

**Cataloguing Code Comparison for the
IFLA Meeting of Experts on an International Cataloguing Code
July 2003**

AACR2: Anglo-American Cataloguing Rules, 2nd ed. 2002 revision. - Ottawa :
Canadian Library Association ; London : Chartered Institute of Library and Information
Professionals ; Chicago : American Library Association, 2002.

**AAKP (Czech): Anglo-americká katalogizační pravidla. 1.české vydání. – Praha,
Národní knihovna ČR, 2000-2002 (updates)**
[translated to Czech from Anglo-American Cataloguing Rules, 2nd ed. 2002 revision. -
Ottawa : Canadian Library Association ; London : Chartered Institute of Library and
Information Professionals ; Chicago : American Library Association, 2002.

AFNOR: AFNOR cataloguing standards, 1986-1999
[When there is no answer under a question, the answer is yes]

BAV: BIBLIOTECA APOSTOLICA VATICANA (BAV)
Commissione per le catalogazioni
AACR2 compliant cataloguing code

KBARSM (Lithuania): Kompiuterinių bibliografinių ir autoritetinių įrašų sudarymo
metodika = [Methods of Compilation of the Computer Bibliographic and Authority
Records] / Lietuvos nacionalinė Martyno Mažvydo biblioteka. Bibliografijos ir
knygotyros centras ; [parengė Liubovė Buckienė, Nijolė Marinskienė, Danutė
Sipavičiūtė, Regina Varnienė]. – Vilnius : LNB BKC, 1998. – 132 p. – ISBN 9984 415
36 5

REMARK: *The document presented above is not treated as a proper complex
cataloguing code in Lithuania, but is used by all libraries of the country in their
cataloguing practice as a substitute for Russian cataloguing rules that were replaced
with IFLA documents for computerized cataloguing in 1991.*

**KBSDB: Katalogiseringsregler og bibliografisk standard for danske biblioteker. – 2.
udg. – Ballerup: Dansk BiblioteksCenter, 1998**

KSB (Sweden): Katalogiseringsregler för svenska bibliotek : svensk översättning och
bearbetning av Anglo-American cataloguing rules, second edition, 1988 revision /
utgiven av SAB:s kommitté för katalogisering och klassifikation. – 2nd ed. – Lund :
Bibliotekstjänst, 1990.

Translation of the rules for multi-level description, one major, national adaptation
in our translation of AACR2 for AACR2, ch. 13, Analysis.

**MSZ: For decisions on headings for the bibliographic entries, national standard
family MSZ (Magyar Szabvány = Hungarian Standard) 3423 "Choice of headings
for descriptive catalogues".**

For the form of heading, prescriptions of the national standard family MSZ 3440
"Heading elements of the bibliographic description".

The data elements and punctuation of the bibliographic description are defined by
standard family MSZ 3424 and KSZ (Könyvtári Szabályzat = Rules for libraries)

PPIAK (Croatia): Verona, Eva. Pravilnik i priručnik za izradbu abecednih kataloga. - Zagreb : Hrvatsko bibliotekarsko društvo.

1. dio : Odrednice i redalice. - 2. izmijenjeno izd. - 1986.

2. dio : Kataložni opis. - 1983.

PPIAK Macedonia: (ISBD's and PPIAK): Pravilnik i priručnik za izradu abecednih kataloga by Eva Verona. [The official language is Macedonian, so the rules are adapted for the specifications of the Cyrillic alphabet.]

PPIAK (Slovenia): Verona, E.: Pravilnik in priručnik za izradbu abecednih kataloga. – Zagreb : Hrvatsko bibliotekarsko društvo, 1983-1986.

RAK: Regeln für die alphabetische Katalogisierung in wissenschaftlichen Bibliotheken : RAK-WB / Die Deutsche Bibliothek. [Erarb. von der Expertengruppe Formalerschließung im Auftr. des Standardisierungsausschusses. Hrsg. von der Arbeitsstelle für Standardisierung, Die Deutsche Bibliothek. Red. Bearb.: Gudrun Henze]. – 2., überarb. Ausg. – Leipzig ; Frankfurt am Main ; Berlin. – Losebl.-Ausg.

1. Ausg. geb. Ausg. – Bis 1990 erarb. von der Kommission des Dt. Bibliotheksinst. für Alphabetische Katalogisierung. Ab 1991 erarb. von der Expertengruppe RAK des Dt. Bibliotheksinst. – Red. Bearb. bis Erg.-Lfg. 3 (1998): Hans Popst. - Bis Erg.-Lfg. 3 (1998) verl. vom Dt. Bibliotheksinst., Berlin

Grundwerk. – 1993

Erg.-Lfg. 1 (1995)

Erg.-Lfg. 2 (1996)

Erg.-Lfg. 3 (1998)

Erg.-Lfg. 4 (2002)

RAKK (Bulgaria): Rakovodstvo za azbučni katalozi na knigi. – Sofia : Narodna biblioteka Sv.Sv. Kiril i Metodii, 1989 (Manual for alphabetical catalogues of books. – Sofia : SS Cyril and Methodius National Library)

RC (Spain): Reglas de catalogación, ed. nuevamente rev., 1999. – Madrid : Ministerio de Educación y Cultura, Centro de Publicaciones : Boletín Oficial del Estado, 1999

RCR: Russian Cataloguing Rules. Part 1. General Positions. – Moscow : Russian Library Association, Interregional Committee of Cataloguing, 2003.-242 p.

