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

**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.**

Response submitted on June 3, 2003.

1. PARIS PRINCIPLES

1.1. Is your cataloguing code based on the Paris Principles for choice and form of headings and entry words?

Yes.

1.2. In what ways do you vary from the Paris Principles and why (to meet what needs)? (Please address each of the following Paris Principles, indicating how your rules address each, e.g., cite your rule that corresponds or give the alternative that your rule provides. You only need to respond to those Paris principles where your rules differ.) Note: Paris Principle 1 is just the scope so is omitted here.

Paris Principle 2. Functions of the Catalogue: the catalogue should be an efficient instrument for ascertaining

2.1 whether the library contains a particular book specified by

- a) its author
- b) if the author is not named in the book, its title alone, or
- c) if author and title are inappropriate or insufficient for identification, a suitable substitute for the title; and

2.2 (a) which works by a particular author and

(b) which editions of a particular work are in the library.

For restrictions see 5.2.

Paris Principle 3. Structure of the Catalogue: To discharge these functions the catalogue should contain

3.1 at least one entry for each book catalogued, and

3.2 more than one entry relating to any book, whenever this is necessary in the interests of the user or because of the characteristics of the book – for example:

3.21 when the author is known by more than one name or form of name, or

3.22 when the author's name has been ascertained but is not on the title-page of the book, or

3.23 when several authors or collaborators have shared in the creation of the book, or

3.24 when the book is attributed to various authors, or

3.25 when the book contains a work known by various titles.

Paris Principle 4. Kinds of Entry: Entries may be of the following kinds: main entries, added entries and references.

4.1 One entry for each book – the main entry – must be a full entry, giving all the particulars necessary for identifying the book. Other entries may be either added entries

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(i.e. additional entries, based on the main entry and repeating under other headings information given in it) or references (which direct the reader to another place in the catalogue).

Paris Principle 5. Use of Multiple Entries: The two functions of the catalogue (see 2.1 and 2.2) are most effectively discharged by

5.1 an entry for each book under a heading derived from the author's name or from the title as printed in the book, and

5.2 when variant forms of the author's name or of the title occur, an entry for each book under a uniform heading, consisting of one particular form of the author's name or one particular title, or, for books not identified by author or title, a uniform heading consisting of a suitable substitute for the title, and

Uniform titles are mandatory only for anonymous classics (including the Bible), and for printed music and recordings of classical music. In all other cases the application of a uniform title is only recommended.

5.3 appropriate added entries and/or references.

Paris Principle 6. Function of Different Kinds of Entry

6.1 The main entry for works entered under author's names should normally be made under a uniform heading. The main entry for works entered under title may be either under the title as printed in the book, with an added entry under a uniform title, or under a uniform title, with added entries or references under the other titles. The latter practice is recommended for the cataloguing of well-known works, especially those known by conventional titles (see 11.3)²

²The principles established for treatment of works entered under title may be followed also in arranging entries under any particular author heading.

See 5.2

6.2 Entries under other names or forms of name for the same author should normally take the form of references; but added entries may be used in special cases.³

³e.g. when a particular group of works is associated with a particular name.

6.3 Entries under other titles for the same work should normally take the form of added entries; but references may be used when a reference can replace a number of added entries under one heading.⁴

⁴e.g. when a particular variant title has been used in a number of editions.

6.4 Added entries (or in appropriate cases references) should also be made under the names of joint-authors, collaborators, etc., and under the titles of works having their main entry under an author's name, when the title is an important alternative means of identification.

Paris Principle 7. Choice of Uniform Heading: The uniform heading should normally be the most frequently used name (or form of name) or title appearing in editions of the works catalogued or in references to them by accepted authorities.

7.1 When editions have appeared in several languages, preference should in general be given to a heading based on editions in the original language;

For names of persons and corporations the form of the heading should always be based on the usage of the bibliography of the country of origin of the author. However, for authors of the classical antiquity, the Latin form is used. In case of doubt the rule says to use "Names of persons". For uniform titles the same principle of nationality applies, but in case of the Bible and of Dutch anonymous classics the uniform title is always in Dutch.

