

5JSC/AACR3/I/Chair follow-up/3  
1 April 2005

**To:** Joint Steering Committee for Revision of AACR

**From:** Sally Strutt, Chair, JSC

**Subject:** AACR3 - Part I - Review by other rule makers of December 2004 Draft

These are comments on the draft Part I of AACR3 received from AFNOR Working Group on descriptive cataloguing (France).

## AACR3 – Part I

### Comments on the December 2004 Draft

**Submitted by:** AFNOR Working Group on descriptive cataloguing (AFNOR CG46/CN357/GE6 « Évolution de la description bibliographique »)

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**Date:** 2005, 25th March

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#### 1. Objectives and principles

##### A. Scope, structure, terminology, etc.

*Objective:*

Comprehensiveness:

Consistency:

Clarity:

It is difficult to identify the “underlying concepts” within the rules.

Some provisions are difficult to interpret (but we are not currently accustomed to AACR)

Rationality:

The motives for a rule are not explicated and some rules appear therefore to be arbitrary

Currency:

Compatibility:

with the FRBR model: seems to be correct

with the ISBDs standards: it is the cloud in the horizon! Except for only one short reference to ISBD(G) 1977, which by the way is obsolete, as ISBD(G) was revised in 2004, the ISBDs are not taken into account, especially with regard to the number of the data elements that should be recorded and the order in which they should be recorded: except for the 8 areas of the description, AACR seems to ignore these internationally established standards. Major differences between AACR and ISBDs are pointed out in our detailed comments following this questionnaire.

Adaptability:

Ease and efficiency of use:

The organization of the rules ensures the consistency and the non-redundancy of the rules, but does not make them easy to use

Format:

*Principles:*

Generalization:

Rules applicable to all types of resources: in chapter A1.0, the rules are too generic (see our detailed comments)

Non-redundancy:

Avoid unnecessary repetition of instructions: The application of this principle is too drastic. In certain cases the price to be paid for that is confusion.

## **B. Functional Requirements**

### **Principles:**

#### Representation

Reflect the resource's representation of itself: contradiction with A1.1F8 for example where titles and abbreviations of titles are selected and not transcribed in full. This choice for the area 6 is in contradiction with the ISBDs

## **2. Organization of the rules**

### **Section A – General rules**

Scope and organization of chapter A1 – General rules for description:

Area 3 for electronic resources does not exist in AACR3, whilst it has been retained in ISBD(ER).

Appendices A, B, and C are not extant in the text that was distributed.

## **3. Focus of the description**

## **4. Resources in an unpublished form**

## **5. Resources issued in successive parts**

### **A2.1F1 Editors**

In French standard AFNOR Z 44-063 (bibliographic description of continuing resources), a statement of responsibility is mandatory: "Names of persons or corporate bodies that contribute to the intellectual or artistic content of the serial (e.g., the author of the text, the editor, the illustrator, etc.) are given in a statement of responsibility."

## **6. Integrating resources**

### **A3.1E1 Title and statement of responsibility area**

c) (p. A3-4)

The addition supplied in both examples as other title information seems questionable:

"Bibliothèque nationale de France [GMD] : [page d'accueil]"

"Los Angeles County Museum of Art [GMD] : [home page]"

What is the integrating resource that is being described here? Is the bibliographic record devoted to the home pages alone, or to the complete Web sites? A supplied addition that would read: "[Web site]" (or "[site Web]" for the French example) would make more sense than "[home page]".

The home page is the source of information, rather than the resource itself.

## **7. Assembled collections**

## **8. Early printed resources**

Some general rules as exposed in Section A1 are not valid for early printed books: for example, rules A1.0F2, A1.0F5 are not applicable.

### **A1.4D1**

Capitalization: in a French catalogue, the last example would read: “Paris : chez Testu, imprimeur-libraire”.

### **A1.4G1**

The first example shows how ambiguous the area can be when the statement “[S. l. : s. n.]” is omitted. Does the date in the example correspond to publishing or to printing?