RICA: Regole italiane di catalogazione per autori – RICA. Rome : ICCU, 1979

RT: Regels voor de titelbeschrijving / Federatie van Organisaties op het gebied van het Bibliotheek-, Informatie- en Dokumentatiewezen (FOBID). - Den Haag : Nederlands Bibliotheek- en Lektuur Centrum, 1978-1994. - 12 dl.

SL (Finland): Suomalaiset luettelointisäännöt. - Uud. laitos. -

Helsinki : Kirjastopalvelu
ISBN 951-692-224-4 (koko teos, nid.)
Monografioiden kuvailu / Luettelointisääntöryhmä.
1989. - 112 s. ; 30 cm
ISBN 951-692-226-0 (nid.)
Suomalaiset luettelointisäännöt. - Helsinki : Kirjastopalvelu
ISBN 951-692-224-4 (koko teos, nid.)
Hakutiedot / [Luettelointisääntöryhmä].
Uud. laitos. - 1991. - 248 s. ; 30 cm.
ISBN 951-692-260-0 (nid.)

5. **UNIFORM TITLES** (work-level or expression-level citations) (main and added entries)

5.1. Do your rules consider uniform titles for work beyond anonymous classics? (If so, please describe when they are used.)

AACR2: Yes, uniform titles may be used for all types of works: “for bringing together all catalogue entries for a work when various manifestations (e.g., editions, translations) of it have appeared under various titles; for identifying a work when the title by which it is known differs from the title proper of the item being catalogued; for differentiating between two or more works published under identical titles proper; for organizing the file” (rule 25.1A)

AAKP (Czech): Yes, title of original, title of law, titles in case of ambiguous titles /as Bulletin/, collective uniform titles, uniform titles for music.

AFNOR: Yes.

◆ AFNOR standard Z 44-059 [*Choice of access points to the bibliographic description*]
§2 [*Titles headings*] and §2.1. [*Uniform titles*]

"Uniform titles may be established for the following types of works :

- sacred scriptures and liturgical works ;
- anonymous classics ;
- works of authors abundantly published ;
- graphic variant forms of an antiquaria.

§4.1. *Parallel title and original title*

It concerns optional access points, specially useful in large or specialized catalogues.

see above Paris Principles n°5. Concerning uniform titles.

◆ AFNOR Standard NF Z 44-061 [*Form and structure of names of persons headings, titles headings, filing headings and "titres forgés"*]

§3.1.2. [*Use of the uniform title*] : Uniform titles are used for anonymous works as well as for works having an author :

- anonymous works : examples

Uniform title heading : [Paris et ses environs]

Comment : allow to collocate the bibliographic records made under the following titles proper :

Paris et ses environs

Paris e dintorni

Paris und Umgebung

Paris y sus alrededores

Uniform title heading : [De Imitatione Christi]

Comment : allow to collocate the bibliographic records made under the following titles proper

Imitatio Christi

L'imitation de Jésus-Christ

The Following of Christ

- works with an author :

Work published under different titles : example

Uniform title heading : [César Birotteau]

Comment : allow to collocate bibliographic records for the Honoré de Balzac's work made under the following titles proper

Histoire de la grandeur et de la décadence de César Birotteau

César Birotteau

Work abundantly published : : exaple

Uniform title heading : [Oliver Twist]

Comment : allow to collocate bibliographic records for the Charles Dickens's work made under the following titles proper

Les Aventures d'Olivier Twist

Olivier Twist

Oliver Twist

For this type of works, it may be useful for large catalogue to develop more the uniform title such as

Uniform title heading : [Oliver Twist (français). 1981]

Uniform title heading : [Oliver Twist (français). Adaptation. 1982]

- special rules for graphic variants :

For cataloguing old collections, it is sometimes required to create uniform titles to collocate records of a work when the titles proper present different spellings : the modern form is preferred to collocate. When it is necessary general reference are made.

Examples :

Uniform title heading : [Abrégé des événements ...]

Comment : allow to collocate records made with the following title proper

Abbrégé des événements ...

Uniform title heading for a general see also : [Avertissement]

See also reference : [Avertissement]

◆ **AFNOR Standard NF Z 44-079 *Form and structure of musical titles headings***

§0.1.1. Purpose

The purpose of the present standard is to promote the uniformity of access points to the bibliographic records for musical documents (manuscript music, printed music, sound recordings, videorecordings, etc.) in a catalogue or a national or international exchange network possibly automated.

◆ **There are some gaps in the AFNOR rules concerning the uniform titles for choreographic works and cinema works for which uniform author/title headings are made, oftently for a subject heading.**

Examples

Adam , Adolphe (1803-1856). Giselle

Ek, Mats (1945-....). Giselle

Jeunet, Jean-Pierre (1953-....). Le fabuleux destin d'Amélie Poulain

◆ **Uniform titles are not made for serials, and it is OK because in this case we use the key title (see above Paris Principles n°11, §11.14)**

BAV: A great attention is paid to uniform titles for work beyond anonymous classics and they are used for works or part of works of classical Latin and Greek author (in Latin language), works created after 1500 (titles in original language), for sacred scriptures (in Latin language), for liturgical works (in Latin language), musical works, manuscripts ("pet names"), law, treaties, collective titles (in Italian language – as official language of bibliographic agency).

