

Resource Description and Access: notes for transfer training

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Why the change?

For most agencies the immediate reason for moving to RDA has been the need to harvest and edit records from agencies which are already using RDA, particularly the Library of Congress and the British Library.

But why did LC, BL, etc. move to RDA? That needs a longer answer. RDA is promoted as offering the following advantages:

- i) It uses FRBR¹ principles to determine what information to include when cataloguing a resource and how best to organise it to allow catalogue users to work efficiently.
- ii) It presents data in a neutral and granular way, not tied to a particular format such as MARC or a particular context such as libraries. In principle this makes it much easier for the data to be used by a wide range of people for a wide range of purposes. It also makes it easier for libraries to 'harvest' data from a wide range of sources, not just from other libraries, and thus to offer encyclopedic and integrated information going beyond that currently found in library catalogues. It enables library data to become part of the world of 'linked' and 'open' data, also known as the 'semantic web'.
- iii) It facilitates the development of non-MARC library systems which might be more friendly and intuitive for cataloguers.
- iv) It does not favour books over other types of carrier and should be able to cope with new types of carrier as they arise.
- v) It is less geared than AACR2 to Western World and anglophone interests and will probably be adopted by some major foreign-language cataloguing agencies.
- vi) It is less prescriptive than AACR2, allowing a wide range of options for what to include and how to present it and leaving more to local agency decisions and cataloguer's judgment. This might encourage agencies who require less detail and/or use less highly-trained staff, e.g. booksellers, to adopt it. Some of the options are designed to facilitate automated cataloguing by Optical Character Recognition.

Inevitably, there are downsides to these advantages. RDA is not structured to facilitate specific library cataloguing tasks, and it is much bigger than AACR2. Whereas AACR2 might be thought of as a kitchen cupboard holding just the ingredients that we regularly use, RDA is more like a supermarket, with such a range of products that it can sometimes be a challenge to find the ones we want.

For this reason, OLIS RDA documentation is designed to be fairly free-standing and task-oriented, presenting the relevant RDA instructions in the context of the other standards we use, i.e. ISBD punctuation, MARC 21, and local policies. Cataloguers sometimes have to consult RDA itself on questions of fine detail, e.g. how to treat Romanian patronymics or Byzantine works with well-established Latin titles (in which case a quick search will find the answer) or how to capitalise soil types (see Appendix A), or to find full lists of controlled vocabularies, e.g. carrier types for 300 \$a; but they are not expected to consult RDA continually nor to familiarise themselves with the exact wording of RDA instructions.

¹ The FRBR (Functional Requirements for Bibliographic Records) principles were developed by the International Federation of Library Associations and Institutions and originally issued in 1998. The latest version of the text is available at http://archive.ifla.org/VII/s13/frbr/frbr_2008.pdf.

More about FRBR

FRBR not only provides key principles for RDA but also provides its terminology and structure, so it is useful to know something about it.

The FRBR project was set up to clarify “what it is that we expect the record to achieve in terms of answering user needs” and to set minimum standards for national bibliographic agencies which would enable them to reduce costs while ensuring that essential user needs were met.

FRBR user tasks

In order to ensure that everything bibliographic cataloguers did was actually helping catalogue users, FRBR identified four types of **task** performed by the users of library catalogues:

- **Find** materials corresponding to the user’s initial search criteria
- **Identify** which of the materials found really satisfy the user’s requirements²
- **Select** from the materials identified the ones most appropriate to the user’s needs, e.g. the materials easiest to handle or to understand
- **Obtain** the selected material by purchase, borrowing, online access, etc.

FRBR entities

To establish what information users need to perform the above tasks, the FRBR project adopted an “entity analysis” technique from the field of database development, asking:

- What things (= **entities**) do users need to know about?
- What do users need to know about these things (= **attributes** of the entities)?
- What **relationships** between these things do users need to know about?

In an ideal database each entity would have its own record, which would list its own attributes and contain links to records for entities to which it is related.

The FRBR report came up with three groups of entities.

- **Group I** is a hierarchy, corresponding to how a user might move from an initial very general idea of the resource s/he wants to obtaining the particular resource which best meets his/her needs.
 - **Work** - a ‘distinct intellectual or artistic creation,’ such as Carroll’s *Alice’s adventures in Wonderland* or the Disney film *Alice in Wonderland*. Entities in different intellectual/artistic forms, e.g. novels, films, plays, paintings, maps, sonatas, concertos, are always considered separate works. Works often have NACO authority records.
 - **Expression** – a version of a work, i.e., the intellectual/artistic realisation of a work as particular words, notation, sounds, images, movements, shapes, etc. An expression of Carroll’s *Alice’s adventures in Wonderland* would be a particular set of words in a particular language in a particular broad medium (e.g. text or audio), perhaps with subordinate intellectual/artistic additions such as illustrations or an introduction or notes. Expressions also often have NACO authority records, much like the ones for works but with extra data in subfields \$l, \$f and/or \$s.

² FRBR and RDA use the word ‘identify’ to mean both ‘provide an individuating description’ and ‘recognise an individual resource from its description’, so it covers a cataloguing task as well as a user task.

- **Manifestation** - the embodiment of an expression in a physical³ form, as a particular publication, production or similar. AACR2's bibliographic 'items', i.e. the resources for which we create catalogue records, are 'manifestations' in RDA terminology.
- **Items** - particular instances of manifestations, e.g. copies of books or videos, or individual performances of ballets. Items may be single-part or multipart.

Because each expression record would have a link to the appropriate work record, each manifestation record would have a link to the appropriate expression record and each item record would have a link to the appropriate manifestation record, a hierarchical cluster is formed under each work record, rather like a family tree, allowing a user to follow the branches down in an intuitive way to choose the most suitable copy available of the work s/he has in mind (see diagram on page 6).

Although 'work' is sometimes explained in terms of a distinct idea in a creator's head, this should not be taken too seriously. Intellectual and artistic creations do not typically spring into being in a creator's head as pure ideas with clear boundaries, without influences and input from other creators and free from association with expression-level elements such as particular words, movements, etc. All that is really required for a work is that it should have major differences in intellectual/artistic content from other works.

In fact, rather surprisingly in view of the 'distinct idea in a creator's head' model, the FRBR report even allows aggregates of separate works to be treated as works in their own right. This means, for instance, that an agency may create a work-level record for the content of a compilation such as *Your best-loved classical tunes*, even though the assembled pieces of music obviously did not begin life as a single distinct intellectual/ artistic creation and the intellectual/artistic effort involved in assembling them was negligible. This pragmatic decision reminds us that the WEMI structure is primarily a practical tool for organising data, not a philosophy.

One important difference between AACR2 and RDA is that for RDA a revision or corrected edition is not a new work *unless* the changes are major. The FRBR report offers the general rule that "when the modification of a work involves a significant degree of independent intellectual or artistic effort, the result is viewed, for the purpose of this study, as a new work," although it tends to rely on lists and examples to indicate what kinds of effort are 'significant' and acknowledges that different cultures might draw boundaries differently. If a resource is presented as "extensively rewritten" or "radically revised" or as an adaptation or free translation or supplement or similar, it certainly should be treated as a new work. It must also be treated as a new work if it does not have exactly the same team of creators as the earlier issue (but not if the creators are just presented in a different order).