### **C1.7B13.2**

According to the rules for the description of early printed materials, signatures are recorded in area 5, not in area 7.

### **C1.7B28.1**

The last example is unclear: is “Signed: Alex. Pope” a statement of the author’s name, or the transcription of a handwritten ex-libris?

## **9. Sources of information**

### **A1.0A Sources of information**

#### **A1.0A2 Choice of chief source of information**

The methodological approach to the choice of sources of information is quite interesting, but it is too generic as it applies to all kinds of resources. It would be extremely helpful if at the beginning of each chapter in section B the chief sources of information were reminded for each type of material.

CM: The chief source of information for a map is the map itself (both sides).

SI: The chief source of information for a still image is the resource itself (both sides).

#### **A1.0A3 Resources with more than one chief source of information**

There is some confusion between the choice of the chief source of information and the choice of the title proper. Paragraph a) does not distinguish between choosing the chief source of information when a resource comprises sources of information in several languages, and choosing the title proper when titles are given in several languages in a resource.

The French standards regard sources of information in several languages that have the same status (e.g., title pages in distinct languages) as only one source of information.

#### **A1.0A5 Prescribed sources of information**

In the chart relating areas to prescribed sources of information, the prescribed source that corresponds to the “Technical description” area should be either “Resource itself” or “Any source within the resource”, not just “Any source”. The physical description is provided after an examination of the resource itself.

## **10. General material designation**

### **A1.1C**

AACR3 seems to take it for granted that IFLA will reach the same conclusions as to GMDs. What would happen if IFLA took a different direction?

Prescriptions seem very loose for a cataloguing code: cataloguers can provide information about the nature of the content, or about the nature of the medium, or about the nature of both content and medium: when should there be information about both? When should cataloguers focus on one or the other aspect of the resource? No provision is given and the rule tends to be made by the examples.

Besides, the term “graphic” has 2 distinct meanings, according to the case: more like “still image” if the content is considered, more like “handwritten or handmade” if the medium is considered. The ambiguity is even greater as there is no specified rule regarding the statement of content and/or medium in GMDs.

As the text currently stands, a GMD consisting solely of “[graphic]” can have 3 distinct meanings:

- A resource that contains one or more than one still image (content unspecified),
- A handmade resource (content unspecified),
- A drawing (a handmade still image), as the same term should not be recorded twice in a GMD.

Still image: As a content designation, the phrase “still image” would be less ambiguous than the term “graphic”.

Still image: What GMD should be recorded for a printed photograph?

Music: For a printed score, the recorded GMD should read: “[music : print]”; for a manuscript score, it should be: “[music : graphic]”. The latter might be confusing, as “graphic scores” are a specific category of scores in contemporary music.

## **11. Publication, distribution, etc. area**

The abbreviations [S. 1.] and [s. n.] should be retained for all types of materials. It allows one to make sure that cataloguers have not inadvertently omitted to record a data element.

## **12 Technical description area**

### **A1.5A2**

According to ISBDs, the information is found on the resource itself. The provision should therefore read more like: “Take information for this area from any source within the resource.”

In that area, there are no other square brackets than those that enclose the information found outside the resource.

### **General rules on extent**

#### **A1.5B Extent (including specific material designation)**

The methodological approach to the distinct aspects of a resource (physical appearance, specific material designation related to content, physical extent) and how to account for them is utmost interesting, although not yet fully developed. Notably,

- 1) it is not generalized and it admits an exception for printed text (books), as the issue of the specific material designation related to content is left unaddressed for that kind of material: it could be interesting to specify that a book contains N distinct articles or works. But that would imply a radically new approach to that typology;
- 2) there is some confusion between specific material designation related to content, and physical extent, as can be seen in Table 2: statements of “column”, “leaf”, “page” in the “Text” row pertain rather to the physical extent (just like the duration for a sound recording), and they are not of the same nature as statements corresponding to the “Music” and “Cartographic” rows.