KBARSM (Lithuania): It is usual in our cataloguing tradition to use uniform titles for work beyond anonymous classics. The uniform titles are made for anonymous classics then the title of the books is different from uniform conventional title.

KBSDB: Classical titles: Classical titles from before 1501 in other alphabetic than latin are keyed in Danish title. Translated classical titles are handled the same way.

MSZ: YES, THE UNIFORM (THE ORIGINAL) TITLE IS THE HEADING IN THE NATIONAL BIBLIOGRAPHY AND THE DATABASE OF THE NATIONAL LIBRARY

PPIAK (Croatia): Yes: translations of anonymous works, adaptations, parodies, travesties, imitations, etc. (PPIAK 17, 31), commentaries (PPIAK 37/1, 37/3, 73).

PPIAK (Slovenia): Yes

RAK: Yes. The RAK-WB consider uniform titles for works beyond anonymous classics.

Uniform titles are used for

- constitutions of territorial corporate bodies and treaties of international law
- texts to musical compositions
- holy scriptures, classic liturgical works and confessions
- laws, regulations, decrees etc. of jurisdictions and religious communities and other communiques of the Catholic Church
- works of ancient times, Middle Ages and early modern times
- works of modern times which are translated from European languages (but: the uniform title for works of personal authorship and for works emanating from a corporate body is only given when it is mentioned in the item at hand or when it is easily ascertained)
- works of modern times which are translated from non-European languages (but: the uniform title is only given when it is mentioned in the item at hand or when it is easily ascertained)

other works which are published in several editions

RAKK (Bulgaria): No

RC (Spain): Yes, they do. RC, Chapter 16 is devoted to formulate uniform titles, entered under title or author-title (personal or corporate body).

RC establishes that the uniform title in the anonymous works in non-roman scripts is given in Spanish if the title exists in this language. In other cases, the title is given in the form known in the reference sources (RC 16.1.3).

A work originally written in Greek before XVI century (RC 16.1.4.) is given in Spanish, if it exists a title. If it not exists, the Latin form commonly accepted, and as at last resort the Greek transliterated form.

If a separately catalogued part of a work has a distinctive title (RC 16.1.7), we use the title of the part as the uniform title, except for a separately published part of a musical work for which a uniform title is formulated with the title for the whole work followed by the title of the part (RC 16.9.3).

When the manifestation consists of the complete works of a person we use the uniform collective title “Works” (RC 16.2.1). When the manifestation consists of three or more works, but not all, the collective title “Selections” is used (RC 16.2). If it consists of several works in one particular gender, and the person is the author of works of more than one gender, a collective title for this particular gender is used (RC 16.2.3.).

The uniform title for manuscripts is formulated choosing this order of preference:

- 1) Original title, or the title next to the original in that time.*
- 2) Title proper*
- 3) Title established by the scientific tradition*
- 4) Title by which it is known the manuscript*
- 5) In the case of miscellaneous manuscripts, the title assigned by the compiler*
- 6) The heading of the repository followed by “Manuscript” and the repository’s designation for the manuscript*

For a collection of legislative enactments of a jurisdiction we use the uniform title “Laws, etc.” (RC 16.5). If the compilation is on a particular subject, this subject is added to the uniform title.

For a single legislative enactment the uniform title used is the official short title, or the title under which it is known or any official designation (number or date).

The uniform title for ancient and medieval laws (RC 16.5.2) is created with the traditional name, in its whole form and in the original language, unless the reference sources gives it in another language.

The uniform title for the parts, sections or extracts is the name of the whole, followed by the title of parts if they are not distinctive. Otherwise, the uniform title is the title of the part or section.

The uniform title for a collection of treaties between two parties is “Treaties, etc.” (RC 16.6), followed by the name of the other party. For a single treaty the year is also added.

E.g.: España. Tratados, etc. Gran Bretaña, 1960

The same heading is used when the treaty is signed by more than two parties, without adding the second part to the uniform title.

When a collection of treaties signed at the same time is identified by a collective name, we use that name followed by the year in brackets.

E.g.: Tratado de Utrech (1713)

Tratado de Roma (1959)

If one of the parties is the Holy See, the uniform title is “Concordats, etc.” followed by the correspondent part.

For a separately catalogued protocol or amendment we use the uniform title for the original agreement followed by “Protocols, etc.” and the date of signing (RC 16.6.6).

The uniform title is also used for the sacred scriptures (RC 16.7). For the Bible and the Apocrypha the title is given in Spanish (RC 16.7.1). Appendix I of RC collects the uniform titles established to the partial editions and translations of the Bible.

RC 16.7.2 gives the general uniform title for sacred or worship books of no Christian religions.

Catholic liturgical works are given in Latin and we use “Heading of Liturgical Works. List of uniform titles for liturgical work of the Latin rites of the Catholic Church”, IFLA, 1981.

Other liturgical works are given in Spanish (RC 16.8.3), if there is a form in Spanish for the title and the rite. If not, we use the title in the language of the liturgy.

For the musical works (RC 16.9), if there is a title given for the composer, this original title is the uniform title.

If the titles are similar, we add the medium of performance and other additions when necessary.

But when the title of a musical work is the name of a type of composition, the uniform title is created in the language of the cataloguing agency, including these elements:

-type of composition

-medium of performance

-serial number

-opus number or thematic index number

-key

-other identifying elements: selection, arrangement, sketches ...