Hierarchical work clusters are most intuitively satisfactory for works which are very distinctive products of unique creative individuals or teams. It can be less satisfactory for the kinds of materials (e.g. standard textbooks or travel guides) for which reliability and continuity are more important than the creative brilliance of individuals and which may go through many editions with frequent changes to the team responsible. The thirtieth edition may be very different from the first, without any particular edition having been radically rewritten; and the editions which have to be treated as new works because of changes in the teams of 'creators' are not necessarily the ones which have most changes. This is unfortunate, but seldom a real problem. If a cataloguer is aware that various clusters are closely related, s/he can put links into the work records to guide users between them (see 3.6d for examples).

³ 'Physical' forms include electronic realisations.

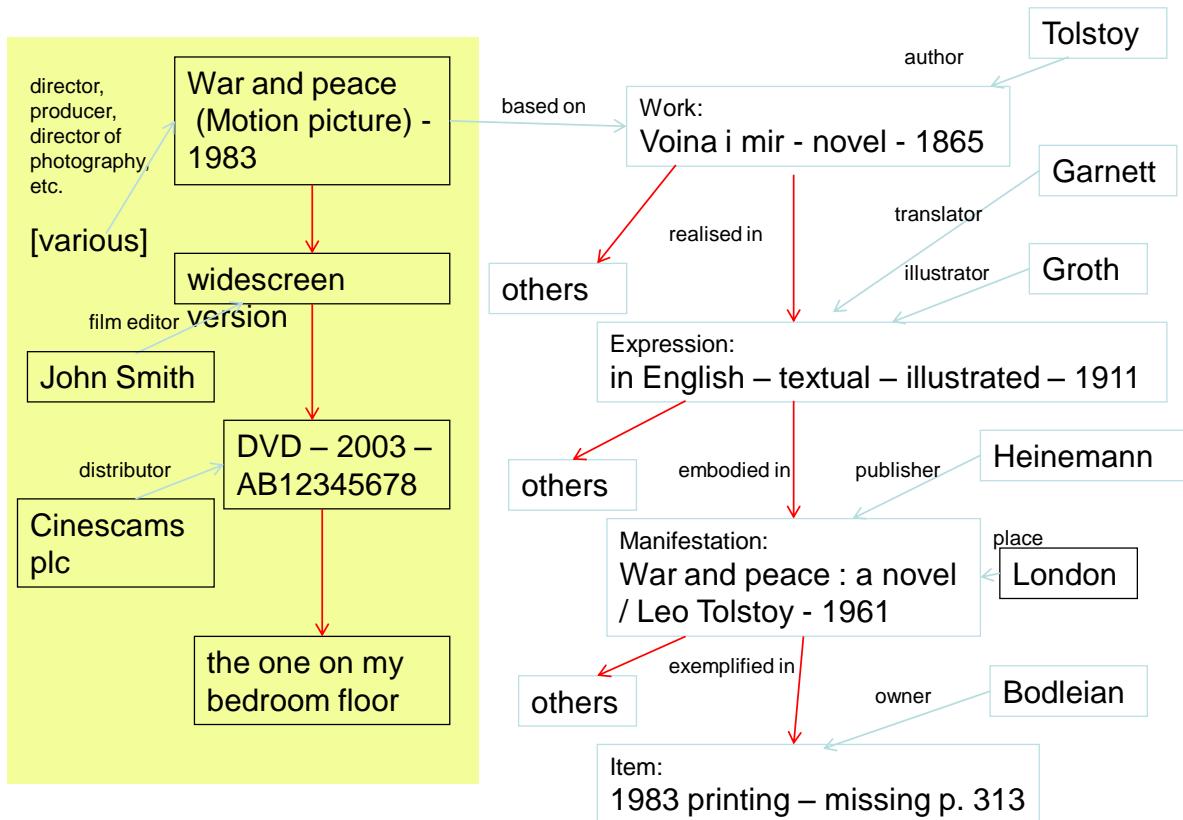
- **Group II** entities are the kinds of thing which can be responsible for the intellectual/artistic content or for the physical embodiment of a resource: **persons**, **families** and **corporate bodies**. FRBR⁴ encourages recording and harvesting of data about these entities for their own sake (not just as a way of arranging bibliographic records), e.g. by recording a person's occupation and place of residence in authority records, even when this is not required for individuation. In library systems of the future, users should have access to these enriched authority records as well as to bibliographic records.
- **Group III** entities are, roughly speaking, the subjects of works: **concepts**, **objects**, **events** and **places**. These may eventually be covered by RDA, but nothing is ready yet except a chapter on places to enable the use of placenames as jurisdictions and qualifiers.

Relationships

Because the relationships between entities are very important in FRBR, relationships are elements in their own right. The following diagram shows two related WEMI hierarchies, one for Tolstoy's novel *Voina i mir* and one for a film based on it. The 'primary relationships', i.e. the hierarchical WEMI relationships, are shown in red and a selection of other relationships in blue, e.g. the relationship of the novel to its author Tolstoy, the relationship of a particular copy to its owner and the relationship between the novel and the film based on it.

You can imagine any number of ways in which different catalogue users might enter the catalogue at different 'entities' and travel via the relationship links to other entities they might like to know about. For instance, a grandchild of Constance Garnett's might out of curiosity look to see if the library had anything relating to his grandmother, find the link to her translation of *War and Peace*, then the links to a particular publication and a particular copy, and obtain that copy. Alternatively, she might move from the translation to the record for the work itself, find a link in that to an online description (which might well be an external resource, not owned by the library), decide that the novel looks like heavy going, follow the link to the film and move down that hierarchy to get a copy of the video instead.

⁴ Strictly speaking this is covered mainly by FRBR's sibling, FRAD (Functional Requirements for Authority Data).



RDA offers various lists of specific relationship terms, e.g. 'author', 'editor', 'abridgement of', 'abstract of', 'adaptation of' (see 1f, below). Relationship terms can be entered in MARC records, but they will be of much greater value in a post-MARC environment.

FRAD and FRSAD

These were further planned developments of the FRBR project, to specify functional requirements for authority data (i.e. NACO records) and subject authority data respectively. It now seems likely that they will be merged with FRBR.

FRBR, MARC and the RDA Toolkit

Although in principle all FRBR entities should have separate records, this will have to wait for the development of a new bibliographic framework and new library systems. MARC does, of course, have separate authority records for works and expressions, persons, corporate bodies and (increasingly) families; but MARC bibliographic records contain not only data about the particular manifestation (e.g. title proper; publication details; system requirements) but also elements which relate to the work (e.g. access points for creators; target audience; subject headings) and elements which relate to the expression (e.g. access points for contributors; medium; language; contents list; illustrations).

A few new MARC fields and subfields have been introduced to accommodate new elements introduced by RDA, e.g. relationship terms. These are covered in 1a-1f, below.

There is a small number of more structural changes affecting which data is entered in which MARC field. For instance, the fact that a new edition is no longer automatically treated as a new work affects whether one should use 7XX or 130/240 for a previous title. These changes are covered in 3.6, below.

You can find RDA itself and related resources in the online [RDA Toolkit](#), which includes a mapping from MARC rules to RDA instructions. For a brief guide, see [RDA structure and the RDA Toolkit](#).

