

Notes and considerations on Brave New FRBR World

Impact on cataloguing rules revision

We strongly agree with LeBoeuf about the need for fundamental research and reflection on basic cataloguing problems, in order to define a sound basis for future changes. Such changes will probably be substantial and costly so they should become effective only after sound theoretical studies and an appropriate test phase.

- **ISBDs revision**

Present changes in the 2002 ISBD (M) revision, are not so many, in our opinion, to affect the uniformity of the description as long as we could agree on standard cataloguing levels. The level should be always displayed and a record, created at a standardised low level could subsequently be enhanced, according to different uses, possibilities and resources available to each single library/institution using or reusing the same record.

We think that the ISBDs structure should, at present, be maintained in order to describe manifestation. We are wondering if the number of the ISBDs couldn't be reduced at only three, including the following categories: **Continuing resources**, **Finite resources** and **Antiquarian**. Each area should cover all necessary specifics for the various kind of materials.

We are in favour to maintain a bibliographic record with basic data, relating to a publication (manifestation) and usually appearing on the same, as well as also normally reproduced, albeit shortly and somewhat formalized, in citations. This practice, soundly tested, corresponds to the basic users' needs who are usually searching for a copy more or less identical to other ones as they are normally been read, quoted, cited, etc.

Changes in publishing patterns and new formats, as well as the growth of union catalogues and bibliographic utilities have magnified the problem of the frequent co-existence of more than one publication sharing almost all identifying data and content. Variations present in these publications and not registered in the description, may be of interest to the user. Those problems are not new (e.g. antiquarian and modern books have printings, issue, variant copies, etc.) but have been up to now not taken in due account.

We are therefore wondering if it wouldn't be worthwhile exploring the ways of representing – through a revised ISBDs scheme or in other bibliographic formats - a manifestation considered (not always, but in many cases) as a set of publishing products with minor variations. A sort of a structured solution, different both from a set of records, almost completely identical, as well as from the case of a single record with variations informally mentioned in notes (and so unrelated to the specific holdings).

Problems that FRBR leaves unsolved

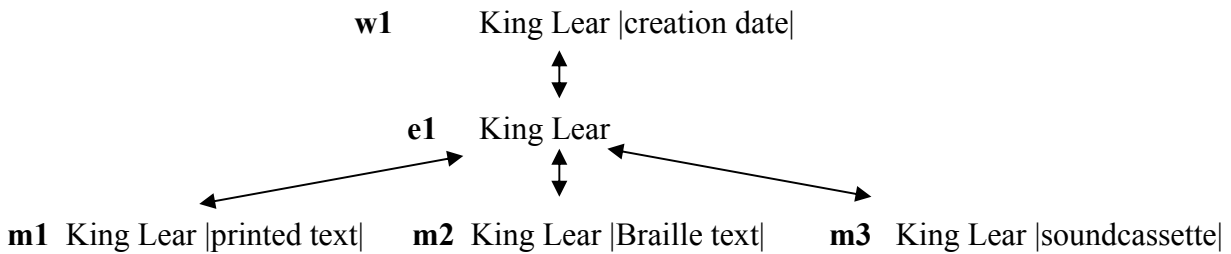
- **Is every “content” a “worxpression”?**

We strongly consider not applicable the concept relating the expression to the identity (or to differences) of the textual content. Being this kind of activity: a) absolutely impracticable since what it is usually catalogued is an item and the library is not necessarily owning all the other related versions to make it possible a comparison between them; and b) far behind every librarians' competences and professional skills, not to speak of related costs such an operation would involve every time a librarian, of proved and sound professional skill, would be compelled to match every subsequent expression to all the preceding ones.

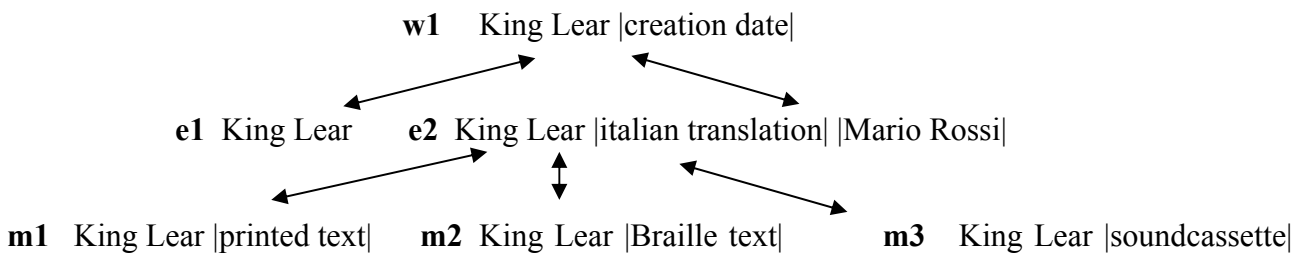
Why can't we consider *King Lear* (see ex. below), when issued contemporarily in printed text, in Braille, and in an audiocassette, always as the same expression? Why aren't we facing the same