RCR: considers uniform titles for anonymous classics, sacred scriptures, liturgical works and certain types of works.

RICA: Yes. [RICA pars. 82-92; 111] If a work, with or without author, appears in its editions with different titles, the respective records will have, as heading, a uniform title. From the title of the various editions will be made a reference entry (Note ¹¹: If preferred... the titles of the various editions can be alternatively maintained, making references from them to the uniform title). The uniform title will not be adopted when its determination will be particularly difficult or of none usefulness for the catalogue.

RT (Netherlands): No, with the exception however of printed music and recordings of music, and then only for classical music.

SL (Finland): We are following partly the AACR rule 25.1A.

Uniform titles are mainly used in music.

5.A. PRINCIPLES

5.A.1. Do your rules have a goal to identify and collocate works and/or expressions through the use of uniform titles for the names of the works/expressions? [NOTE: The terms work, expression, manifestation, and item are from the IFLA FRBR report, available at: the IFLA Publications Web site, under the Saur publications;

UBCIM Publications - New Series v. 19

<http://www.ifla.org/V/saur.htm>

(available as a pdf file, 559K)]

AAKP (Czech): Yes.

AFNOR:

For works : yes

◆ **AFNOR Standard NF Z 44-061 [Form and structure of names of persons headings, titles headings, filing headings and "titres forgés"]**

Titles headings may be made to collocate bibliographic records for a same work (uniform title) [...] to avoid these records be dispersed when filing under the title proper which vary depending on editions or translations.

◆ **AFNOR Standard NF Z 44-079 [Form and structure of the musical titles headings]**

§2.3.2.2. Definition of the date mentioned as a qualifier

Dates are mentioned as qualifiers in the following order :

- date of the composition of the work

- date of the creation for a drama work

- [...]

For expressions : it is just outlined in the rules (they don't go to the very end)

◆ AFNOR Standard NF Z 44-061 [*Form and structure of names of persons headings, titles headings, filing headings and "titres forgés (§3.1. Uniform titles)*]

They allow to collocate and to file the different editions, versions, translations or other variants of a same work.

... but the associated statements of responsibility are not given

Example :

Uniform title heading in the authority record : [*Bible. A.T. Pentateuque*]

Uniform title heading in the bibliographic record :

[*Bible. A.T. Pentateuque (français). 2001*]

Title and statement of responsibility for the concerned document :

Les cinq livres secrets dans la Bible [Texte imprimé] /

[commentaires de] Gerald Messadié ; trad. de l'hébreu de Francis Venant.

Publication area for the concerned document :

[Paris] : J.-C. Lattès, 2001

◆ AFNOR Standard NF Z 44-079 [*Form and structure of the musical titles headings*]

§2.3. [*Qualifiers*]

Different types of qualifiers exist : [...] date, language, form or instrumentation, version.

Then, for uniform musical titles we also have information about the expression but it remains marginal and all forms of expression for a musical work are not taken into account.

Examples :

Author/title headings for two expressions of the same vocal work : with a language qualifier

Ligeti, György. – [Le grand macabre (suédois)]

Ligeti, György. – [Le grand macabre (français)]

Comment : G. Ligeti prepared a version of his opera in the language of each country the opera was created.

Author/title headings for two expressions of the same instrumental work : with a genre qualifier

Granados, Enrique. – [Goyescas (Opéra)]

Granados, Enrique. – [Goyescas (Musique pour piano)]

Expressions are relatively well distinguished for the notated music but not at all for the performed music.

BAV: We fully have a goal to identify and collocate works and/or expressions through the use of uniform titles. We implement the concept of uniform titles for the names of the works/expressions by using MARC 21 fields (130, 240, X00t).

KBARS (Lithuania): The article 5.A.1 is applied in our cataloguing practice.

KBSDB: Yes in classical titles from before 1501 in other alphabetic than latin are keyed in Danish title. Translated classical titles are handled the same way.

MSZ: THE FRBR CONCEPT AND FRAME IS NOT WIDELY KNOWN IN HUNGARY, BUT THE RULES OF STANDARD FAMILY FOR CHOICE OF HEADINGS AND THE SEVERAL STANDARDS FOR HEADING ELEMENTS OF THE BIBLIOGRAPHIC DESCRIPTION (NAMES OF PERSONS, NAMES OF CORPORATE BODIES, TITLES, GEOGRAPHIC NAMES) ENSURE (MORE OR LESS) THE COLLOCATION OF WORKS/EXPRESSIONS VIA REFERENCES AND SO-CALLED "RELATIONSHIP-SUBHEADINGS"

PPIAK (Croatia): Yes.

PPIAK (Slovenia): Yes

RAK: The RAK-WB do not yet include the FRBR terminology. The term "Werk" used in RAK-WB means an intellectual or artistic creation that is published in one or more

manifestations. The definition of the RAK-WB term “Ausgabe” includes FRBR-attributes of both “expression” and “manifestation”.

The RAK-WB stipulate to use, in general, a title heading as a uniform title for a work in order to identify and collocate “Ausgaben” of a work with different titles.

RC (Spain): Chapter 16.1 of RC establishes that the uniform title for monographic resources is used to collocate all the manifestations of a work published under different titles or expressions. With the present practice of uniform titles it is not always possible to identify and to distinguish an expression in a language from another in the same language.