More RDA vocabulary

RDA has abandoned vocabulary associated with catalogue cards, e.g. 'heading', 'tracing' and 'main entry', although these terms remain in use in the MARC standards. Much of RDA's key vocabulary is derived from FRBR, and not all of it is covered in the RDA glossary. Here are some more useful RDA terms.

- **authorised access point (AAP)** - controlled access point.
- **creator** - an entity which (i) has primary responsibility for the intellectual/artistic content of a resource and (ii) can therefore be combined with the preferred title of the resource to create a name-title AAP and (iii) can therefore be the main entry of a MARC record (but see under 'other person/family/corporate body associated with a work').
- **contributor** - an entity which contributes expression-level intellectual/artistic material to a work, e.g. an editor, annotator, translator, illustrator, arranger. A contributor cannot be the first element of a name-title AAP and therefore cannot be the main entry of a MARC record.
- **describing** - in principle this term covers any recording of attributes, but in RDA chapter headings it indicates types of attribute typically used for selection rather than identification, mainly physical attributes.
- **family** - 'two or more persons related by birth, marriage, adoption, civil union, or similar legal status, or who otherwise present themselves as a family'.
- **identifying** - (i) for user: confirming that an entity is the one in which s/he is interested; (ii) for cataloguer: recording the types of attribute by which users confirm that an entity is the one in which s/he is interested.
- **main entry** [not used in RDA] - see under 'creator' and 'other person/family/corporate body associated with a work'; if no Group II entity is responsible for the work, main entry is under title.
- **other person/family/corporate body associated with a work** - as you would expect, this is usually just an entity other than the creator, e.g. a dedicatee or addressee or an interested corporate body, and therefore not usually a candidate for the main entry of a MARC record.
Exception: RDA does not class the ecclesiastical bodies responsible for issuing liturgical works as their creators, but does say that they should be the first element in the AAPs for such works, so they will be main entry in MARC records for such works.
- **person** - 'an individual or an identity established by an individual⁵ (either alone or in collaboration with one or more other individuals).' For RDA, 'person' also includes animals and fictitious characters, such as Kermit the Frog.
- **preferred name** - standardised form of a Group II entity's name. AAPs are based on preferred names but may have additions such as dates, expansions and qualifiers.
- **preferred title** - title of a work, usually the best-known title in the original language. AAPs for works are based on their preferred titles but may also have parenthetical qualifiers for individuation

⁵ This definition is puzzling, because RDA clearly intends person-type identities established by corporate bodies (e.g. the 'authors' whose works are really written by a series of publisher's hacks) to be considered as persons.

and may be preceded by the AAP for a Group II entity, forming a name-title. (RDA has no exact equivalent to AACR2's 'uniform title', which includes any parenthetical qualifiers but not any name element.)

- **to record** - to enter data of any kind; but for transcribed data the term 'transcribe' is generally preferred.
- **resource** - may be used for any of the WEMI entities, including aggregates and components, but is most often used instead of 'manifestation' to mean 'a thing represented by a bibliographic record' (AACR2's bibliographic 'item').
- **variant access point** - 'see' cross-reference (in authority records).
- **WEMI** - the Group I hierarchy of entities, work-expression-manifestation-item.

What is changing for cataloguers?

1. New elements and new MARC

RDA offers a wide range of elements, but specifies certain elements as 'core', i.e., mandatory. Usually only the first occurrence of an element (e.g. first-listed creator) is core.⁶ The Library of Congress and Program for Cooperative Cataloguing have specified a few more elements as 'core for LC/PCC' and leave some other elements to cataloguer's judgment, and many other agencies have specified further local 'core' elements for their own cataloguers, reflecting local priorities.

It is important to be aware that RDA does not assume that its specified core elements will be adequate in every case, and has a key rule that "a resource description for a work, expression, manifestation, or item ... should also include any additional elements that are required in a particular case to differentiate the resource from one or more other resources with similar identifying information" [0.6.4]."

1a. RDA coding

RDA records are characterised by '**rda**' in **040 \$e** and, if they use standard punctuation, '**I**' in **LDR 18**. The Program for Cooperative Cataloguing recommends that 040\$e should follow subfields \$a and \$b but precede subfields \$c and \$d. Keeping it near the beginning of the field should make it easier to find.

1b. 020/ 024/ 028 qualifying information

To improve granularity, there is a new MARC subfield, **\$q**, for qualifying information. Each qualifier has its own subfield, and parentheses are not used (although they may be generated for public displays if systems allow).⁷

```
020 __ $a0195212037$qpart I$qpaperback
020 __ $z0195215507$qpart I$qhardback
020 __ $a019912230X$qTeacher's book I$qpaperback
```

⁶ There is an apparent tension between the objectives (derived from the FRBR user tasks) stated in RDA 0.4.2 .1, e.g. 'find all resources that embody a particular work or a particular expression of that work' and RDA's core requirements, e.g. 'If more than one work is embodied in the manifestation, [an access point or similar for] only the predominant or first-named work manifested is required' [17.3]. Presumably the core elements are intended to serve only as a standard for formal correctness, not to ensure that all records are sufficient for user requirements.

⁷ However, not all major agencies have adopted the new subfield yet, and most will retain the old usage in existing records.

020 __ \$a0198405618\$qCassette I

1c. Publication and copyright dates (264)

- A new field, **264**, replaces 260. The difference lies in the indicators:
 - For serials and multipart, the **1st indicator** can be used to show whether a statement is the earliest (blank) or intervening (2) or current/latest (3) statement. For single-part monographs it is always blank.
 - The **2nd indicator** shows whether the statement concerns production (0), publication (1), distribution (2), manufacture (3) or copyright (4).
- **RDA requires a publication date element.** If there is no publication date on the resource, you must supply one, on the basis of copyright, distribution or printing information or of publisher's or bookseller's information.
- The date may be **conjectural** and/or use a **date range**, using one of the following models:
 - [2012?]
 - [2011 or 2012]
 - [between 1800 and 1899]⁸
 - [not before September 6, 1997]
 - [not after November 22, 1963]
 - [between September 6, 1992 and July 31, 1995]
- In principle the phrase '[date of publication not identified]' is used if absolutely no conjecture can be made; but in fact it is always possible to give at least a conjectural date range.
- **Copyright date** is a separate element in RDA, and is **core for OLIS** if found on the resource (partly because copyright can be quite informative in these days of continual digital reissues; partly to save the trouble of deciding each time whether or not to record it). This means that you might need *both* to use the copyright date as a basis for a conjectural publication date *and* to enter it as an element in its own right. Note the difference in 2nd indicator between the publication and copyright fields.

<i>on colophon</i> Fleecem Books, Taunton. ©2012	264 _1 \$aTaunton :\$bFleecem Books,\$c[2012?] 264 _4 \$c©2012
--	---

- If you are entering different dates for publication and copyright, you should use the value 't' in 008/06 and follow it with both the publication date and the copyright date (unless the resource is a reprint/reissue, requiring 'r' in 008/06, which takes precedence over 't').

008/06-14 t20122008
 264 _1 \$aLondon :\$bBrown Books,\$c2012.
 264 _4 \$c©2008

- If multiple copyright (©) or phonogram (®) dates are found, usually only the last one is recorded; but if earlier ones clearly apply to *distinct and important* intellectual/artistic aspects of the resource, they

⁸ Please note that this formulation replaces the AACR2 practice of giving incomplete dates, e.g. '[18--]'. The corresponding date in 008 should still use 'u' for 'unknown' digits, e.g. '18uu'.

may also be recorded. This would be the case if, for instance, an audio recording with a given phonogram date had an insert with a later copyright date.