The articulation between those 3 aspects of a resource is not addressed in a distinct, unambiguous punctuation schema. The tables formalize only 2 aspects (“specific material designation” and “designations for components”) and the physical extent is mentioned only incidentally (e.g., the number of pages for a score or an atlas). The rule tends to be expressed by the examples themselves.

Besides, prescriptions seem very loose for a cataloguing code: cataloguers can provide information about the nature of the content, or about the nature of the medium, or about the nature of both content and medium: when should there be information about both? When should cataloguers focus on one or the other aspect of the resource? No provision is given and the rule tends to be made by the examples.

### **A1.5B3**

AV: In the French rules, duration is not expressed as “80 min.”, but as “1 h 20 min”.

The international standardized abbreviation (ISO standard 31-1) for “minute” is “min”, without a point.

### **General rules on other technical details**

#### **A1.5C10**

The 3rd example is inaccurate: “10 maps” should not be repeated in technical characteristics.

## **General rules on dimensions**

### **A1.5D1**

AV: In the French rules, the specific material designation is provided (e.g., 1 disc, 1 compact disc), and the dimension is omitted when it is standardized.

SI: In the French rules (AFNOR standard Z 44-077, paragraph 5.5.2.1.), the type of each dimension is specified (leaf, image, printing element, etc.).

Antiquarian: As an exception to the rule, dimensions of early printed resources are recorded as a statement of the bibliographic format: 2°, 4°, 8°, 12°, 16°, etc. If needed, dimensions expressed in cm can be added.

## **General rules on ancillary material**

### **A1.5E4**

SI: In the 1st example, it should read “photographs”, not “photos.”.

## **Supplementary rules applicable to print and graphic media**

### **C1.5B2.1.1**

Antiquarian: The rules for the description of early printed materials prescribe to record signatures if pagination or foliation is not extant.

### **C1.5C4.1**

“If the resource is a manuscript, record ‘ms.’: 34 sheets (34 maps) : ms. ...”. Is it the adequate place to record that (important) information element? Should it not be included in GMD, as a type of medium?

### **C1.5D1.1**

Antiquarian: Same comment as on A1.5D.

## **Supplementary rules applicable to micrographic media**

### **C2.0**

In the definition of what is covered by the chapter on micrographic media: “This chapter ... does not cover slides of specimens intended for viewing through magnification”: Is the precision really indispensable? Who might think that such materials are covered by this chapter?

## **Supplementary rules applicable to audiomedias**

### **C5.5D1.1**

In the French rules (AFNOR standard Z 44-066, paragraph 5.1.1.), the specific material designation distinguishes between LPs and compact discs (in lieu of the generic term “sound disc”). It is therefore possible to omit in area 5 all standardized features of a given specific type of material; that way, dimension can be omitted for compact discs when it conforms to the standard.

### **C5.7B13**

In the French rules (AFNOR standard Z 44-066, paragraph 5.2.), such information is recorded as technical characteristics in area 5.

## **Supplementary rules applicable to projected graphic, film, and video media**

### **C6.7B13.3**

In the French rules (AFNOR standard Z 44-065, paragraph 5.2.), information on sound characteristics, colour recording system, videorecording system, etc. is recorded in area 5 as technical characteristics, as it is important for the utilization of the resource.

## 13 Note area

The distribution between data provided in transcription areas and data provided in notes is quite different in AACR3 and in French standards. We think that AACR3 tends too much to record information as mere notes, whilst such information can be very useful to identify or utilize the described resource. Besides, that choice does not facilitate deduplication in a database.

### A1.7B1

AV & MUS: An information element such as “Opera in two acts” pertains to the work itself, not to the manifestation that embodies the work; in French usage, it is recorded in the authority record for the uniform title for the musical work; such a note is not recorded in the bibliographic description.

### A1.7B20

Is the inclusion of a Summary meant to be mandatory or optional?

## 14 Glossary

## 15 Style

## 16 Typographical and grammatical errors, etc.

### A1.0F1 Capitalization

Appendix A is not extant.

### A1.0F3 & A1.0F4

Appendices B and C are not extant.

