

March 17, 2003 version

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

**[Katalogiseringsregler og bibliografisk standard for danske biblioteker. – 2. udg. –
Ballerup: Dansk BiblioteksCenter, 1998]
Response submitted May 5, 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.

We have some general comments on the Paris principles. These are mainly supporting the card catalogues and entrance of terms. The demands of an online catalogues and the hole part of the descriptions which the IFLA FRBR is supporting will not be included as a subject, if you only are working with the principles. The Danish rules has been revised to the demands and needs on a online catalogue. We don't work with main entries as an obligation/mandatory. It's means that we only work with added entries and references. For example all calculation for a main entry isn't longer a part and therefore our rules in that way differs form the Paris principles

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.

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.

March 17, 2003 version

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 (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

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.

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; 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.

Paris Principle 8. Single Personal Author:

March 17, 2003 version

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 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),

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.

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;

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;

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;

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;

March 17, 2003 version

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.

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.

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.

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);

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;

March 17, 2003 version

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 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.

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.

Paris Principle 11. Works entered under Title:

11.1 Works having their main entry under the title are

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.

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

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 of 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. For each such series of issues, an added entry may be made under one selected title.¹² 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.

March 17, 2003 version

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.

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) or what other device is used for arranging bibliographic records in your catalogue/bibliography/list?

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?)

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.

All rules concerning main entries are out. If you local needs to work with main entries because of the placing at your shelves, you are still allowed to code your records with main entries.

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?

We are working after 4 principles: 1) Choosing the preferred term 2) Decision for how the name is structured 3) How do we distinguish the personal name form other terms 4) What reference do we considered as needed

3.B. CHOICE:

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

The sources for a choice 1)What is the preferred term in the National bibliography publishing the original documents 2)What is the generally used form in the literature 3) What form are used formerly in the catalogue 4) What is the latest used form. The local catalogues in DK are generally using 2) and 3) to choice the preferred term

An added entry of the full names is preferred even the author always use initials.

The form in the originals language is important. For names in other alphabet we use standard-list for the transliteration to latin characters

March 17, 2003 version

3.C. STRUCTURE

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

Yes, mainly. If we can't find any guiding in the Danish rules, we always consult the IFLA Names of Person

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

**The first term is the family name the second term the name.
The names are keyed in inverted forms**

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

We are always keying the fullest form of a persons name, if it's appear in the source or in heading of earlier records/documents. A name has often multiple term for instance double family names or prefixes, The rules are to code the preferred terms as it's normally are used in the country of the person

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? **Yes**

3.D.2. How are pseudonyms treated (as references to a real name, as references to a predominantly used name, etc.)? **The preferred heading is normally the pseudonym with reference from the real name with a see reference. The rules make it possible to choose all appearing as headings with see also reference**

3.E. DIFFERENTIATING

3.E.1. Do your rules differentiate the names of persons so each has a unique authorized form as heading? **Yes. It's mandatory for the national bibliography. Some local catalogues are only coding the differences if it appears in the source or in earlier catalogue documents**

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

We can use date, titles, local names and numerals

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

The use of those elements are to distinguish between the same form of names and are obligate for the national bibliography. For the local catalogues the date are used to give a full entrance of the author and are commonly added when the date appears in the sources or in earlier catalogued documents.

3.E.4. Which elements do you add to the heading and which do you include in an authority record for that person? **The elements are the same in the authority records as in the heading of the bibliographic records.**

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? **Yes.**

March 17, 2003 version

We don't create relation/reference from the form of the authors with initials even if the author generally appears in that form in the documents and when the headings is the full name

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 don't have any rules about that, but there is a practice for cataloguing to the national bibliography, when it's known. For example two authors have a part-name. You key a preferred term for the real name and the pseudonym and make the reference as se also. In the local catalogues we will do the same.**

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 list above covers mainly, what our rules consider as corporate bodies. The only extra corporate bodies I can think of is music groups**

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? **Yes**

4.A.2. What other underlying principles guide your treatment of corporate body names? **Our rules are departed in general and special. The special part covers mainly the treatment of government, local authorities, conferences, meetings, church, music groups etc. The general rules all the others.**

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

I'm not quite sure what the meaning of this question is. We have definition for what a sub-body is. It's for instant not a connected corporation, which we consider as a independent corporation

The decision taken, for when a Sub-body is a sub-body, are: 1) do the name contain a subordination or 2) are the names insufficient to identificate standing alone. I can't find anything in the rules, which considered limits and I don't remembered situation for this in practice.