264 _4 \$c@2011
264 _4 \$c@2012

- Copyright date is core for RDA only if the date of publication is 'not identified,' so **downloaded records** will not necessarily include copyright dates. Please add these if it involves minimal trouble, but do not feel you have to do so for records which you would otherwise trust (recent LC and BL full-level records).
- Until April 2015, 264 fields for **distribution** or **printing** (i.e., manufacture) were required if place or publisher was 'not identified' or date was 'not identified' and there was no copyright date. This is no longer required, so if you find printing information in earlier records you might wish to remove it, to avoid restricting the coverage of the record unnecessarily.

1d. Content type, media type, carrier type and more (336, 337, 338; 34X)

- RDA does not use General Material Designations (245 \$h). These are superseded by new core elements which are required even for textual materials. They convey information about material-type, in a codified way which suits machines rather than people. Ideally the machines will use the data to generate user-friendly icons in public-facing catalogues, to help people select the kind of resource they want. For simple books they are entered as follows:

```
336 __ $atext$2rdacontent [unless resource is all illustrations]
336 __ $astill image$2rdacontent [if resource is all or chiefly illustrations
or illustrations are particularly important]
337 __ $aunmediated$2rdamedia
338 __ $avolume$2rdacarrier
```

- The data in subfield \$a gives an indication of:
 - **content type (336)** - the form of the resource's content, e.g. 'text', 'notated music', 'performed music', 'still image' [RDA 6.9]. We usually use 'text' for books, but for books which are almost entirely pictorial we use 'still image' and for books in which illustrations are particularly important we use both, in separate 336 fields.⁹
 - **media type (337)** - whether any type of equipment is required to access it, e.g. 'audio', 'video', 'computer' [RDA 3.2]
 - **carrier type (338)** - its specific physical form, e.g. 'audio disc', 'audiocassette', 'computer disc' [RDA 3.3].
- The terms used are taken from set **vocabulary lists** and the list used is specified in subfield \$2. You can find the full lists of RDA terms for 336 in Table 6.1 [RDA 6.9.1.3], for 337 in Table 3.1 [RDA 3.2.1.3] and for 338 in RDA 3.3.1.3.
- All the fields can be repeated as necessary, e.g. for multimedia resources (including resources with important accompanying material) but the same value should not be used more than once. For instance, if a resource consists of a printed book and documents on CD, the resource will need two 337s ('unmediated', 'computer') and two 338s ('volume', 'computer disc') but only one 336 ('text').

⁹ The use of 'all illustrations' or 'chiefly illustrations' in 300 \$b is frowned on under RDA, because if pictures are the main content, they are not mere illustrations. However, it can be difficult to convey this in any other user-friendly way with current systems, so some agencies, including OLIS, still use the traditional phrases on occasion.

- Some agencies enter brief **codes** instead of whole-word terms, using subfield \$b rather than subfield \$a. If you find these in downloaded records you do not need to change them.
- RDA has also introduced numerous new elements which roughly correspond with MARC's 007 data and will come into their own in post-MARC systems. In MARC they are entered in four more new fields, 344 (Sound Characteristics), 345 (Projection Characteristics of Moving Image), 346 (Video Characteristics) and 347 (Digital File Characteristics). Some terms which used to be entered in 300 \$b, e.g. 'digital' and 'stereo' have been re-homed to these fields, and there is also some overlap with 538 (system requirements). Adoption of these elements has been slow, not least because they largely duplicate 007 data, but a consensus is emerging that 'best practice' requires at least some of them. For more details, see [RDA/MARC21 Module 5: Special materials](#). Below is an example of 33X and 34X for a quadraphonic 3-D video game with accompanying booklet for sale in Europe and Oceania. Minor 34X elements, e.g. playing speed, file size and resolution, have been omitted.

```

336 __ $athree-dimensional moving image$2rdacontent
336 __ $acomputer program$2rdacontent
336 __ $atext$2rdacontent
337 __ $acomputer$2rdamedia
337 __ $aunmediated$2rdamedia
338 __ $acomputer disc$2rdacarrier
338 __ $avolume$2rdacarrier
344 __ $adigital$boptical$gquadraphonic$2rda
346 __ $bPAL$2rda
347 __ $aprogram file$ePAL$2rda10
347 __ $aaudio file$2rda
347 __ $avideo file$2rda

```

- Most discovery systems cannot yet make good use of 33X, so some agencies have decided to generate something which looks like a GMD for public display, using Leader, 33X and/or 007 data.

1e. Colour

- For RDA, '**illustrations**' and '**colour**' are separate elements, so we cannot integrate them into a single phrase such as 'coloured illustrations' in 300 \$b.
- The JSC¹¹ RDA example records present these elements as:


```

:$bcolour illustrations
:$billustrations (some colour)
:$billustrations (chiefly colour)

```
- However, an earlier version of the JSC records used ':\$billustrations (colour)' and the British Library still follows this. Both versions are acceptable, and so is the spelling variant 'color'.
- Since April 2015 RDA has preferred the term 'polychrome' (and 'monochrome'); but it still allows the option of a 'substitute vocabulary', and most agencies seem to intend to continue to use 'colour'.

1f. Relators

- Because of the importance of relationships to FRBR, RDA has specific elements to clarify relationships:

¹⁰ As well as being a broadcast standard, 'PAL' is a regional code for some Nintendo systems.

¹¹ Joint Steering Group for RDA. The example records are mounted in the Toolkit's 'Tools' tab (viewed April 2015).

- a) **Relators for use with person, family and corporate body access points.** These follow the AAP, in **subfield \$e** (except in X11 fields, which use \$j) and are preceded by a **comma** unless the access point ends with a hyphen. You can use multiple relators if an entity has multiple roles.

100 1_ \$aSlugge-Bayte, Primrose,\$eauthor,\$eillustrator.
 245 10 \$aSpringtime rhymes :\$bpoems in memory of Heliotrope Slugge-Bayte /\$cby Primrose and Petunia Slugge-Bayte ; with illustrations by Primrose Slugge-Bayte and photography by Vision Unlimited ; edited by Joan Silver.
 700 1_ \$aSlugge-Bayte, Petunia,\$eauthor.
 710 2_ \$aVision Unlimited,\$eillustrator.¹²
 700 1_ \$aSlugge-Bayte, Heliotrope,\$ededicatee.
 700 1_ \$aSilver, Joan,\$eeditor.