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; but if this language is not normally used in the catalogue, the heading may be derived from editions and references in one of the languages normally used there. *This does not apply.*

Paris Principle 8. Single Personal Author:

8.1 The main entry for every edition of a work ascertained to be by a single personal author should be made under the author's name. An added entry or reference should be made under the title or **[i.e of]** each edition in which the author's name is not stated on the title-page.

8.2 The uniform heading should be the name by which the author is most frequently identified in editions of his works⁵, in the fullest form commonly appearing there, except that

⁵Subject to section 7.1

8.21 another name or form of name should be taken as the uniform heading if it has become established in general usage either in references to the author in biographical, historical and literary works, or in relation to his public activities other than authorship;

8.22 a further identifying characteristic should be added, if necessary, to distinguish the author from others of the same name.

Paris Principle 9. Entry under Corporate Bodies:

9.1 The main entry for a work should be made under the name of a corporate body (i.e. any institution, organized body or assembly of persons known by a corporate or collective name),

The main entry for a work is never made under the name of a corporate body. Under the name of a corporate body responsible for the content of a work an added entry is made; in such cases the main entry is made under the title. However, an exception is made for a performing group in sound recordings.

9.11 when the work is by its nature necessarily the expression of the collective thought or activity of the corporate body,⁶ even if signed by a person in the capacity of an officer or servant of the corporate body, or

⁶e.g. official reports, rules and regulations, manifestoes, programmes and records of the results of collective work.

9.12 when the wording of the title or title-page, taken in conjunction with the nature of the work, clearly implies that the corporate body is collectively responsible for the content of the work.⁷

⁷e.g. serials whose titles consists [sic] of a generic term (Bulletin, Transactions, etc.) preceded or followed by the name of a corporate body, and which include some account of the activities of the body.

9.2 In other cases, when a corporate body has performed a function (such as that of an editor) subsidiary to the function of the author, an added entry should be made under the name of the corporate body.

9.3 In doubtful cases, the main entry may be made either under the name of the corporate body or under the title or the name of the personal author, with an added entry in either case under the alternative not chosen for the main entry.

See 9.1.

9.4 The uniform heading for works entered under the name of a corporate body should be the name by which the body is most frequently identified in its publications, except that

9.41 if variant forms of the name are frequently found in the publications, the uniform heading should be the official form of the name;

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This exception does not apply.

9.42 if there are official names in several languages, the heading should be the name in whichever of these languages is best adapted to the needs of the users of the catalogue;

This exception does not apply. Our rules say to choose the form most commonly used in the publications, following the usage in the country of origin. If there is no such form, the form is chosen that is used in the standard reference works, and as a last resort the form is chosen that occurs most recently. (RT 3, V 4, 3)

9.43 if the corporate body is generally known by a conventional name, this conventional name (in one of the languages normally used in the catalogue) should be the uniform heading;

See 9.42.

9.44 for states and other territorial authorities the uniform heading should be the currently used form of the name of the territory concerned in the language best adapted to the needs of the users of the catalogue;

See 9.42. States and territorial authorities are treated in the same way as other corporate bodies.

9.45 if the corporate body has used in successive periods different names which cannot be regarded as minor variations of one name, the heading for each work should be the name at the time of its publication, the different names being connected by references⁸;

⁸It is a permissible alternative, when it is certain that the successive names denote the same body, to assemble all the entries under the latest name with references from the other names.

The alternative of note 8 does not apply.

9.46 a further identifying characteristic should be added, if necessary, to distinguish the corporate body from others of the same name.

9.5 Constitutions, laws and treaties, and certain other works having similar characteristics, should be entered under the name of the appropriate state or other territorial authority, with formal or conventional titles indicating the nature of the material. Added entries for the actual titles should be made as needed.

We don't have this rule, so the main entry is always under the actual title (Cf. 9.44 and 5.2 and 9.1).