RC 16.1.2C establishes that we must give references from the title or the author-title under which the work has been published to the uniform title or uniform author-title with the addition of the language for collocate different expressions.

Special casuist is given in RC16.1.6. So, when the expression is bilingual, the two languages are indicated, and if one of them is the original one, it is placed second. When an expression is in three or more languages, the term “Polyglot” is used.

If a work is published simultaneously in various expressions for the first time in different languages and none is presented as the original one, the language of the uniform title is established according to RC16.1.5. If the work is entered under the heading for a corporate body, the uniform title is in the language accepted in the catalogue for the name of this corporate body.

If the works are from a bilingual author, the language chosen for the uniform title is the one chosen for the name of the author. If the form of the name is the same in both languages, it is chosen according to the one of the cataloguing.

If none of the languages is the one of the heading or if the entry is under the title, the language for the uniform title is chosen in this order of preference: the Spanish language of the cataloguing centre, other Spanish language, English, French, Italian, Portuguese and German. If there is no title in any of these languages, use the title of the edition received first.

However, when a work has different basic versions in several languages, these versions are considered works and a uniform title is established in each language, linking all these uniform titles by references (RC 16.3).

RCR: Yes

RICA: Not at the moment. The Standing commission for RICA revision is working on these lines. It should be necessary, in our opinion, to determine at international level a standard structure of the expression title including the elements and qualifiers to be used. In any case, there are some perplexity on the real efficacy of the use of the entity expression in all cases and in all kind of catalogues.

RT (Netherlands): No, not usually, with the exception of anonymous classics and works of (classical) music.

SL (Finland): yes, mainly in music.

5.A.2. Is the use of uniform titles mandatory, or only in certain situations, or never used? (Please explain)

AACR2: Use of uniform titles is optional, according to the needs of the specific catalogue or situation within a specific catalogue. Guidelines for use of uniform titles are given in rule 25.1A: “Base the decision whether to use a uniform title in a particular instance on one or more of the following, as appropriate:

- 1) how well the work is known; 2) how many manifestations of the work are involved; 3) whether another work with the same title proper has been identified; 4) whether the main entry is under title; 5) whether the work was originally in another language; 6) the extent to which the catalogue is used for research purposes

AAKP (Czech): According to the Czech practice, it is mandatory for full level records. In case of minimal level, they are mandatory for music.

AFNOR: Uniform titles are not mandatory.

◆ AFNOR standard Z 44-059 [*Choice of access points to the bibliographic description*]

§2 [*Titles headings*]

[The titles headings] are not mandatory.

◆ AFNOR Standard NF Z 44-061 [*Form and structure of names of persons headings, titles headings, filing headings and "titres forgés (§3Form and structure of the titles headings)*]:

The need for titles headings differs according to libraries and bibliographic agencies.

The use of titles headings is recommended under some circumstances to collocate bibliographic records made for a same work, etc. See above §5.A.1.

BAV: Its use is mandatory. We established a uniform title for anonymous classics and the other type of works mentioned in § 5.A.1.

KBARSM (Lithuania): The use of uniform titles is mandatory in Lithuania.

KBSDB: The use of uniform titles are used in certain situations mostly for classical documents and musics. Local catalogues only used the titles for description and make notes for other known titles and key added entries for each occurrence. We don't use the concept of the idea of uniform title very much in DK. We have titles in the description and added entries

MSZ: IT IS MANDATORY FOR WORKS PUBLISHED IN HUNGARY

PPIAK (Croatia): Mandatory in situations described by PPIAK (PPIAK 17, 31).

(See 5.1)

PPIAK (Slovenia): It is mandatory only in certain situations (added entries should be made under conventional titles – anonymous classics).

RAK: The use of uniform titles is mandatory in the cases listed in 5.1.

The uniform title for works of personal authorship and for works emanating from a corporate body is only given when it is mentioned in the item in hand or when it is easily ascertained. Therefore an overall collocation by the means of uniform titles is not possible.

A uniform title is *not used*

- for collections (two or more works or parts of works from the same personal author) – however, there are some exceptions, e.g. when the author has assigned a superordinate title
- for expressions of lyrics
- for works of art which get the main entry under the artist
- in general, for works that are published in parallel in different expressions/manifestations with different titles proper

for works whose different expressions/manifestations have changes e.g. for the first author or first corporate body from whom the work is emanating

RAKK (Bulgaria): The uniform titles are not used

RC (Spain): The use of the uniform title is optional. RC allows each agency to determine its own requirements of uniform title.

However, the mandatory nature is higher in laws, collections of laws, treaties, musical works, because it is the best way to avoid confusion.

RCR: considers any heading (including uniform title) as optional. Still any cataloguing agency may arrive to decision to use uniform titles. In such case using of uniform title is mandatory (for this particular agency).

RICA: The use of uniform title is mandatory at high level cataloguing or in particular kind of catalogues/files, linked to the specificity or the dimension of the catalogue. As an example, in SBN, the online national catalogue, considered its dimension, the use of uniform titles is a quite widespread practice.