- There are separate lists of terms for the creators of works, for other persons/ families/ corporate bodies associated with a work, and for contributors to expressions. Most of the terms are applicable to persons, families or corporate bodies. The most useful terms are listed below, and you can find full lists in RDA Appendix I. It is worth checking the definitions, which are sometimes quite restrictive and occasionally change.
 - i. For **creators**: artist, author, cartographer, compiler,¹³ composer, interviewer, interviewee, photographer.
 - ii. For **other persons/ families/ corporate bodies associated with a work**: addressee, dedicatee, degree granting institution, film director, television director, issuing body, host institution, film producer, television producer, sponsoring body.
 - iii. For **contributors**: abridger, editor,¹⁴,¹⁵ illustrator, interviewer (expression),¹⁶ interviewee (expression), translator, writer of supplementary textual content, writer of preface, writer of introduction, writer of afterword, writer of added commentary, writer of added text [only if main content is non-textual].
- **The terms for creators may be used only for entities which have work-level responsibility.** These are usually the entities which occur in 1XX fields *or* share the same responsibility as the entity in the 1XX field. For example, if a work has six collaborating authors, only the first will be in 1XX, but all six will have the relator term 'author'. However, some kinds of work are collaborations between creators of more than one kind. For example, in a musical both songs and lyrics are integral, and in a graphic novel both text and pictures are integral. In such cases the collaborators would have different relator terms, but all at creator level.
- In compilations of works by different entities, **any entity which has a relationship to one or more components and merits an AAP should be given the same relator(s) as it would have had if the component(s) had been published separately.** For instance, a set of

¹² Not 'photographer', because that term is available only for creators of photographic works.

¹³ 'compiler' is used only for entities responsible for creating a new intellectual/ artistic work by assembling data, e.g. the compilers of bibliographies and directories. Anthologisers, editors of conference papers and other aggregators of existing works are given 'editor of compilation' from list (iii).

¹⁴ 'editor' is used for entities which revise works, add introductions, notes, etc., or prepare resources for publication or distribution; but for the writer of a radical revision or of a revision for which the original author is no longer listed as responsible, you should use 'author' from list (i).

¹⁵ The separate term 'editor of compilation' was dropped in April 2014 but will be found in many existing records.

¹⁶ Use your judgment as to whether the interview is part of the primary content of the resource. The terms from the contributor list, qualified by '(expression)', should be used if the interview is subordinate content, e.g. in an art catalogue whose predominant content is art reproductions.

twenty essays by different people would have title main entry; but a person who had clearly written six of those essays would merit an AAP with the relator 'author'. This means that records with title as main entry may still have AAPs with creator-level relator terms.

- Unfortunately many discovery systems cannot yet display these relators, because the system would treat the relator as part of the hyperlinked access point and would therefore restrict searches on the link to the same entity *in the same role*. We expect that relators will nevertheless be useful in future systems, not only for display but also for filtering searches by contribution-type.
- **Relator terms are *not* used in the name elements of name-title AAPs.**

700 __ \$aSlugge-Bayte, Primrose.\$tSpringtime rhymes.

- **Downloaded records** may have brief relator codes in subfield \$4 instead of relator terms in subfield \$e. These may be retained, but they do not do the same job as relator terms in \$e, so please add terms in \$e if practical.

- b) **Relators for use with work, expression and manifestation access points.** These precede the access point, in subfield \$i, e.g.

700 0_ \$iTranslation of:\$aHomer.\$tIliad.

- Many agencies do not add these, because the relator terms available depend on whether the relationship is work-level, expression-level or manifestation-level, which can be tricky to work out; **but they should be accepted if found in downloaded records.**
- If your agency is not using these relators, you should continue to make 500 notes to explain any work and expression access points which are not explained elsewhere in the description.

100 1_ \$aSlugge-Bayte, Primrose,\$eauthor.

245 10 \$aHelpful heroes /\$cby Primrose Slugge-Bayte.

500 __ \$aChildren's play based on the Iliad, free from episodes of sex or violence.

700 0_ \$aHomer.\$tIliad.\$kSelections.

- Some agencies, e.g. LC, sometimes use 76X, 77X or 78X linking fields instead of 5XX notes to show relationships, **and these should be accepted if found in downloaded records.**

775 08 \$iRevision of:\$tContemporary art and multicultural education\$dnNew York : Museum of Contemporary Art, 1996\$w(DLC)95010979

1g. Families

- RDA has added families to the types of entity capable of authorship and therefore eligible for access points. They use the same MARC tags as persons, but with **1st indicator '3'**. They are used mainly for collections of family correspondence and papers.
- The **name and form of name** for a family is chosen in the same way as that for an individual person and qualified by the family-type in brackets. **Relators** are used with family AAPs in the same way as for individuals.

X00 3_ \$aSlugge-Bayte (Family),\$eauthor.

700 3_ \$aMcSlugg (Clan),\$ededicatee.

- If the family is *very* closely associated with a **date-range** and/or **place**, add these, separating qualifiers by space-colon-space. (Such qualifiers could restrict the AAP unhelpfully, making it impossible to use it for materials relating to the same family and a slightly different place or time, so

we do not encourage their use.) If RDA requires the placename to be qualified by one or more larger places,¹⁷ add these, separating the levels with commas.

X00 3_ \$aSlugge-Bayte (Family :\$d1918-1945 :\$cHaslemere, England),\$eauthor.

- Unfortunately there are now **separate Name and Subject records** for the same families, for use in 1XX/7XX and 6XX fields respectively.¹⁸ Please be very careful when looking up authorities to use only appropriate records. You can easily distinguish Subject authority records for families from Name records, because 'family' is not in brackets and the Library of Congress Control Number (010 field) includes the prefix 'sh' for 'subject heading' rather than 'n' for name.

LCSH access point for use in 6XX

sh 86000793
\$aAsher family

RDA access point for use in 1XX/7XX

n 2011079793
\$aAsher (Family :\$cWorcester, Mass.)

And finally

- You can find more details and examples for these elements in the RDA/MARC21 training/reference modules on the [Cataloguing documentation](#) page.
- You will probably find quite a variety of other elements in downloaded records. In general we will retain, without checking or editing, any elements which are not covered in OLIS training but will save to OLIS (i.e., no red warnings).

2. Resource description

2.1 Sources for the description

- The preferred source for the resource as a whole [RDA 2.2] and the preferred sources for specific elements (see the RDA sections for individual elements) depend on which of the following groups the resource falls into:
 - Pages, leaves, sheets or cards, or images of these, including atlases, scores, etc. (see Table A)
 - Moving images (title-frame/screen; permanent label; embedded metadata)
 - Other (permanent label; embedded metadata)
- Square brackets are now required only when information which should normally be taken from the resource itself is supplied from outside the resource.
- The following table summarises the sources for the first group, in MARC order. Field and subfield codes which may be repeated are marked with an asterisk.

¹⁷ See 3.4, below.

¹⁸ The coverage is a little different: RDA family names are for entities related by blood, marriage or adoption, whereas LCSH family names cover all families which happen to have a certain name, whether or not they are related.