4.B. CHOICE

4.B.1. Which name used by a corporate body is the preferred name for your rules? **The preferred name is the form, which appears in formal ways. This doesn't mean new of earlier name of the corporate body. If the name appears in several language, the preferred name is taken from the official language, which country does the corporate belongs to or is it an international corporation etc.**

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?) **If we considered the sub-body as dependent or it can't stay alone, it will be coded together with the corporate of the higher level, with the corporation of the highest level as first term**

March 17, 2003 version

If the sub-body are independent or can stand alone it will be coded under the name of the sub-body

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.** If we can't find any guiding in the Danish rules, we always consult the IFLA Form and structure of Corporate Headings

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

See 4.B.2 **The corporate of the highest level first. The sub- body as second to show the hierarchy**

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

4.C.4. What elements are used to distinguish one name from another that is similar?
Explaining elements as: project, publisher, firms, society. Also local names, cities etc.

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

Cities and local geographical names of government and authority bodies are used very much or one can distinguish between them, because the names are very much the same and can only to be separated with those. General is mandatory to use the elements, when the names of corporate bodies are the same, but in local catalogue we aren't using the elements project, publisher, society very much, because it isn't necessary. Our users don't use this very much. The national cataloguing have in view to use these elements as mandatory

4.C.6. What elements are used to identify corporate bodies in headings? See 4.C.5

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

The corporate body in other language

Abbreviation

New or earlier names

Full names if the headings is initials or initials if the headings is the full name

Unofficial names, if it's considered necessary

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. **Yes**

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.)

March 17, 2003 version

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

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)]

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

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 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**

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?)

5.C. STRUCTURE

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

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

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? **Yes in music cataloguing**

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? **Yes in cataloguing of music**

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)?

March 17, 2003 version

General codes

a text

b manuscript

c +d Music and music manuscript

e + f cartographic and cartographic manuscript

g picture

m film

n video

p embossed printing

r sound recording, not music

s music recording

t electronic material

w three dimensional material

v complexed material

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.

It's important to be able to use a code for manifestations as well as a expression

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

We use gmd in the description after the title

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?

In the future we find it important to use those codes both as a code in a specific tag/subfield and as a full text part of the description. An automatic writing out of the code will be very helpful to the description. The users of the catalogue need to distinguish between all the kinds of materials

7. SERIALITY

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

Yes

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

We have serials as:

Journals: numbered in succession and not ended subject

Monographical serials: coded in one record with an added entry on serial title + number

Analytical serials: Each volume or issue is described in one record as a monograph or/and with a description of the contents.

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?

The decision for a journal : the issues are numbered ongoing and they haven't a closed subject as contents. Only one record

March 17, 2003 version

The monographical serial: The contents of the subject is considered as closed in every of the volumes. A new record for each volumes, if the title is new for every new item.

If the title is the same for all the volumes/parts/ and the title of the parts is new, the description are made 1) in one record with tags of description or 2) as a multiple records, with a main-record with subrecords of the volumes. The last methods aren't so common as the first.

Analytical serials: New record for every new issue or volume

7.B. CHOICE

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

When the serial is treated as a monograph with a new record for every new volume, the rules for personal names, titles etc. are used.

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)

Yes. In one physical work

In such cases where there appears a main title but several independent works as a part of the whole published work, they will all be coded in one record.

When a work have several works without a common title, you can make a choice between a coding in one record for all or a separate records for each with a note to show the relations. For local catalogues you often make one records. The Danmarc2 format allow us to code a description in 245 for several works in one item. Where you can distinguish between title and the connected author for each work. The last way is to preferred because the users easily lose the general view.

8.A.2. Do your rules prescribe the cataloguing 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?) **If the physical components aren't in one work, we key one record with the two-description methods, one description for the main title and one description for each of the second physical work appearing. The Danmarc2-format gives us the possibility to do so. This methods is used when the physical components are put together and the one physical component can't do without the other. It could be a book about bird (the main description) with their voices on a cd-rom or tape (the second description).**

If we have two separate indepented work, but the works have relationship to each other, the rules gives us possibility to make notes with added entries.

We also use the two description ways for monographs serials, if the main title is the same. See in serials.

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.) **Notes, added entries, multi-record structure**

March 17, 2003 version

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?

The rules have the goals to do so, except for the documents, which are journals

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

Monographs, electronic materials, audiovisual materials, pictures

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?

We work with multi-level-describing. See earlier statements, also the description in serials. 1) Main titles is keyed in one main record with description and added entries and the following volumes are keyed in sub-records or 2) with two-description methods in one record. See the earlier statements. The main princip is to use two-description in one record. The use of this multi-volumes are when the work are expressed in several parts, several physical forms and do have an dependence. The rules don't allow this methods for reprints, new editions, electronic version, translations, which require new records

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.)

New records for the same expression of work, When it's a

Reprint

New edition

Electronic version (video, cd-rom, internet-document etc.)

Translations

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)?

See 8.D. The source is important for the decision making. Normally it's should be clear of the work, if there are revision and added a new publication year. If this isn't appearing of the work, we consided the works at the same and copy is added to the holdings

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.)

March 17, 2003 version

As new records

We make relation notes and linking between, new editions, reprints, electronic and printet version.

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.)