RT (Netherlands): *The use of uniform titles is generally optional, but mandatory in the cases mentioned in Paris Principle 5.2*

SL (Finland): In music:

We have adapted AACR 25.1A

Base the decision on one or more of the following, as appropriate:

- create the uniform title according to the first version,
- whether another work with the same title proper has been identified (heavy music)
- whether the main entry is under title
- whether the work was in another language: 1) original language, but if the original language is in non roman alphabet the Finnish form is used
- the extent to which the catalogue is used for research purposes

5.B. CHOICE

5.B.1. Which name used for a work or expression is the preferred name for your rules? (e.g., for a work-level uniform title, what is the preferred source; what is the source for an expression-level uniform title – is it the “best known” or most frequently used or other?)

AAKP (Czech): AACR2. Chapter 25 Uniform titles.

AFNOR:

◆ AFNOR Standard NF Z 44-061 [*Form and structure of names of persons headings, titles headings, filing headings and "titres forgés (§3.1.1.1. Title)*]

The selected title is normally the most frequently used title in its original language. For anonymous classics and liturgical works, the international reference works mentioned in paragraph §6.3. [IFLA Recommendations] give the selected uniform heading.

◆ AFNOR Standard NF Z 44-079 [*Form and structure of the musical titles headings §1. Choice of the musical title heading*]

In general, the title heading is the original title given by the composer, in the language of its writing. §1.1. Sources

To determine the original form of the title of a musical work, refer to information sources selected according to the bibliographic resources and to the cataloguing policy of the agency. In this order of preference :

- authority lists established by national bibliographic agencies [...]
- thematic catalogues, catalogues of works, monumental editions [...]
- musical encyclopedias and dictionaries [...]
- the document itself, information it provides or information deduced from its analysis.

BAV: A uniform title provides the means of bringing together all catalogue entries for work when various manifestations of it have appeared under various titles. The preferred name is established accordingly to the use of the most important references we use for establishing them.

KBARSM (Lithuania): In the work-level preference is given to the work title as a main entry and the best known name is used for a uniform title, while in the

expression-level the title of expression is entered into the main entry and the original title is used for uniform title.

MSZ: WORK-LEVEL UNIFORM TITLE

- BIBLIOGRAPHIC AND REFERENCE SOURCES,

PPIAK (Croatia): Mandatory in situations described by PPIAK (PPIAK 17, 31). (See 5.1)

RAK: In general, the title proper of the first complete manifestation in the original language of the work is used as a uniform title. If another title proper in the original language is more customary, this one is used as a uniform title.

If a work is published first in a translation, not in the original language, the title proper of the translation is used as uniform title until a manifestation in the original language is published. If different expressions are published in parallel with different titles and none expression may be regarded as “original”, no uniform title is used.

If the first manifestation in the original language is lost and its title unknown, the title proper of a manifestation that has reached the reputation of an original is used as a uniform title.

For ancient Greek, Byzantine and older oriental works, in general, the most common Latin form of the title is used as a uniform title.

For works of ancient times, the Middle Ages and early modern times, the denomination used in scientific tradition is used as a uniform title.

For holy scriptures, classical liturgical works and confessions, the denomination used traditionally are used as a uniform title.

For laws etc. of jurisdictions, in general, the official title is used as a uniform title.

However, if a short official title exists, this one is used as a uniform title.

For constitutions of jurisdictions, a formal title “Verfassung” is used as a uniform title.

RC (Spain): In RC 16.1.1 the uniform title is formulated according to the title under which the work is most frequently identified. If there is not a predominating one, the title of the original edition is chosen, transliterated when it is in non-roman script, without the words that are not necessary to identify the work. Therefore, the sources are the external ones and the chief source of information of the item itself.

Of course, these guidelines are for work and expression level. The uniform title for expression is formed with the established heading for the work and the specific additions to the expression found in the manifestation, either in its title page or elsewhere.

However, for serials, the uniform title is a way to make a title unique. In constructing this uniform title, we apply the principles used for constructing the key title.

For musical works, if there is a literary title, the general rule is used, but when the title is a type of composition, the uniform title is written by the cataloguing agency with some elements taken from the item, and usually from external sources.

- The uniform title created for cartographic material is formulated from the own source and external sources.

RCR: Yes, it is the “best known” or most frequently used title.

RICA: For a work-level uniform title [RICA par. 86.1] requires to adopt the title in the original language, possibly as it appears in the first edition of the work. When [par. 86.2] in the editions of a work it is more frequently used another title, this should be preferred instead of that of the first edition. For [pars. 86.3; 86.5] specific

works, such as the Bible, there is an authority list of prescribed uniform titles. For classic works of Greek and Byzantine literatures, it is mandatory to use as uniform title the Latin title with which they were known. For anonymous works IFLA *Anonymous classics* are used.

RT (Netherlands): The preferred name is always the name that is presented by the publication itself., except for anonymous classics and musical works (cf. Paris Principle 5.2 and 7.1).

SL (Finland): see above

5.C. STRUCTURE

5.C.1. What elements comprise your uniform titles?

AACR2: The title may be followed by any of several elements, as appropriate: a qualifying term to insure uniqueness, title or numbering of a part, language[s], date. There are also special rules for manuscripts, incunabula, laws, treaties, sacred scriptures, liturgical works, papal communications, and music with specific instruction on additions to uniform titles for these materials.

AAKP (Czech): Entry element, number and name of part, qualifiers (e.g. language, version, date, key-note etc.).

AFNOR:

◆ AFNOR Standard NF Z 44-061 [*Form and structure of names of persons headings, titles headings, filing headings and "titres forgés*]

§3.1.1. *Structure of the uniform title*

[...] the heading may consist, in addition to the title selected to collocate the records, of a mention of the language(s) of the work, a mention of extract, adaptation, etc. and the date of publication.