Table A: Elements, sources and MARC coding

<i>Field</i>	<i>Sub-field</i>	<i>Element</i>	<i>Sources in order of preference (for books)</i>
020*	a z	Identifier for the manifestation (=ISBN) Invalid ISBN	Any source; but for \$a prefer the latest and/or most plausible. Record in \$z any ISBN found on the resource which is incorrectly formed or misapplied.
245	a	Title proper	Title page; cover or jacket; caption; masthead; colophon; anywhere on the resource, with preference for a source where information is formally presented (e.g. title page verso, slip case)
	n*	Numbering of part, section or supplement ¹⁹	<i>External sources:</i> accompanying material; published descriptions of resource; container in which it is housed; any.
	p*	Title of part, section or supplement	If there is no title page, specify the source of the title in a note.
	b	Other title information (subtitle and similar)	Other title information may come <i>only</i> from the same source as title proper; statements of responsibility may come from any of the sources listed, but with preference for the same source as title proper.
	c	Statement of responsibility relating to title proper	
246*	a	Variant title	Any source.
250* ²⁰	a	Designation of edition/revision	Same source as title proper; another source within the resource; external source as for 245
	b	Statement of responsibility relating to edition/revision	Same source as designation of edition/revision.
264*	a*	Place of publication	Same source as publisher's name; another source within the resource; external source as for 245.
	b*	Publisher's name	Same source as title proper; another source within the resource; external source as for 245.
	c	Date of publication	
264*	c	Copyright date	Any source.
300	a b c	Extent (= pagination) Illustrative content Dimensions	Evidence presented by the resource itself, including any accompanying materials or container; additional evidence from any source. (Strictly speaking, RDA allows information for Illustrative content and Content type to be taken from any source, but it is hard to envisage a situation where the resource itself would not present this information.)
336*	a	Content type	
337*	a	Media type	
338*	a	Carrier type	
490*	a x	Series statement (incl. any subseries) ISSN of series/subseries	Series title page; another source within the resource; external sources as for 245.
	v*	Numbering within series/subseries	Series title page; another source within the resource; external sources as for 245.
5XX*	a	Notes	Any source.

¹⁹ In principle when a title consists of a common title followed by the number and/or name of a part the whole thing constitutes the title proper, but this table shows them separately because they have their own subfield codes.

²⁰ 250 became repeatable in 2013, for cases where there are multiple unrelated statements. If the statements form a natural hierarchy they should still share a single field.

For materials with sources in multiple languages or scripts, see [RDA/MARC21 Module 4: Foreign-language materials](#), 4.3c-d.

- The main differences from AACR2 for books, sheets and cards are:
 - Title-page verso has no particular status, although it will still often get preference as 'a source in which the information is formally presented'
 - Dust jackets are now specifically considered to be part of the resource (and, indeed, take precedence over many other sources of information) so information from these does not require square brackets. However, it is still essential to make a 500 note, e.g. 'Series information from jacket' because jackets do not always stay with the resource.
 - Parallel titles may be taken from any source within the resource; and if the title proper is taken from outside the resource, the parallel title may be taken from the same source.

2.2 Recording the description

2.2a Omissions and inclusions

RDA attaches a great deal of importance to 'representation', i.e., that 'the data describing a resource should reflect the resource's representation of itself' [0.4.3.4], so it recommends few omissions, although usually only the first occurrence of an element is a core requirement.

- The **AACR2 'rule of 3'** has been abandoned. This used to restrict (i) the number of entities recorded in statements of responsibility as doing the same job and (ii) the corresponding access points. Only the first entity in the first statements of responsibility is core for RDA, but we recommend generosity. It is hardly ever appropriate to omit entities which have significant input into substantial academic or specialised works, although not all the entities recorded will necessarily get access points.²¹ In the case of extremely long lists and/or slight publications, please use your own judgment.²² If you are omitting some entities from a particular statement of responsibility, represent them as '[and N others]'.

*100 1_ \$aGrey, Jean\$q(Jean Patricia),\$eauthor.
245 10 \$aMemories of Little Happening /\$Jean Grey [and fourteen others].*

- **Titles, qualifications and terms of address** ('Mr.', 'Dr.', 'Rev.', etc.) and **background information** need not be omitted from statements of responsibility, although this remains an option. Almost all agencies now retain titles, qualifications and terms of address, but many omit background information of no particular value (e.g. details of academic posts held by contributors), because this is seldom intended to be read as part of the whole and can make the statement difficult to follow.
- **Places, publishers and dates** [RDA 2.8] are not tidied up very much.
 - If the publication statement on the preferred source qualifies a town with one or more larger places, e.g. 'Hounds Mills, Basingstoke, Hampshire', transcribe the whole thing in 264 \$a, even if

²¹ In many resource discovery systems a statement of responsibility can provide some keyword access to entities for which no access point is made.

²² For more guidelines on how many statements and responsibility and access points to include for academic materials, see the appendix to [RDA/MARC21 Module 3: Complex and difficult cases](#)

the larger places are not needed for identification; but if there is a full address you need not give any levels *below* the town.

- Do not reduce the publisher's name to the shortest internationally recognisable form. For instance, retain 'The', 'Press', 'Publishing', 'plc', etc.
- Transcribe the whole of any phrases indicating the publisher's role other than mere publishing. For instance, 'Published by SAGE Publications on behalf of McGill University' would become 'SAGE Publications on behalf of McGill University' (just as for AACR2).
- If a publishing hierarchy is given as a single phrase, include at least the highest and lowest levels, although you may omit intermediate levels. For instance, 'Department of Criminology, Faculty of Law, Social Sciences Division, University of Oxford' could become 'Department of Criminology, University of Oxford'.
- If the date on the resource includes a month or day, transcribe it as found, e.g. '1 April 2013'.
- **Only the first** place of publication and first publisher are required by RDA, so you no longer need to worry about the 'first place in the home country of the cataloguing agency'.
- However, you should still include a **second publisher** if:
 - i. multiple publishers are grammatically linked; or
 - ii. the resource is published jointly but with separate ISBNs for the publishers, requiring the use of the publishers' names as ISBN qualifiers.

<p><i>on colophon</i></p> <p>Published by Fleecem Books in association with Flyby Enterprises.</p> <p>Taunton, 2013</p>

264 _1 \$aTaunton :\$bFleecem Books in association with Flyby Enterprises,\$c2013.

<p><i>on t.p. verso</i></p> <p>Published in New York by Smith Press and Brown Books, 1982.</p> <p>ISBN: 0838934862 (Smith Press) ISBN: 0313259968 (Brown Books)</p>

020 __ \$a0838934862 (Smith Press)
 020 __ \$a0313259968 (Brown Books)
 264 _1 \$aNew York :\$bSmith Press :\$bBrown Books,\$c1982.

- You should include a **second place** if:

- i. the resource is published in multiple places with separate ISBNs for the places, requiring the use of the placenames as ISBN qualifiers; or
- ii. a formal statement (e.g. on t.p. verso) makes clear that the work of publication was done in a place other than the place appearing first in a long alphabetical list on the title page.²³

²³ This is an OLIS decision, taking advantage of RDA's greater flexibility as to how many places and publishers are recorded. The first place listed should still always be given first, with a corresponding code in 008/15-17.

<p><i>on t.p.</i></p> <p>University of Rutland Press Adelaide Bombay Kinshasa, London Oslo Warsaw</p> <p>May 2011</p> <p><i>on t.p. verso</i></p> <p>Published by the University of Rutland Press, Oslo.</p>	<p>264 1</p>	<p>\$aAdelaide ;\$aOslo :\$bUniversity of Rutland Press,\$cMay 2011.</p>
--	-----------------	--

- If **dates are given in multiple calendars**, record all, including any qualifiers, in the order suggested by the sequence, layout or typography on the resource, e.g. '5772, 2012' or '2485 BE, 1942'. If the date(s) on the resource are not Gregorian/Julian and you can easily supply the Gregorian/Julian date, do so, using square brackets.