expression when through hearing, view and tactile senses it can be received a perception of exactly **the same words**? What has to be decided is if, where and how to supply information concerning different realizations of the expression, in order to make it used at best from the user in searching and selecting searching results. This kind of information, instead that at the expression level, could be supplied as coded indicators collocating/clustering different kinds of manifestations.

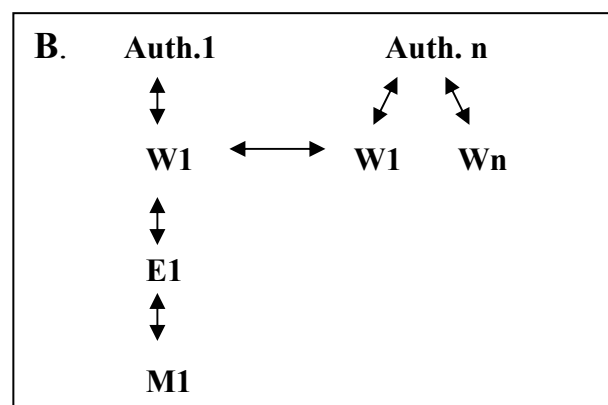
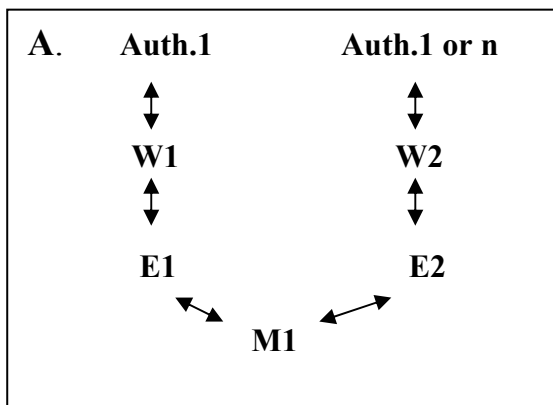
ex. 1. (original edition)



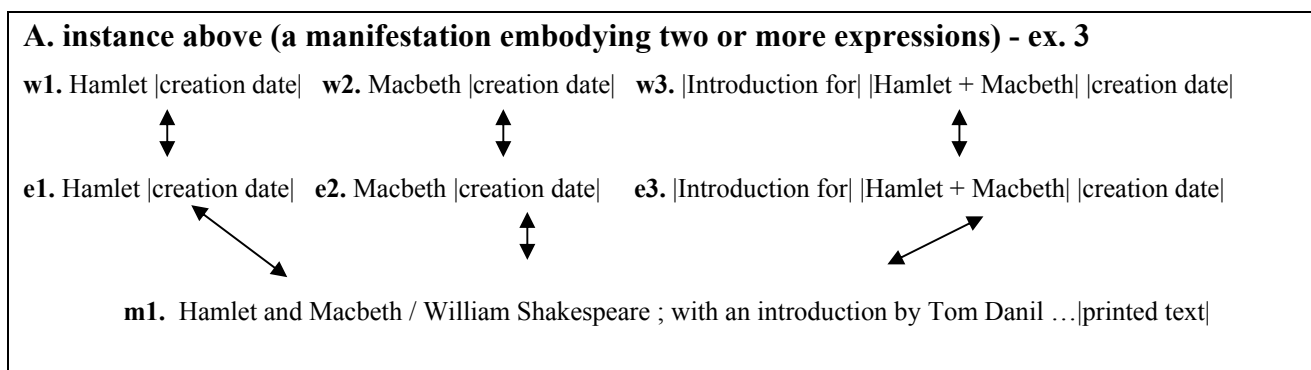
ex. 2 (expression/translation)



- “**Editorial content**” or “**Package content**”. Let’s start from the two following instances. The first one is related, according to FRBR, to works of the same or of different authors, such as *Hamlet + Macbeth*, or *Hamlet* + a Foreword, Illustration etc. The second one is related to the case when the *subsidiary* contribution/s form/s clearly the main object of the publication (e.g.RICA par. 14.2, AACR2 21.13B1). In our opinion in both cases there is no need of any intermediate level created with a title for a non-work or any other alternative title.