9.6 A work of a corporate body which is subordinate to a superior body should be entered under the name of the subordinate body, except that

9.61 if this name itself implies subordination or subordinate function, or is insufficient to identify the subordinate body, the heading should be the name of the subordinate body as a subheading;

9.62 if the subordinate body is an administrative, judicial or legislative organ of a government, the heading should be the name of the appropriate state or other territorial authority with the name of the organ as a subheading.

In principle with corporate bodies of this type, the heading is made under the name of the superior body with the name of the subordinate body as a subheading, but note that the name of the territory itself is given as a qualifier. But if the name of the superior body is not given in the publication, or if it is not clear if the superior body is a territorial authority the heading is made under the name of the corporate body is based on that given in the publication.

(RT 3, V 4, 6).

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Paris Principle 10. Multiple Authorship: When two or more authors⁹ have shared in the creation of a work,

⁹In this section the word “author” is used to include a corporate body under whose name entries are made (see section 9).

10.1 if one author is represented in the book as the principal author, the others playing a subordinate or auxiliary role, the main entry for the work should be made under the name of the principal author;

10.2 if no author is represented as the principal author, the main entry should be made under

10.21 the author named first on the title-page, if the number of authors is two or three, added entries being made under the name(s) of the other author(s);

In our rules a corporate body is considered to be a group of more than three personal authors, and therefore a work of a personal author and a corporate author is always entered under the title, with additional entries for the personal author and the corporate author. (RT 3, K16).

10.22 the title of the work, if the number of authors is more than three, added entries being made under the author named first in the book and under as many other authors as may appear necessary.

10.3 Collections¹⁰. The main entry for a collection consisting of independent works or parts of works by different authors should be made

¹⁰A large minority of the Conference did not accept the text of 10.3 but favoured the following alternative text [see 10.3 Minority text]

10.31 [Main text] under the title of the collection, if it has a collective title;

10.3 [Minority text] The main entry for a collection consisting of independent works or parts of works by different authors should be made

10.31 when the collection has a collective title

10.311 under the name of the compiler (i.e. the person responsible for assembling from various sources the material in the collection) if he is named on the title-page;

10.312 under the title of the collection if the compiler is not named on the title-page;

10.32 [Main text] under the name of the author, or under the title, of the first work in the collection, if there is no collective title

10.32 [Minority text] when the collection has no collective title, under the name of the author, or under the title, of the first work in the collection.

10.33 [Main text] in both cases, an added entry should be made under the name of the compiler (i.e. the person responsible for assembling from various sources the material in the collection) if known.

10.33 [Minority text] An added entry should always be made under the name of the compiler (if known), when not chosen as heading for the main entry; and under the title, of [i.e. if] the main entry is under the compiler.

10.34 [Main text] Exception: if the name of the compiler appears prominently on the title-page, the main entry may be made under the name of the compiler, with an added entry under the title.

The main text of 10.3 applies, so a compiler is never given main entry. The exception of 10.34 does not apply.

10.4 If successive parts of a work are attributed to different authors, the main entry should be made under the author of the first part.

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If the name of the first author also occurs in the following parts, the author of the first part remains the main entry. If the responsibility changes, the main entry is made under the title with added entries under the authors in a collective description. However, it is also possible to describe the parts as separate monographs in which the separate authors constitute the main entry

Paris Principle 11. Works entered under Title:

11.1 Works having their main entry under the title are

We follow this rule, with the exception of 11.23 (Cf. 9.1).

11.11 works whose authors have not been ascertained;

11.12 works by more than three authors, none of whom is principal author (see 10.22);

11.13 collections of independent works or parts of works, by different authors, published with a collective title;

11.14 works (including serials and periodicals) known primarily or conventionally by title rather than by the name of the author.

11.2 An added entry or reference should be made under the title for

11.21 anonymous editions of works whose authors have been ascertained;

11.22 works having their main entry under the name of the author, when the title is an important alternative means of identification;

11.23 works whose main entry is made under the name of a corporate body, but which have distinctive titles not including the name of the corporate body;

11.24 collections whose main entry is made exceptionally under the compiler.