2.2b Capitalisation

- RDA offers some new options for capitalisation, but most major agencies will keep to the familiar practices, including using sentence-case for titles (i.e., titles begin with a capital but other words are capitalised only if they are proper names or if capitalisation is required by the language in use). However, you may find that downloaded records have capitalisation as found on the resource, and you are not expected to change this.
- RDA Appendix A gives general rules for capitalisation and also covers awkward cases, such as capitalisation of soil-types or Finnish names of scientific and economic institutions.

2.2c Abbreviations & language

- In most cases RDA does not abbreviate words nor use Latin terms, so:
 - in 245, If you decide to omit some entities from a long statement of responsibility, you would use e.g. '[and six others]', not '... [et al.]'.
 - in 264 \$a and \$b you would use '[Place of publication not identified]' and '[publisher not identified]', not '[S.I.]' and '[s.n.]'; you may also use '[date of publication not identified]' in 264 \$c, but this should hardly ever be necessary (see 2.2f).
 - in 300 you would write 'pages', 'illustrations', 'volumes' and 'approximately' rather than 'p.', 'ill.', 'v.' and 'ca.'
 - in dates in access points for persons you would use 'active' rather than 'fl.' (= 'floruit').
- In transcribed elements (including ISBN qualifiers when taken from the resource), any abbreviations found on the resource are retained.
- The familiar abbreviations for U.S. states, Canadian provinces, Australian territories and a few countries are still required in qualifiers in access points for places, corporate bodies, etc. [RDA B.11], but are never introduced into places of publication, distribution or printing (264 \$a), not even when the place is supplied or conjectural.
- What RDA calls 'metric symbols' such as 'cm', 'mm' are not considered as abbreviations, so are not routinely followed by a full stop [B.5.2], although a full stop may occur as end-of-field punctuation.

- Roman alphabet abbreviations are still required in 300 fields for Dimensions and Duration (ft., in., hr., min., sec.), in 8XX subfield \$v (but not the corresponding 490) and in a few specialist fields.

2.2d Numbers

- Numbers are usually transcribed as found, whether in words, arabic numerals or roman numerals. However, *words* are converted to *arabic numerals* in the following cases:
 - Year of publication and copyright and year in which a degree was granted
 - Numbering within series or subseries
 - Numbering of leaves or pages .
- Arabic numerals are still required in 8XX subfield \$v (because the numbering format is under authority control), but the corresponding 490 will have numbering as found on the resource.
- There are various options for dealing with roman numerals in years of publication, copyright and granting of degrees. Most agencies have decided simply to copy them as found, but some copy them as found *and add* the arabic form in square brackets, e.g. 'MCMXXX [1930]', because this is more helpful to users.

2.2e Punctuation

- RDA rarely prescribes punctuation, so the RDA examples in the Toolkit will not help. Most major agencies will continue to use the ISBD punctuation with which we are familiar from AACR2. LC-PCC-PS examples show ISBD punctuation.
- There are a few places where new RDA elements are not fully covered by ISBD rules. The most important one is the combination of 'colour' and 'illustrations' elements in 300 \$b (see 1d, above).
- When transcribing, do not replace '...' in a title with '--' or square brackets with round ones.
- For use of square brackets, see below.

2.2f Corrections, clarifications and missing data

- RDA allows cataloguers to supply in square brackets information which would normally be transcribed from the resource but is simply missing and so has to be taken from another source. In a couple of cases (place and date) it even allows conjectures to be supplied for missing information. However, because of its commitment to reflecting the resource's representation of itself, RDA rarely allows cataloguers to supply corrections or clarifications when data found on the resource is incorrect or confusing.
- You may still use square brackets in the following situations:
 - when information which is normally transcribed from the resource is taken from outside the resource

`490 1_ $a[Idiot guides]
500 __ $aSeries title from publisher's website.`

- to provide a devised title for materials which have no title at all

`245 00 $a[Letters between Queen Victoria and John Brown].24`

- in **truncated statements of responsibility** (see 2.2a, above)

²⁴ RDA does not actually require square brackets for titles of resources which would not normally have titles, but the British Library's Monograph Workflow uses them, and we follow this.

- to **clarify a role** in statements of responsibility, if the statement does not itself specify a role and the role is not obvious:

245 04 \$aThe complete book of human knowledge /\$c[compiled by] Mick Taker.

- to supply a brief designation of edition if “a resource lacks an edition statement but is known to contain significant changes from other editions ... if it is considered to be important for identification or access”; the nature of the change should be explained in a note²⁵

250 __ \$a[Revised edition].

500 __ \$a“Many of the hymns in this issue have been reworded to remove gender bias”—Back cover.

- to supply a larger place to assist with identification or access for the **place of publication**, e.g. ‘Dublin [Ohio]’
- to supply a **conjectural date or place of publication**, indicated by a question mark (but publisher names may never be conjectural, so will occur in square brackets only if *definite* information is available from a source outside the resource, and never with a question mark)

264 _1 \$a[U.K.?] :\$b[Flyby Enterprises], \$c2010.

500 __ \$aPublisher's name from vendor's website.

- to provide a **Common Era date in arabic numerals** if the date on the item is from a different calendar or uses different numerals

\$c5730 [1969 or 1970]

- if **place, publisher or date is unknown** and if, in the case of place or date, no conjecture can be made.

264 _1 \$a[Place of publication not identified] :\$b[publisher not identified], \$c[date of publication not identified]^{26,27}

- Other corrections and clarifications:

- In most cases cataloguers' corrections, and clarifications may be provided only as **500 notes**. (However, **fixed field values**, e.g. 008, should always be based on the corrected information, not on incorrect transcribed data.) For instance, you may no longer supply **title clarifications as other title information**, e.g. ‘Madame Butterfly : [programme]’ or ‘The life of Pi : [review]’ and would make a 5XX note instead.

245 00 \$aMadame Butterfly.

500 __ \$aProgramme of opera performed at the Royal Opera House on Thursday 13th November 1980.

- If there is a **mistake in the title**, you should provide the correction in field 246 and include subfield \$i, which produces an explanatory note as well as an access point. Please make sure that you use first indicator ‘1’, so that the note displays.

245 02 \$aHow to be chased /\$cby Cousin Euphemia.

246 1_ \$iTitle should read:\$aHow to be chaste

- You may correct **seriously misleading pagination or foliation** using ‘that is’:

²⁵ This instruction is a late and anomalous addition to RDA. According to FRBR, the designation of edition is an attribute of the manifestation, just a set of words which identifies the particular publication, not a truth about its content, so it should always be a transcription of an actual statement. OCLC, with the support of LC and BL, pushed for this change to facilitate their automated matching and deduplication algorithms.

²⁶ But in fact it should always be possible to give some kind of date range – see 1c, above for how to express this.

²⁷ Note that each element has its own square brackets, rather than a single set for the whole statement.

300 __ \$a690, that is, 960 pages

- When recording a sequence of **unnumbered pages, leaves or columns**, describe them as 'unnumbered' rather than putting the number in square brackets:

300 __ \$a319 pages, 8 unnumbered pages of plates

- In one respect RDA allows cataloguers to supply more information than AACR2: it allows the terms 'incorrect' and 'invalid' to be used as ISBN qualifiers. The former would be used for badly formed ISBNs (wrong length or typos) while the latter would be used for ISBNs which do not apply to the resource being catalogued, e.g. if the ISBN has previously been used for a different resource. However, if the ISBN is just for a version in a different format listed on the resource, you should qualify by format.