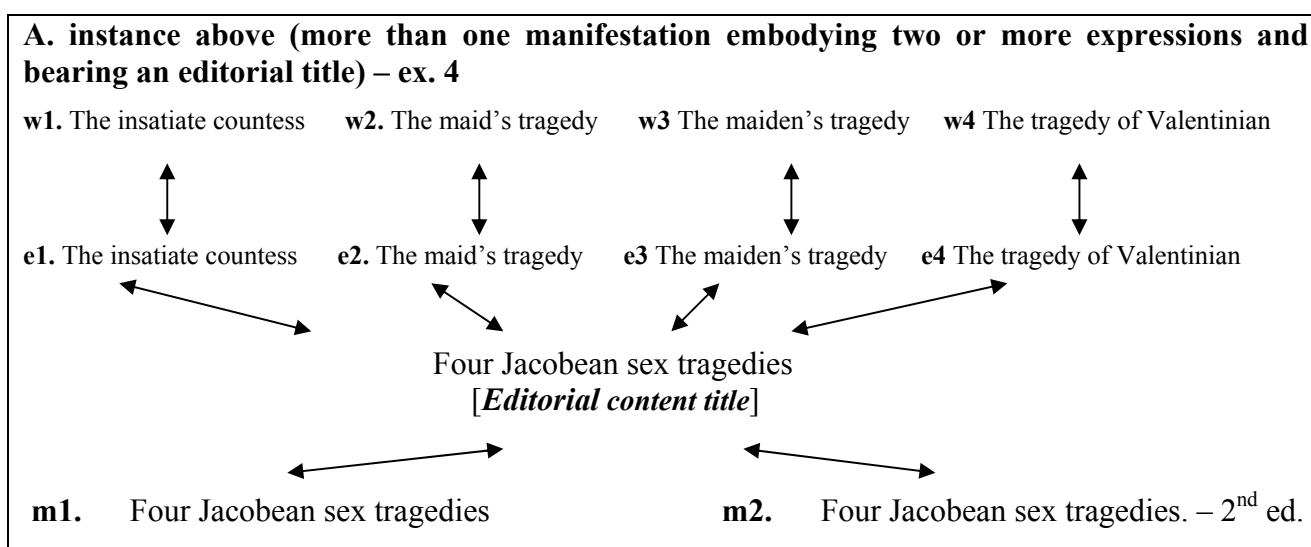
The *Hamlet + Macbeth* ex. couldn't be developed as proposed below?



A manifestation containing *Hamlet + Macbeth*, or *Hamlet* with an introduction, should work at the same way. The problem is how to structure, a **work uniform title for subsidiary contributions** (or for any possible secondary contribution in respect to the main work)? The various kind of subsidiary responsibilities could be easily standardised (Introduction, Illustration, etc.). The problem still remains if the same introduction would subsequently be issued autonomously. Or, the problem couldn't arise at all, since the cataloguer wouldn't easily recognise that the item at hand, unless a specific statement of the publisher is present in the publication, is the same of that previously catalogued.

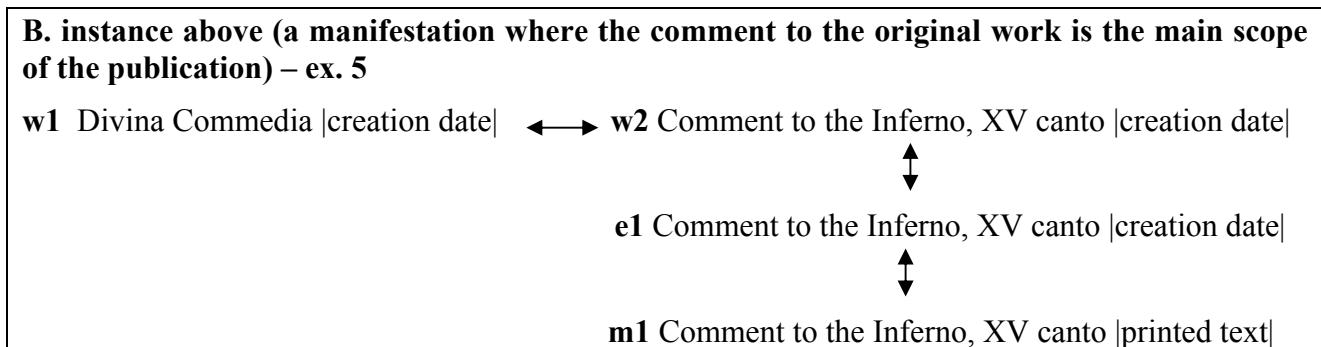
Should the *Guidelines for the Application of the ISBD to the Component Parts* still be applied? Weren't they more generally and more than satisfactorily be solving the problems for all those manifestations embodying more than one work?