Since this exception is not made, 11.24 does not apply. (Cf. 10.34).

11.3 The uniform heading (for main or added entries, see 6.1) for works entered under title should be the original title or the title most frequently used in editions of the work¹¹, except that

¹¹Subject to Section 7.1

In our rules 11.3 only applies for anonymous classics.(Cf. 5.2)

11.31 if the work is generally known by a conventional title, the uniform heading should be the conventional title.

11.4 The uniform heading for works of which successive parts or volumes bear different titles should be the title of the first part, unless the majority of the parts or volumes bear another title.

11.5 When a serial publication is issued successively under different titles, a main entry should be made under each title for the series of issues bearing that title, with indication of at least the immediately preceding and succeeding titles. *That is the rule we apply in case of a major change in the title.* For each such series of issues, an added entry may be made under one selected title.¹² *We don't have this practice. No added entry under one selected title is made.* If however, the variations in title are only slight, the most frequently used form may be adopted as a uniform heading for all issues.

¹²If it is desired to collect information about the serial publication as a whole in one place in the catalogue.

11.6 Multi-lateral international treaties and conventions and certain other categories of publications issued with non-distinctive titles may be entered under a uniform conventional heading chosen to reflect the form of the work.¹³

¹³If it is desired to group these publications in one place in the catalogue.

No corresponding rule exists in our rules.

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Paris Principle 12. Entry Word for Personal Names: When the name of a personal author consists of several words, the choice of entry word is determined so far as possible by agreed usage in the country of which the author is a citizen, or, if this is not possible, by agreed usage in the language which he generally uses.

1.3. Do your rules call for a main entry and added entries (per the Paris Principles). **Yes**
The second part of this sentence does not apply .or what other device is used for arranging bibliographic records in your catalogue/bibliography/list?

1.4. 1.4. What is the most typical "main entry" for works according to your rules (e.g., author then title; first author/title; all authors/title; title only when there is no author; other?)

Author then title.

2. ISBD (INTERNATIONAL STANDARD BIBLIOGRAPHIC DESCRIPTION)

2.1. Is your cataloguing code based on ISBD for rules for description?

Yes.

2.2. In what ways do you vary from the ISBDs and why (to meet what needs)? Please cite your rules that differ.

There are hardly any differences, and only at minor points.

3. PERSONAL NAMES

3.A. PRINCIPLES

3.A.1. Do your rules have a goal to collocate the works of an author under the controlled name of the person?

Yes.

3.A.2. What other underlying principles guide your treatment of personal names?

3.B. CHOICE:

3.B.1. Which name used by a person is the preferred name for your rules?

The form of the name is based on the principle of nationality of the author. (Cf. 7.1 and 8 above).

3.C. STRUCTURE

3.C.1. Do you follow the IFLA Names of Persons when formulating the structure of a personal name?

Yes.

3.C.2. What is the structure of personal names (headings and references) in your code?

Generally inverted order: surname followed by forename(s), with additions needed for distinction. There are special rules for names of authors of the classical antiquity, authors from before 1500, monarchs and popes.

3.C.3. What are the guiding principles for structuring names in your code?

The Paris Principles.

3.D. PSEUDONYMS

3.D.1. Do your rules provide for the identification of "bibliographic identities" for the personas used by a person or group of persons?

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Yes

3.D.2. How are pseudonyms treated (as references to a real name, as references to a predominantly used name, etc.)?

Pseudonyms are considered as separate bibliographic entities, with references to the real name and other pseudonyms to connect the various name forms.

3.E. DIFFERENTIATING

3.E.1. Do your rules differentiate the names of persons so each has a unique authorized form as heading?

Yes.

3.E.2. What elements are used to distinguish one name from another that is similar?

Initials or fuller names, dates, additions and other distinguishing elements.

3.E.3. When do you add these elements?

If needed to distinguish identical names.

3.E.4. Which elements do you add to the heading and which do you include in an authority record for that person?