### A1.0F5 (p. A1-12):

The rule says: “... replace them by — and ( ), respectively.” (with a dash), but the example reads: “If elected—” (with a hyphen). Should it be a dash or a hyphen?

### A1.1D2 (p. A1-21):

2nd example toward the middle of the page (“Einführung in die Blutmorphologie...”): the parallel title in non-roman script does not display properly.

### A1.4D1 (p. A1-46):

10th example: there is a typo: “Institut géographique internationale” should be corrected to “... national” (drop the initial “inter” and the ending “e”).

### A1.7A3 (p. A1-79):

4th example (“Based on:...”): the data in non-roman script does not display properly.

### A1.9B1 (p. A1-101):

There is a typo in the example: “... and excerpts from Dickens on America” should be corrected to: “... excerpts ...”.

### A1.10A (p. A1-102):

“Begin the citation of the aggregate resource with *In* (italicized, underlined, or otherwise emphasized).”: What if it is not feasible?

### A2.7B12.1.1 (p. A2-13):

Typo: “Makes notes ...” should be corrected to “Make notes ...”.

**Other issues: see our detailed comments next page**

### *General comments*

1) Metric units are the only measurement units recommended by ISBDs.

3) In the following pages, comments that belong to a specific type of material are introduced by the following abbreviations:

MUS = notated music (either printed or handwritten)

AV = audiovisual materials (sound recordings and moving images)

CM = cartographic materials

SI = still images (engravings, photographs)

Comments that are not introduced by any of the above abbreviations cover all kinds of materials.

### Comments on content

## **SECTION A1 GENERAL RULES FOR DESCRIPTION**

### **A1.0C1 Punctuation**

In the third paragraph, the reference from the word “hyphen” to A1.3A3 does not make sense (A1.3A3 is devoted to “Facsimiles and reproductions”).

### **A1.0F2 Accents and other diacritical marks**

This rule is not valid for early printed materials, the description of which should faithfully and painstakingly reproduce the aspect of the title page, including the presence or absence of accents, according to the rules for the description of early printed books.

### **A1.0F5 Punctuation**

This rule is not valid for early printed materials, the description of which should faithfully and painstakingly reproduce the aspect of the title page, including the presence or absence of omission marks or square brackets, according to the rules for the description of early printed books.

### **A1.0G Resource without a collective title**

What are the criteria that make it possible to determine that one component part is predominant?

### **A1.0J Facsimiles and reproductions**

Notes in a record that describes a reproduction should apply to both the reproduction and the reproduced manifestation. AACR3 does not seem to admit that notes could apply to the reproduction itself (“record the data relating to the facsimile or reproduction in all areas except the numbering and note areas”).

## **A1.1 TITLE AND STATEMENT OF RESPONSIBILITY AREA**

### **A1.1B2 “An alternative title...”**

Commas around the word “or” that introduces an alternative title are no prescribed punctuation in ISBDs. They are not in usage in French practice.

### **A1.1B6**

SI: In French cataloguing rules (AFNOR standard Z 44-077 §1.2.4.4.), the title (of a poster, etc.) comprises the text on the image, transcribed from the top left part of the document: it can therefore include “words that serve as an introduction”.

### **A1.1B7 Titles in two or more forms**

1st paragraph: the second and third criteria for choosing the title proper do not conform to the order prescribed by ISBDs, according to which the order inferred by typography is preferred to the sequential order (ISBD(M), paragraph 1.1.3.1.2.: “the title proper is selected by reference to the typography of, or the sequence of the titles on, the title page”).

2nd paragraph: similarly, the criteria for the choice of the title proper are the opposite in ISBDs, when several titles in the same language or script are found on the chief source of information.

3rd paragraph: “When the title appears ... in full and in the form of an acronym or initialism, choose the full form as the title proper. Transcribe the acronym or initialism as other title information”: the choice of the “full form” does not conform to ISBDs; it also conflicts with the principle of “Representation” stated on p. 6, as it does not show the title the way the publisher intended it.