Coming back to the “**Editorial content**” or “**Package content**”, if a manifestation is issued with an editorial title which stands to indicate that the item embodies more than one expression and therefore that more than one work is realised through it; is there really a need of creating a non-existing work or other alternative title? And in the case we were to create an “**Editorial content**” title (for example in the case when there are subsequent manifestations to be collocated together) which kind of entity should it be? And how would we represent the pre-existent works? Each expression merged in an “**Editorial content**” title, not to be considered as an expression (see ex. below)? And how should we act in the case of a series title (considered that the editorial content title in the ex. below is referring to a finite resource and the series title to a continuing one)?



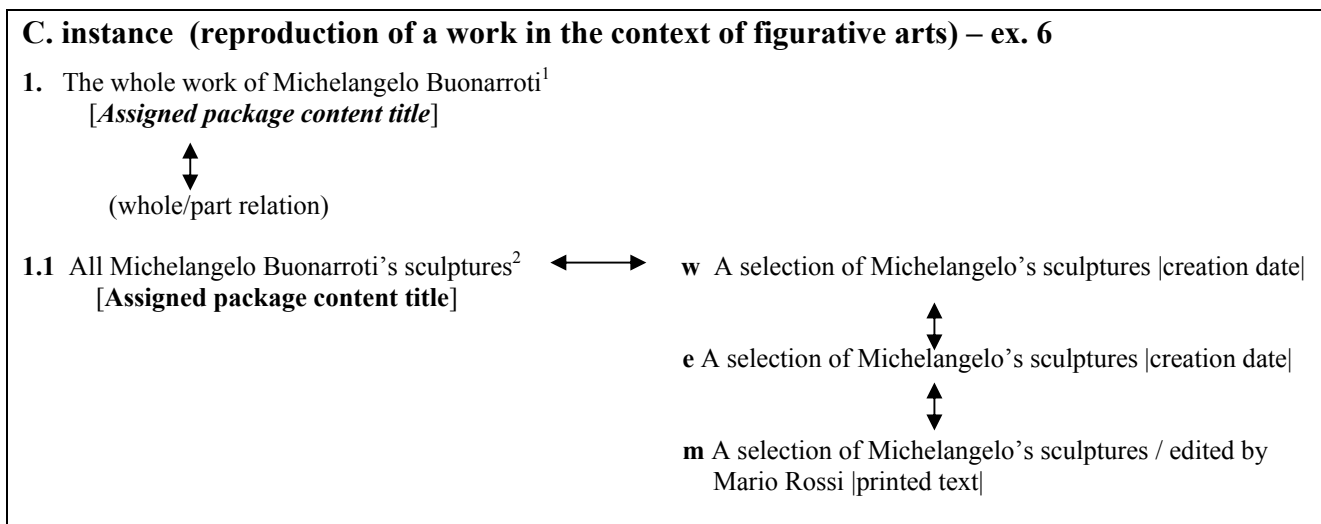
If there would be an editor or a translation then there will be created a relation between each expression and the respective editor and/or translator.

In the case where the main scope of the publication would be that of essentially embodying the comments to the original text, then we could have the following scheme:



OpusWork. Moreover, while *FRBR* does not explicitly consider the whole work of an author (his oeuvre or opus) as well as the collections of selected works, which are important in catalogue collocations, it states that aggregate works can be considered in the same way as single works. Should we consider the whole opus of an author as a work – with its standard formalized titles – and the collections of works by the same author, complete or partial as expressions of the OpusWork, in the same way as a collective work (e.g. a large medicine or private law handbook) may have, in time, expressions with some chapters added or omitted? Or should it be simply considered as a collocating/clustering device (not a work nor an expression) permitting future selections?

Figurative arts reproductions. A third instance, where instead we can consider the “**Editorial content**” or “**Package content**” as a necessary tool, is related to the context of figurative arts, since a library will usually never hold the manifestation but only a reproduction of the same. Therefore, if the *FRBR* model should be applied then we would propose a structure of the following kind.



The C. instance could perhaps be included in the B. reported above, with added *collocating/clustering* titles.