The heading should include only those elements that differentiate with homonyms. In practice the available information is recorded in an authority file, but the rules do not prescribe this.

3.F. AUTHORITY CONTROL

3.F.1. Do your rules call for the creation and maintenance of an authority file for controlling the forms of personal names used as headings and references in your catalogs and national bibliographies?

There is no specific mention of this. It may be said to follow from the basic rule that prescribes to always enter an author under the same heading. For anonymous classics the IFLA publication is used as reference.

3.F.2. Do you provide links between names of individuals that are part of groups and the corporate name for the group? If so, in what situations?

We make references if the group is no larger than three, but there is no specific rule for this situation.

4. CORPORATE NAMES

4.1. What entities do your rules consider as corporate bodies? (e.g., ships, spacecraft, government or private agencies, institutions, corporations, societies, expeditions, performing groups, named meetings and conferences, festivals, exhibitions, etc.)

The rules define a corporate body as an organisation, or group of persons that is identified as such. That includes all the examples mentioned in 4.1, but not ships and spacecraft.

4.A. PRINCIPLES

4.A.1. Do your rules have a goal to collocate the works of a corporate body under the controlled name of the corporate body?

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Yes.

4.A.2. What other underlying principles guide your treatment of corporate body names?

4.A.3. Are there limits on what sub-bodies are considered for naming?

If the name of the sub body clearly implies subordination, the heading is made under the name of the superior body.

4.B. CHOICE

4.B.1. Which name used by a corporate body is the preferred name for your rules?

See Paris Principle 9.41 and 9.42.

4.B.2. How are sub-bodies treated (are they established under their own name or subordinately under the name of a higher level body in the corporate hierarchy?)

See Paris Principle 9.62.

4.C. STRUCTURE

4.C.1. Do you follow the IFLA Form and Structure of Corporate Headings when formulating the structure of a corporate body's name?

Yes, but note that government agencies are treated no differently from other corporate bodies (Cf. 9.44).

4.C.2. What is the structure of corporate body names in your code?

Generally, under the name in direct order (without inversions), followed by additions to the name.

4.C.3. What are the guiding principles for the structure of corporate body names in your code?

The name as found in the publications, subject to the remarks on Paris Principle 9.4.

4.C.4. What elements are used to distinguish one name from another that is similar?

Geographical qualifications, dates, or other distinguishing elements.

4.C.5. When do you add these distinguishing elements?

If necessary for distinction, or for unique identification.

4.C.6. What elements are used to identify corporate bodies in headings?

The elements mentioned in 4.C.4.

4.C.7. What elements do you include in authority records to identify the corporate body?

Additions included in the headings are also included in the authority record, which may also include further information that is not directly needed to distinguish the heading.

4.D. AUTHORITY CONTROL

4.D.1. Do your rules call for the creation and maintenance of an authority file for controlling the forms of corporate bodies' names used as headings and references in your catalogs and national bibliographies.

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Just as for names of personal authors, there is no specific mention of this. It may be said to follow from the basic rule that prescribes to always enter an author under the same heading.

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.)

No, with the exception however of printed music and recordings of music, and then only for classical 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)]

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

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

(Please explain) *The use of uniform titles is generally optional, but mandatory in the cases mentioned in Paris Principle 5.2.*

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?)

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).

5.C. **STRUCTURE**

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

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.

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?

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?

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There is no specific mention of this, but cf. 3.F.1 and 4.D.1.

6. GMDs (GENERAL MATERIAL DESIGNATORS)

6.1. Do your rules call for using GMDs in area 1 of the ISBD areas of description?

Yes.

6.2. If so, what list of terms do you follow (please provide the list)?

Generally, they are not used for book materials. If used they are given in square brackets following the title

For Non Book Material they are

Afbeelding (image)

Lichtbeeld (slide)

Geluidsopname (sound recording)

Gedrukte muziek (printed music)

Kartografisch document (cartographic document)

Computer file

On the basis of ISBD(ER) the Ruling Committee has advised in 1999 to use:

Elektronisch document (electronic document)

6.3. Have you considered alternatives to GMDs that would clarify the element as being a mode of expression versus a form of manifestations? If so, please explain.