### **A1.1B8 Titles in two or more parts**

This paragraph does not reflect the way ISBDs deal with such titles. The examples only show actual sections (as defined in the Glossary), not parts the title of which can be disassociated from the common title or title of the main publication.

### **A1.1B9 Collective title and titles of component parts**

The punctuation in the contents notes of the examples does not conform to ISBD provisions. In lieu of a dash, there should be a point, space ( . ) between titles of works by distinct authors, and a space, semicolon, space ( ; ) between titles of works by the same author.

## **A1.1C General material designation**

### **A1.1C1** (p. A1-19):

AV: In a GMD, when should the term “sound” be used as a type of content? When the sonic content of a resource is neither text nor music (e.g., animals’ cries, natural sounds, electronic blips, sound effects, etc.)?

### **A1.1D Parallel titles**

**A1.1D1:** The order in which parallel titles are to be transcribed does not conform to ISBDs.

**A1.1D3:** The criteria to determine if an original title should be transcribed as a parallel title do not conform to ISBDs.

AV: In French rules as in ISBDs, there is only one criterion to determine if the original title should be transcribed as a parallel title: its presence on the chief source of information.

### **A1.1E6**

MUS: In the French rules (AFNOR standard Z 44-069, paragraph 1.4.4.), it is possible to supply other title information containing such statements (opus number, thematic index number, intended medium of performance) that can serve to identify the work, especially in the case of arrangements, where such statements can prove necessary in order to identify the original work. AACR3 does not seem to address explicitly the issue.

## **A1.1F Statements of responsibility**

### **A1.1F1**

What does the phrase “appearing prominently” mean? That criterion can be utmost subjective.

According to the French rules, all those statements of responsibility that are found on the chief source of information should be transcribed, in the order in which they appear. Also, the French rules specify which statements of responsibility are required for each type of material. The only exception is Antiquarian, for which the title page should be painstakingly transcribed.

MUS: In the French rules (AFNOR standard Z 44-069, paragraph 1.5.1.), the statements of responsibility for printed music include the librettist or lyricist, whilst such contributors seem to be mentioned in a note only, according to AACR3.

### **A1.1F2**

Such statements of responsibility that are found in the resource itself (not on the chief source of information) are transcribed if they are deemed to be significant; in that case, they are recorded in area 1 (not in a note).

SI: In the French rules (AFNOR standard Z 44-077, paragraph 1.6.1.1.), it is possible to record the phrase “non identifié” (unidentified), in square brackets, as a statement of responsibility, when it proved impossible to determine the responsibility.

#### **A1.1F1 & A1.1F2**

It does not seem consistent to prescribe, at the end of A1.1F1: “If a statement of responsibility is taken from a source other than the chief source of information, enclose it in square brackets”, and to prescribe in A1.1F2: “Do not include in the title and statement of responsibility area statements of responsibility that do not appear prominently. If such a statement is necessary, record it in a note.”

#### **A1.1F3**

There is an exception: for Antiquarian, the title page should be painstakingly transcribed, and the statements should be recorded in the order in which they are to be found on the title page.

#### **A1.1F5**

The rule: “Omit all but the first of each group of such persons or bodies” seems very restrictive.

The French rules prescribe to record at least three names. We think that rule is helpful in order to:

- account more precisely for intellectual or artistic contributions,
- justify the fact that there is no main author.

Antiquarian: it is prescribed to record as many as 5 names.

**A1.1F8** titles and abbreviations of titles of nobility, address, honour, etc.

The omission of such titles and qualifiers conflicts with the Principle of “Representation” stated on p. 6.

In French rules, titles and qualifiers that precede a person’s name should be retained. Titles and qualifiers that follow a person’s name can be totally or partially retained too, every time such titles and qualifiers are required in order to identify the author, or are required by the meaning of the title. In some cases, such titles and qualifiers can also help identify the corporate body that actually authors the resource, or the context in which a person drafts the text.

The provision: “Otherwise, omit all such data [i.e., titles and abbreviations of titles of nobility, address, honour, etc.] from statements of responsibility. Do not use the mark of omission.” seems questionable. If the purpose of transcribed data is to allow the identification of resources, then it should be as accurate as possible and contain at least a mark of omission when something is omitted.

