells Lucy there was a 'strange girl' in the chorus, ugly, and a terrible dancer. He knew all along it was Lucy. They kiss and make-up"--The I love Lucy book / Bart Andrews. 1985.

Show no. 11, according to: The I love Lucy book / Bart Andrews. 1985.

Subject(s):

Jealousy--Drama.

Gossip columns--Drama.

Dance costume--Drama.

Women dancers--Drama.

Nightclubs--New York (State)--New York--Drama.

[Expressions of this work](#)

[Works related to this work](#)

[Works about this work](#)

*Display of expressions once user has selected the hotlink above:*

1951-12-17

1953-04-05

*Display of expression once user has selected the hotlink above:*

1953-04-05

I love Lucy. [Lucy is jealous of girl singer] / [presented by Philip Morris],  
America's most enjoyable cigarette.

New opening segment with the story told as a flashback.

Commercials: Philip Morris king size and regular cigarettes.

## **Example 10**

*Initial display of work among other works:*

[Newsreel series]

*Initial display of work among other works:*

[Newsreel story]

## **15. WORKS THAT INFLUENCED THESE RULES AND FURTHER READING**

Allgood, Julian Everett. Serials and Multiple Versions, or The Inexorable Trend Toward Work-Level Displays. *Library Resources & Technical Services* 2007:51:3:160-179.

*Anglo-American Cataloguing Rules* 2nd ed., rev., 2002 revision, 2005 update. Chicago, Ill.: American Library Association, 2005.

Bernhardt, Melissa M. Dealing with Serial Title Changes: Some Theoretical Considerations. *Cataloging & Classification Quarterly* 1988:9:2:25-39.

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