Example : [Title. Number of part. Name of part (language). Date].

Examples :

[Lancelot du Lac (français). Adaptation.1979]

[Bible. A.T. Pentateuque (français). 2001]

[Bible (grec). 1608 fac-sim]

◆ AFNOR Standard NF Z 44-079 [*Form and structure of the musical titles headings*].

§2 *Structure of the individual musical title heading*

a) entry element :

either a significant title

(it may be a significant name of part, followed by a number of part or by a non significant name of part, see §3.1. *Name of part*)

or a form (example : concerto)

or a genre (example : flamenco)

b) additional elements

distribution of performance (number of instruments, of voices ...)

serial number

thematic index number and/or opus number

key

c) qualifiers

number of pieces

date identifying the work or the expression

language

form, genre, instrumentation

version

d) additional elements (which are only part of the heading of a bibliographic record but not of an authority record)

language

mention of extract or choice

mention of adaptation

mention of musical presentation of the edited text
date identifying the manifestation

Examples :

Beethoven, Ludwig van. – [Symphonies. N°9. Op.125. Ré mineur]

Chopin, Frédéric. – [Valses. Piano (14)]

Verdi, Giuseppe. – [Il trovatore]. Extrait ; adapt.

(See other examples under §5.A.1.)

BAV: The uniform title statement, the number/part of work, the language of work.

KBARSM (Lithuania): Uniform titles in our catalogues consist of the original title of the work, the title of the part of the work, designation of the part of the work, language, version, date, and other qualifiers.

KBSDB: The title is keyed in the direct form as it's known and the way it's appear in the different sources.

MSZ: UNIFORM TITLE OF A WORK PUBLISHED IN SEVERAL EDITIONS (TRANSLATIONS) UNDER DIFFERENT TITLES IS THE SAME TITLE (HEADING) THIS COULD BE THE ORIGINAL TITLE, A LATER TITLE WHEN THE WORK BECAME BETTER KNOWN UNDER IT (ACCORDING TO BIBLIOGRAPHIC AND/OR REFERENCE SOURCES) INTERNATIONAL PRACTICE IS FOLLOWED IN CASE OF ANCIENT AND MEDIAEVAL WORKS WRITTEN IN GREEK OR LATIN LANGUAGES, THE UNIFORM TITLE IS GENERALLY THE ORIGINAL TITLE. THIS IS THE SAME IN THE CASE OF ANONYMOUS CLASSICS

AS REGARDS THE BIBLE, APOCRYPHS AND OTHER SACRED SCRIPTURES, THE UNIFORM TITLE IS A HUNGARIAN LANGUAGE TITLE ACCORDING TO THE HUNGARIAN BIBLIOGRAPHIC PRACTICE UNIFORM TITLE OF COLLECTED WORKS IS A HUNGARIAN TERM (WHICH CORRESPOND TO "WORKS") AND THE TYPE AS ADDITIONAL DATA (POEMS, CORRESPONDENCE, PLAYS, ETC.)

IN THE CASE OF TRANLATIONS THE UNIFORM TITLE IS THE ORIGINAL LANGUAGE TITLE WITH THE ADDITION OF THE NAME OF THE LANGUAGE OF THE TRANSLATION IN HUNGARIAN

UNIFORM TITLE OF SERIALS IS USED AS HEADING WHEN THE TITLE IS A GENERIC TERM, THE ADDITIONAL ELEMENT IS THE NAME OF THE ISSUING CORPORATE BODY.

ADDITIONAL ELEMENT FOR TITLES IN SAME FORM IS THE PLACE OF PUBLISHING, PUBLICATION DATE OF THE FIRST ISSUE.

WHEN THERE ARE SEVERAL LANGUAGE EDITIONS THE UNIFORM TITLE IS THE TITLE OF THE FIRST EDITION, ADDITIONAL ELEMENT IS A HUNGARIAN PHRASE ABOUT THE LANGUAGE OF OTHER LANGUAGE EDITION.

PPIAK (Croatia): Original or conventional title; name or designation of part; church jurisdiction, order or religious community; language of translation;

PPIAK (Slovenia): Original or conventional title; title or numbering of a part; language of translation;

RAK: The title itself may have additional elements. To distinguish different languages of translations, a denomination for the language is added in abbreviated form in angle brackets.

Example:

Item at hand: The maid of Orleans
Uniform title and qualifying element: Die Jungfrau von Orleans <engl.>

The language element may be expanded by dialect terms or other language level terms.

If there are already qualifying elements of a uniform title, a denomination for the language is added to these qualifying elements.

Example:

Item in hand: Die Verfassung der République française vom 27. Oktober 1946

Uniform title and qualifying element: Verfassung <1946.10.27, dt.>

RC (Spain):

Title

Name of part

Number of part

Form subheading

Type of composition

Medium of performance

Key

Type of map

Version

Language of the expression

Date of treaty signing

Jurisdiction of the second signing party

Date of the work to distinguish titles

Name of the responsible corporate body to distinguish titles

Place of publication to distinguish titles

Edition statement to distinguish titles

RCR: Uniform title normally has following structure: heading (title), subheadings (title(s) of part), identifying characteristics.

RICA: The elements composing the title and qualifiers if needed.