SI: In the French rule (AFNOR standard Z 44-077, paragraph 1.6.6.5.), titles and qualifiers that accompany a person’s name are recorded when they are useful for the identification of the author, the identification of the resource described, or for distinguishing between distinct states of the same work.

Antiquarian: everything that appears on the title page should be painstakingly and faithfully transcribed.

#### **A1.1G2 & A1.1G3**

There is no provision as to how many titles should be recorded in area 1. The French rules prescribe to record three titles in area 1, and to include the other ones, if needed, in a contents note.

### **A1.2 EDITION AREA**

#### **A1.2A1 Application**

SI: It should be specified that this area applies to states (of engravings) and printings (of photographs).

### **A1.3 MATERIAL (OR TYPE OF PUBLICATION) SPECIFIC DETAILS AREA**

Area 3 is ignored for electronic resources, whereas ISBD(ER) retains it.

#### **A1.3G Change in numbering**

##### **A1.3G1**

This paragraph does not conform to ISBD(CR), paragraph 3.1.8. Adding such statements as “new series”, “second series”, etc., supplied in square brackets when they are not to be found on the source of information, results in area 3 not being a mere transcription area.

Why is this area dealt with that way, whereas other data elements belonging to other areas are confined to notes?

## **A1.4 PUBLICATION, DISTRIBUTION, ETC., AREA**

### **A1.4B3**

SI: For older engravings, the place is transcribed such as it stands in the text on the image, without omitting prepositions.

Antiquarian: the place is transcribed such as it stands, without omitting prepositions.

### **A1.4C Place of publication, distribution, etc.**

#### **A1.4C3**

The first two examples do not conform to the ISBD prescribed punctuation (see all ISBDs, paragraph 4.1.9.); the same applies to the “Ann Harbor” example at A1.4C5.

#### **A1.4C5**

Antiquarian: as many as 5 names can be recorded.

#### **A1.4C6, last paragraph**

The abbreviation [s. l.] should be maintained for all types of materials. It allows one to make sure that cataloguers have not inadvertently omitted to record a data element.

#### **A1.4C7**

SI: For older engravings, the exact address is recorded such as it stands in the text on the image, without adding parentheses.

#### **A1.4C8**

SI: For still images, it would be better to say “non reproducible materials” than to say “art originals”.

### **A1.4D Name of publisher, distributor, etc.**

#### **A1.4D2**

Example #1: the use of abbreviations is not consistent: the word “Éditions” is recorded unabbreviated whereas “Pub.” is an abbreviated form.

Example #2: “Høst” and “Høst & Søn” are two distinct names. In such a case, the French rules would prescribe to omit the term “Forlag” only.

#### **A1.4D4 (two or more publishers)**

Both examples in paragraph a) do not conform to ISBD(M), paragraph 1.5.2.6.: “A sponsoring body when its name forms an integral part of the publication statement (i.e. prefaced by a phrase such as “published for ...”) is included in area 4.” The University of York and the Institute of Geological Sciences are no additional editors, but sponsoring bodies, in the sense defined by ISBD(M).

The order in which the statements are to be recorded is opposite to the one prescribed by ISBDs, notably ISBD(NBM), paragraph 4.2.4.

#### **A1.4D7**

The abbreviation [s. n.] should be retained for all types of materials. It allows one to make sure that cataloguers have not inadvertently omitted to record a data element.

### **A1.4F Date of publication, distribution, etc.**

#### **A1.4F1: “Record dates in Western-style arabic numerals.”**

Antiquarian: There is no provision as to how dates should be transcribed for early printed resources, neither in A1.4F1 nor in B1.4. According to the rules for the description of early printed resources, the date should be transcribed exactly such as it stands in the resource.

#### **A1.4F5**

AV: The publication, distribution, etc., area corresponds to the Manifestation level. In French rules, such dates that correspond to Expressions or to previous Manifestations (e.g., copyright date, protection date) are recorded in the notes area.