No, but we are currently considering using which term to use in case of overlapping designators..

6.4. Do you use a GMD as an identifying element in a uniform title?

No.

6.5. For the future, what are your views about using the GMD in area 1 of description? Or where else does it "belong" in a bibliographic record?

The use of GMD's is considered useful as an early warning for the user.

7. SERIALITY

7.1. Do your rules cover "continuing resources" in the current ISBD(CR) parlance?

There are no rules as yet, and we follow ISBD(CR) as much as possible.

7.2. How is the topic of seriality as a characteristic of a publication (mode of issuance) treated in your rules?

See 7.1.

7.A. PRINCIPLES:

7.A.1. What principles guide the decision on when to make a new record for a continuing resource (serial or integrating resource) as the various identifying elements change over time?

7.B. CHOICE

7.B.1. What do your rules require for the name (title or author/title) given to a continuing resource?

See 7.1.

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8. MULTIPART STRUCTURES

8.A. COMPONENTS VERSUS AGGREGATES

8.A.1. Do your rules prescribe the cataloging treatment for collections (or aggregates) of works (not including serials)? (Please describe)

There are two options in describing collections. If there is a common title covering the parts, the collections may be described as a whole, with a description of the parts in a content note. But if the parts have a specific title that is sufficiently identifying, the parts may also be described separately. If there is no covering title, the title of the first part is taken as the main title, with added entries for the other parts with a maximum of three. Of aggregates that are bound together accidentally the component parts are always described as separate parts.

8.A.2. Do your rules prescribe the cataloging treatment for works that consist of components of other works? (Please describe, e.g., do your rules require separate bibliographic records for every physical component; do your rules allow optional ways to catalog such materials, such as all on a single record with notes and added entries for the individual works within the whole; other?)

See 8.A.1.

8.A.3. What devices are used to link the parts with the whole and vice versa? (E.g., series statements, notes, added entries for the uniform titles of the main work, contents notes for the parts, etc.)

If the parts of multipart structures are described separately, there is no added entry linking the parts. The common covering title is only given as a note, comparable to a serial note.

8.B. PRINCIPLES

8.B.1. Do your rules have a goal to describe each work within each publication (relates to 8.A.2 above), or is that decision left to the cataloguer/cataloguing agency?

No, it is left to the cataloguer.

8.B.2. If there are such rules or principles, for what materials do they apply?

There are no such mandatory rules.

8.C. WORK-LEVEL

8.C.1. What options do your rules provide for describing the individual works within multi-volume publications that contain multiple works?

See 8.A.1 above.

8.D. EXPRESSION-LEVEL

8.D.1. How do your rules handle multiple expressions of the same work? (e.g., one record for every expression, separate records for separate editions and translations, a single record for all expressions, etc.)

In principle we have separate records for separate editions and translations, and there is no uniform title for the same work (except for the categories mentioned in Paris principle 5.2).

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8.D.2. When do your rules instruct a cataloger to make a new or separate bibliographic record when there is change in content (i.e., what sorts of changes to content require a new bibliographic description)?

A separate bibliographic record is made if there is a change in content, or a change in the bibliographic data. However, printings (having the same ISBN) are stated in a note only, and are not considered to be separate editions.

8.E. MANIFESTATION-LEVEL

8.E.1. How do your rules instruct catalogers to handle multiple manifestations of the same expression of a work? (i.e. different physical formats for the same content) (Please indicate if there are multiple options, such as single record, multiple records, linking devices if multiple records are used, etc.)

There are no such rules as yet. In practice we tend to make separate records for different manifestations, such as a new release of the same publication for a different medium. But a new release for the same medium is handled as if it were a new printing (Cf. 8.D.2.)

9. **What else** do we want to know and compare to see if we can work towards an international code? (Please provide any additional issues or comments here.)