RT (Netherlands): Generally, these elements are defined by the IFLA publication "Anonymous classics". For Bibles there is a structure that reflects the order of the chapters in the Old and New Testament, followed by the language of the publication. For classical music there are the name of the author, followed by a generic or specific name, the instrumentation, the opus number, and an epithet.

SL (Finland): a qualifying term, language, title or number of a part, date etc. There are different special elements e.g., for music.

5.C.2. Do you use author/title uniform titles or other work-level or expression-level uniform titles to uniquely identify works and expressions?

AAKP (Czech): Yes.

AFNOR: Additional remark:

Stricto sensu, the notion of "author/title heading" does not exist neither in the AFNOR rules nor in the INTERMARC format. But they know the notion of "author heading + title heading" in which the two parts form a real pair.

Example in INTERMARC/Authorities format :

100 ## \$a Rodin \$m Auguste \$d 1840-1917

145 1# \$a Le baiser

Public display :
Rodin, Auguste (1840-1917)
Le Baiser

Concerning works:

We try to identify works with "author heading+title heading" when it is interesting to do that (see AFNOR standard Z 44-059 [*Choice of access points to the bibliographic description*] §2 [*Titles headings*]) : "may" but not "should")

Concerning expressions:

Except in some cases of written music, no uniform title is made for the expressions. In a uniform title there is no relation between the statement of responsibility and the identification of an expression. This relation is established elsewhere in the bibliographic record (see above an example under §5.A.1.).

BAV: We have decided to treat author/titles uniform titles for every work created before 1500.

KBARSM (Lithuania): While cataloguing the expression of the work the link is made from the expression to the author/title of the work.

KBSDB: Yes in music cataloguing

MSZ: YES

PPIAK (Croatia): Work-level and/or expression-level uniform title.

RAK: See 5.A.1

RC (Spain): The concept of uniform title is totally different in serials and in monographs. Uniform titles in monographs are used to collocate under the same term, although in serials they are used to distinguish different manifestations published under the same title.

With the present practice of uniform titles it is not always possible to identify and to distinguish an expression in a language from other in the same language, except for the Bible where the version or the name of the translator is added in the MARC subfield \$s.

RCR: Yes

RICA: No. In automated contexts the identification is obtained through links.

RT (Netherlands): Generally no, but cf. 5.C.1 above.

5.D. AUTHORITY CONTROL

5.D.1. Do your rules call for the creation and maintenance of an authority file for controlling the forms of uniform titles used as headings and references in your catalogs and national bibliographies?

AACR2: Not specifically except mention in rule 26.1Ab) "there is a record of every reference under the name heading or uniform title to which it refers in order to make possible the correction or deletion of the reference." The JSC currently is exploring the addition of a section of the rules devoted to authority control.

KP (Czech): Yes. But in case of uniform titles, NL have not authority files yet.

AFNOR: Yes, but if the AFNOR rules refer to the existence of authority records, they don't precise for a uniform title used as a uniform heading in a bibliographic record, what part of the heading is managed in the bibliographic record, and what part is managed in the authority record. However it can be deducted : all elements which are between square brackets pertain to the authority record uniform heading, the remainder elements strictly pertain to the bibliographic record uniform heading.

In practice, large libraries (e.g.: la BnF) and large network (e.g.: SUDOC) manage authority files. In the authority records, right now, only the level of work is taken into account.

◆ AFNOR Standard NF Z 44-079 [*Form and structure of the musical titles headings*].

§0.1.2. Scope

[...] this text is concerning neither the creation of musical subject headings nor the elaboration of authority records for musical titles.

§0.2. Definitions

authority record: record made for the uniform heading of a name of person, of a corporate body, a title or a subject. In addition to the heading made according to the national rules, the record may contain : information that allow to identify or to complete the heading (such as for a musical title : the heading for the secondary responsibility, date, full instrumentation, list of pieces, etc.), see and see also reference tracings, and the mention of the sources used.

§2.2.4. Nickname

When it occurs, a library which has no authority file for the musical works may give this nickname at the end of the musical title heading.

example :

Schubert, Franz. - [Quintettes. Piano, violon, alto, violoncelle, contrebasse. D 667. La majeur. La truite]

Annex A : Recommendations of IFLA .

Guidelines for authority records and reference entries are mentioned.

◆ AFNOR Standard NF Z 44-061 [*Form and structure of names of persons headings, titles headings, filing headings and "titres forgés*]

see above §3.F.1

BAV: In authority records we establish uniform titles and related cross references and multi-language links as previously described.

KBARSM (Lithuania): Our cataloguing practice corresponds to the article 5.D.1.

KBSDB: Yes in cataloguing of music

MSZ: THERE ARE NO AUTHORITY FILES IN THE DATABASE OF THE NATIONAL LIBRARY, WE USE ONLY THE INDEX FILES FOR CHOOSING OR CREATING THE CORRECT FORM

PPIAK (Croatia): Yes.

RAK: The rules do not call for the creation and maintenance of an authority file.

RC (Spain): The rules do not call for the creation or maintenance of authority files, with the authority records as established by GARR and MLAR.

Rules prescribe uniform headings and their relevant references.

RCR: Yes

RICA: Yes, (see 5.1. above).

RT (Netherlands): There is no specific mention of this, but cf. 3.F.1 and 4.D.1.

SL (Finland): Not special rules.