How should the statement of the producer and the associated date (e.g., “P 2002”) be recorded according to AACR3?

#### **A1.4F7**

Missing numerals in dates should be replaced by points rather than by a hyphen, e.g.:

, [197.]

, [18..]

That practice would be more consistent with the way dates are provided in headings for names of persons.

### **A1.6 SERIES AREA**

Generalities:

1) This part is not consistent as to the way data should be transcribed: on the one hand, the transcription should be complete, without any change (A1.6B1, 2nd paragraph); on the other hand, some information elements that are not found on the sources of information should be recorded (A1.6G1, 5th paragraph).

2) The issue of subseries is not really addressed.

#### **A1.6B Title proper of series**

##### **A1.6B1**

1st paragraph: A1.6B1 points to A1.1B for the transcription of the title proper of a series, and all examples are for distinct titles about which it is not stated whether they are series or subseries. But between A1.6B1 and A1.6H1 the issue of subseries is never addressed. In A1.1B8 the only criterion is the presence of both the common title and the section title on the chief source of information, which does not conform to ISBD provisions (statement of the title proper of a series in area 1 of a bibliographic record for a series as continuing resource, in area 6 of a bibliographic record for a monograph issued in a series).

2nd paragraph: Transcribing the statement of series such as it stands, with the numbering within the series, hinders the identification of the title of the series alone. ISBDs prescribe to record both the title of the series and the numbering within the series, in all cases, and to mark-up those information elements through the appropriate prescribed punctuation, whether there is a grammatical link or not between both information elements.

##### **A1.6G1**

3rd paragraph, 1st sentence: “When the number is grammatically...”: see comment on A1.6B1.

3rd paragraph, 2nd sentence: in French practice, the corrected number is recorded in a note.

6th paragraph: This paragraph does not conform to ISBD(CR), paragraph 3.1.8. Adding such statements as “new series”, “second series”, etc., supplied in square brackets when they are not to be found on the source of information, results in area 6 not being a mere transcription area.

Why is this area dealt with that way, whereas other data elements belonging to other areas are confined to notes?

#### **A1.6H Subseries**

##### **A1.6H1**

This paragraph does not reflect the way ISBDs deal with such titles. The examples only show actual sections (as defined in the Glossary), not parts the title of which can be disassociated from the common title or title of the main publication.

##### **A1.6H2**

For titles that appear in more than one language or script, the criteria for the choice of the title proper in area 6 should be identical with the criteria for the choice of the title proper in area 1.

##### **A1.6H3**

A statement such as “new series” or “second series” does not belong to the title proper and cannot be transcribed as the title of a subseries; according to ISBDs, it should be transcribed as other title information in area 6.

The transcription of a title in area 6 should conform with the structure of the title of a series or subseries in area 1 of a record that describes the series or subseries as a continuing resource.

Besides, if a statement such as “new series” or “second series” is transcribed as the title of a subseries, a significant discrepancy with regard to the key title of the series or subseries will ensue. In French rules, such statements are transcribed as other title information.

#### **A1.6H5**

This paragraph does not distinguish between a subseries and a section. The examples provided are examples for sections, not for subseries.

### **A1.8 STANDARD NUMBER AND TERMS OF AVAILABILITY AREA**

#### **A1.8**

MUS: ISMN (International Standard Music Number for Printed Music) is not mentioned. It is defined in ISO Standard 10957. Example: ISMN M-2025-1857-1.

## **B2. MUSIC**

#### **B2.3A**

MUS: There is no prescription for such cases when the statement of musical presentation is absent from the source of information. In the French standard (Z 44-069, paragraph 3.1.4), there is such a prescription.

#### **B2.3A1**

MUS: The phrasing “This area is used to record a statement relating to the physical or musical presentation of the music” can create some confusion between area 3 (musical presentation) and area 5.

#### **B2.7B**

MUS: There is no note on the textual incipit of vocal works. The French standard (Z 44-069, paragraph 7.1.3) prescribes it.