If we proceed in analysing the model application, we should move and link to the expression level all the *transversal* responsibilities (translator, editor). Those intellectually acting across the whole expression, through which we approach the knowledge of the original work, which (as in the case of the translator) are not easily separable from the main/principal responsibilities but which are often relevant for the research. For what concerns translation and the expression collocating function, how many times a work is published translated in the same language from the same translator?

According to what said above we can easily agree that if the translator changes, the words are changing accordingly and we would then have another expression. Multiple issues of the same work, translated from the same translator, are present in the catalogue only in the case of classics. On the contrary, how many times a work it is not translated at all or if translated this occurs with only one translator for each language?

In term of accesses, the *FRBR* benefit would be the fact that all the titles, added and subsidiary ones, related to works embodied in a manifestation, independently from the kind of work they are expressing, will have their own access. We should note that this is one of the relational databases' features and functionalities, already used in the daily practice (e.g. in SBN we are already creating accesses for added works titles, contained in a manifestation, all in turn linked to their respective authors. No accesses are, at present, regularly created for Introductions, Forewords, etc. with no significant titles).

For what concerns the **expression uniform title**, together with the standardised elements mentioned above, there should also be provided a term indicating the status of the anthologies, selections, collections of works.

- **Digital/digitized resources**

We would be in favour of Variation 2 proposed in the paper. The library could inform that it is holding also the digitalised copy at the item level according to what we already do in case of damaged or incomplete copy.

5 Focus Topics - Appellation issues

- **FRBR and names of persons**

Q. Can a real person be represented by two instances of the Person entity? For the concept of *bibliographic identity* expressed by the FRANAR model relying on AACR2 the Person entity does not reflect an actual person in the real world, but that intermediate between the real world and the catalogue universe, called *bibliographic identity*.

A. The entity *Person* is defined in the *FRBR* model as an individual. And Persons as entities are treated, for the purposes of the study, only to the extent that they are involved in the creation or realization of a work. So the point is that we are speaking here about the denomination identifying **a person acting as an author**, i.e. in this specific function. Such denomination identifies and corresponds to a real person pursuing a specific function and acting in a specific sphere. Also when this denomination will not coincide with that appearing at the General Registry Office it will in any case be identifying a real person. It appears particularly difficult to consider a personal entity, when acting alone as an author, as a series of virtual bibliographic identities, as many as the chosen names/pseudonyms could be. And what is the difference when this entity is using its real name?

Is it really useful the concept of *bibliographic identity*? To save the privacy of an author (who in many case is publicly and openly declared) we would act against users interest, creating accesses as many as the chosen pseudonyms are and compelling the user to make multiple searchers. In this way, we would be no more sure to find all the editions of a work in the same place in the catalogue (e.g. when the author has published a subsequent edition of it under another name).

The use of more names or forms of names, including pseudonyms, and the anonymous publication that is not less meaningful than pseudonyms, is a usual phenomenon in all times, and also normal is the use, especially after time has passed, of a single name, in publications and in reference sources, without regards to how a single work was signed, or unsigned, in first editions. Also normal is the fact that, in large libraries of bibliographic databases, an author will be represented by many publications of very different character, "serious" and semi-private, sometimes official acts or office papers and often papers of a private character, juvenile works, his dissertation thesis, unsigned

crapbooks, texts published in his name but written on his behalf by collaborators, etc. So, we think that the concept of bibliographic identities is unsound in his nature and is not of practical utility, so long as users can be automatically directed from one name to the other name chosen as heading, authority records can give information about the person and bibliographic descriptions can show has any single publication was signed (or unsigned)."

For what concerns the **undifferentiated names** the case seems quite different from those of families and shared pseudonyms. We cannot consider them in the same way of a person acting as an author and as such, voluntarily associating himself to another or more persons, or being by birth unified within a unique denomination. In the case of undifferentiated names, authors are put together by the impossibility of cataloguers of finding out, according to the tools available, the different identities. And also keeping in mind the very final scope which is the user satisfaction it can't be asked to the cataloguer to become a detective or a private eye. Excessive fussiness would slow down the work without a reasonable benefit. Such names could be separated and distinguished at a further moment if the library will be able to solve the situation at best through new publications issued.

We have on this matter some more questions to submit to the general attention.

Stating that a person acting as an author corresponds to a real person becomes more difficult, if not impossible, in some specific situations when the author is no more acting alone (families, shared pseudonyms). The personal entity, i.e. the person as an author, can be acting as a single or as a multiple entity (more than one unit). For multiple personal entities, we make a distinction when the single units acting together, are maintaining their real identity, as in the case of more than one author, or of shared pseudonyms when the names of the single components are well known (Delly, Sveva Casati Modignani, etc.). In the case of shared pseudonyms presenting themselves as personal names in our opinion they should be treated, as they are at the moment, as personal entities.

We are wondering if today there is a difference between two or more persons being co-authors and the case (if and when known) of more than one author represented from a shared pseudonym? Also in the case of co-authors there are probably agreements, especially today, concerning shared copyrights, reciprocal guarantees, etc., which can be compared to the situation of shareholders in a company. What is then the difference between this situation and that of a corporate body? The difference can be seen in the fact that co-authors, working together, co-operating, are keeping/maintaining an identity of their own (the same is the case of shared pseudonyms when the names of the single authors are known), while in the case of a corporate body the single participants' identities are not having primary importance, since not separate or separable from that of the corporate body name in which they are all drowned and merged.

How should we consider at this point the shared pseudonyms? Should we make a difference when the name of all authors working under this kind of heading are known from when they are unknown? And what is the difference between a "group" (e.g. Beatles, Pooh, etc.) and a shared pseudonym? The distinction between shared pseudonyms and corporate bodies is not very easy and it would be opportune to define these cases in a uniform way from the point of view of the entity.

- **FRBR and Names of corporate headings**

A change of name doesn't reflect always also a corporate body transformation. But when are lacking sufficient elements to make it sure about the status of the corporate body, it would be good practice creating an heading for each new name (obviously linked each other by "see also" references). This choice can be changed as soon as, through new publications, the cataloguer can supply a more correct interpretation.

Considered the frequency of minor changes in corporate bodies' names and the dimensions of large bibliographic database together with the basic principle that a substantial change in the name is normally considered as the birth of a new corporate body, we would deem it opportune to define at international level sufficiently flexible criteria for a unified treatment of minor changes.

- **FRBR and categories of contents/carriers (aka GMDs)**

Is it the distinction of the container really useful at the expression level? Or should the expression be a new one only for what concerns the language and in the case of a new work (e.g. *Hamlet* film)? For what concerns the creation of **uniform titles for the expression**, what we are trying to do in the application of the *FRBR* model is to move *down*, to the expression's level, some data elements, used at present in the work uniform titles subdivisions (e.g. language, selections, etc.) and to move *up*, to the same expression level, some of the data elements now included in the description of the manifestation level, related to content or carrier (GMD).

If functions to be fulfilled by the expression should be that, on one side, to permit the creation of titles with an autonomous *identity* of their own (still to be defined in their structure) to which link/relate their respective authors; and, on the other hand, to permit to collocating/clustering all the manifestations that are embodying it, then we must reflect on some points.

For what concerns the first point: is it really always necessary the creation of this intermediate entity? Or should we all agree with Barbara Tillett words "...It's the other 20% there are so interesting – and important to focus on for *FRBR* applications where we still derive benefits from **collocation** and **relationship links**. It even a **much smaller percentage** where we will find it helpful to bring out expression level information, **based on information derived from the item at ³hand or readily available reference sources – per current cataloging rules. If we don't have such information, we won't be making the connections, just as now.**" As we have seen above also present cataloguing rules and automated system are providing for the creation of titles accesses (through the application of the *Guidelines for the Application of the ISBD to the Component Parts*), besides to the access for the title of the so said main work, contained in the manifestation, as well as to the related respective authors.

For what concerns the second point, i.e. the collocating function, to be effective the expression uniform title, shouldn't be too much analytical. The more elements we move from other levels to the expression level, the lesser such tool will be operating the function of clustering.

- **FRBR and continuing resources**

Could it be that while for monographs it is common practice the use of the Author.Title entity, because there is such a principal responsibility for this kind of material (as for others on the other hand); in CR, when the title is not sufficiently identifying, the name of the originator is included in the key title as added information/qualifier and not supplied in the other form, because the relation between author and serial is always considered as a secondary (and not principal/main) responsibility, like and added entry?

Maria De Panicis (BNCR & RICA SRC) – **Isa de Pinedo** (RICA SRC) – **Cristina Magliano** (ICCU & RICA SRC) – **Alberto Petrucciani** (RICA SRC)
(not speaking for) RICA Standing Revision Committee Roma, 14 June, 2003

¹ Title necessary to cluster reproductions, as photos in printed text or as electronic resources, of all the artist's works.

² Title necessary to cluster reproductions, as photos in printed text or as electronic resources, of all the artist's sculptural works.