#### **B2.7B1**

MUS: In the French standard (Z 44-069, paragraph 1.4.), the medium of performance is recorded as other title information (not as a note), in square brackets when it is not found on the source of information.

#### **B2.7B24**

In French rules (Z 44-069, paragraph 8), publishers’ numbers and/or plate numbers are recorded in area 8 (not as a note), following provisions of ISBD(PM) (paragraph 8.1.5.).

5th example: “Publisher’s no.: 6201/9335” with comment: “(The complete set of numbers is 6201, 6654, 7006 ...)”. What is the point of recording only the first and the last numbers? It would be more useful to make all actual numbers retrievable.

#### **B3.3B1**

CM: It does not seem useful to record the term “Scale” before the ratio, as the mere fact that it is a ratio indicates that the information element is a scale. The presence of that term should be optional.

#### **B3.3D1**

CM: In France, coordinates are always expressed in degrees, minutes and seconds of the sexagesimal system.

## **B6. SOUND**

#### **B6.1F1**

AV: The rule makes a distinction between persons or bodies whose participation “is confined to” or “goes beyond” “performance, execution, or interpretation of a work” (BTW, what is the difference between “performance”, “execution”, and “interpretation”?). Perhaps the code should propose the inclusion of (main) performers in the statement of responsibility in all cases as an option? This might help FRBRization of catalogues in the future. And it would take cataloguers less time, as they would not have to determine whether a given person or body’s participation “is confined to” or “goes beyond” mere performance.

In the French rules (AFNOR standard Z 44-066, paragraph 1), performers are mentioned in the statement of responsibility, in all cases. It solves easily a number of problems. For instance,

1) How does AACR3 handle recitals of classical music, where the performer is the unitary element of the manifestation?

2) How does AACR3 handle resources that embody several works expressed by distinct performers, without a collective title? Are titles recorded in area 1 repeated in the note on performers? Examples #2 and #3 in B6.7B21 do not display how the title proper is recorded in area 1 and are therefore not enlightening.

In French rules (AFNOR standard Z 44-066, paragraph 1.5.3.4.), the relationship between a person or corporate body and a work is always specified, except for composers (in the case of musical recordings) and for textual authors (in the case of recorded speech). That specification is supplied in square brackets if it is not found on the chief source of information. For instance:

Subterranean homesick blues [GMD] / Bob Dylan [chant]

#### **B6.7B**

AV: The note on the source of the title proper should be mandatory for sound recordings. It would be useful, as there are so many possible distinct sources.

#### **B6.7B8**

AV: In the French rules (AFNOR standard Z 44-066, paragraph 7.1.3.), the other performers (i.e., those that are not recorded in the statement of responsibility, as there is rule that limits transcription to three names per function) can be recorded in a note (see comment on A1.1F5).

#### **B6.7B9**

AV: This note is interesting, but not it should not be mandatory: the information is not always available and research might prove time-consuming. In France, that note is mainly used for older materials.

#### **B6.7B21**

AV: In the French standard, performers are recorded in the statement of responsibility; this applies to the contents note too, where names of performers are preceded by the appropriate ISBD punctuation (first statement of responsibility, other statement of responsibility).

#### **B6.7B24**

AV: In the French standard (AFNOR Z 44-066, paragraph 8),

1) publishers' stock numbers (numbering within a trade name) are recorded in area 8 (not in a note), according to ISBD(NBM) (paragraph 8.1.);

2) there is just a space between the number and the trade name.

#### **B7.1F1**

AV: In French rules (AFNOR standard Z 44-065, paragraph 1.5.2.1.), the producer does not correspond to a statement of responsibility (except if it happens to be a person who also has an intellectual/artistic responsibility). The director is recorded first.

Besides, the scriptwriter, composer, etc., are regarded as statements of responsibility.

#### **B7.1F1 & B7.7B8**

AV: In French rules (AFNOR standard Z 44-065, paragraph 1.5.2.2.), performers are regarded as a statement of responsibility. The first three ones are recorded in the statement of responsibility, the other ones are recorded in a note.