020 __ \$a186205102X\$z186205102\$qincorrect

500 __ \$aISBN 186205102 on title page verso lacks the final digit.

020 __ \$a082640913\$qpaperback

020 __ \$z0826469302\$qinvalid

500 __ \$aTitle page verso is that of 2004 hardback issue, with only the hardback ISBN. ISBN of this paperback issue from back cover.²⁸

020 __ \$a1859354122\$qpaperback

020 __ \$z1859354130\$qpdf

2.2g Physical descriptions for boxed and multimedia materials

- If a resource is **in a container**, give the dimensions in terms of the container. Height is sufficient for a book's slipcase unless its proportions are unusual, but for portfolios give height and width and for other boxes give all dimensions. 300 \$c just has 'case', etc., rather than 'in case', etc.

300 __ \$axi, 251 pages ;\$ccase 25 cm

300 __ \$a15 various pieces ;\$ccase 60 x 45 cm x 10 cm

500 __ \$aBox contains 6 test tubes, 1 rack, 1 pipette, 6 bottles of chemicals and an instruction manual.

- If a resource is **in a container** and the material is **all textual and interesting or complex enough to be worth a note** and the **parts in the containers will not be circulated separately**, you may also give the extent (300 \$a) in terms of the containers, and give details of the materials contained in a note.

300 __ \$a1 portfolio :\$billustrations ;\$c60 x 45 cm

500 __ \$aPortfolio contains 7 architectural drawings.

- If a resource (i) is **of various carrier types** and (ii) is **not boxed** and (iii) **cannot reasonably be divided into primary material of a single carrier type and accompanying material**, use multiple 300 fields, to show clearly which dimensions go with which carrier type. If it would help, use \$3 subfields to indicate which part of the resource each 300 field applies to.

300 __ \$3v. 1-3\$a3 volumes ;\$c25-28 cm

300 __ \$3v. 4-5\$a2 CD-ROMs.

- You do not have to give dimensions for standard carrier types, such as standard-sized CD-ROMs in standard-sized cases (see example above).

²⁸ In this example the resource was not the first paperback issue, so could not be added to the hardback record.

3. Access

Please bear in mind that RDA uses the term ‘authorized access point’ (AAP) rather than ‘heading’, although MARC still uses ‘heading’ and most people continue to use both interchangeably.

RDA does not require initial articles to be omitted from AAPs, so in RDA you will see examples such as ‘The Daughter of a Wesleyan Minister’ or “The Library Association” or “The art of war”. However, all Anglophone MARC agencies are adopting the option of omitting initial articles, because most of the MARC fields used for AAPs lack an indicator for nonfiling characters.

3.1 Authority records and local headings

- Most NACO records created under AACR2 have by now been converted to RDA, either mechanically or by a NACO cataloguer. A few are still awaiting human intervention, and you might notice in these a **667** field with the text ‘THIS 1XX FIELD CANNOT BE USED UNDER RDA UNTIL THIS RECORD HAS BEEN REVIEWED AND/OR UPDATED’. This message is primarily addressed to NACO authority cataloguers, who are responsible for converting any authorities they deal with. Ordinary cataloguers should still use these authorities in bibliographic cataloguing.
- NACO records created or edited according to RDA rules may include a lot of new elements. This is most noticeable in records for persons and corporate bodies. Because FRBR views these entities as objects of interest in their own right, rather than merely as ways of collocating library resources, they may include quite a lot of biographical or historical information, even if this is not needed for individuation. The extra information may prove very valuable if you are trying to decide whether a particular entity is likely to be the author of a particular work.
- These are some of the new fields:
 - **046**: Special coded dates, which may include birth (\$f), death (\$g), beginning date of creation (\$k), ending date of creation (\$l), start period (\$s) and end period (\$t).
 - **336**: Content Type
 - **368**: Other Attributes of Person or Corporate Body
 - **370**: Associated Place
 - **371**: Address
 - **372**: Field of Activity
 - **373**: Associated Group
 - **374**: Occupation
 - **375**: Gender
 - **376**: Family Information
 - **377**: Associated Language
 - **378**: Fuller Form of Personal Name
 - **380**: Form of Work
- You can find full details of these and some more specialised fields in the MARC Authority Format under [Headings - General Information](#).
- Below is an example of an RDA authority record for a person:

010 __ \$anb2012012420
 040 __ \$aUk\$beng\$erda\$cUk\$erda
 046 __ \$as19450321
 100 1_ \$aLee Cadwell, Linda,\$d1945-
 370 __ \$aEverett, Wash.
 372 __ \$aMartial arts\$aKung Fu
 374 __ \$aTeacher
 375 __ \$afemale
 377 __ \$aeng
 400 1_ \$aCadwell, Linda Lee,\$d1945-
 400 1_ \$aEmery, Linda,\$d1945-
 400 1_ \$aLee, Linda,\$d1945 Mar. 21-
 667 __ \$aFormerly on undifferentiated name record n00044447
 670 __ \$aThe Bruce Lee story, c1989:\$bt.p. (Linda Lee) p.7 (She was 17 in 1963)
 670 __ \$aBiblioteca Nacional de España in VIAF, 17 May 2012\$b(hdg.: Lee
 Cadwell, Linda, 1945-; refs.: Emory, Linda, 1945-; Lee, Linda, 1945-)
 670 __ \$aWikipedia, 17 May 2012:\$b(Linda Lee Cadwell (born Linda C. Emory;
 March 21, 1945) is an American teacher and the widow of martial arts master and
 actor Bruce Lee; born in Everett, Washington, married stockbroker Bruce Cadwell
 in 1991; wrote the 1989 book The Bruce Lee Story)

3.2 AAPs for persons [RDA 9]

- The main changes affecting bibliographic work are:
 - Nonexistent persons such as Kermit the Frog and nonhuman persons such as Rin-Tin-Tin can have access points.
 - These are created like other RDA personal name access points and are entered in X00 fields. If unambiguous they are normally unqualified, but if they need individuation they are usually given a parenthetical qualifier which indicates their nonexistent or nonhuman nature, in subfield \$c, e.g. '(Fictitious character)', '(Arthurian legendary character)', '(Greek deity)', '(Mythical bird)', '(Poodle)', '(Cockroach)'.²⁹ Best practice in this area is still emerging.
 - The intention of RDA is to treat nonexistent and nonhuman entities on a par with real ones, much as if they were ordinary pseudonyms for the real creators, to the extent that they will be main entry if presented as first or principal creator. However, unlike in the case of ordinary pseudonyms, it is normal to include access points for the real creators, if known, with a 500 note to elucidate the situation. In the example below the real authors are presented on the resource as editors, but they have nevertheless been assigned creator-level relator terms reflecting their true role.

100 1_ \$aHacker, James\$c(Fictitious character),\$eauthor.
 245 10 \$aYes, Prime Minister :\$bthe diaries of the Right Hon. James Hacker
 /\$cedited by Jonathan Lynn and Antony Jay.
 500 __ \$aFictional diaries written by Jonathan Lynn and Antony Jay.
 700 1_ \$aLynn, Jonathan,\$eauthor.
 700 1_ \$aJay, Antony, 1930-\$eauthor.

- Abbreviations are not used unless found as part of the name. For instance, an access point could have either 'Jr.' or 'Junior', depending on how it was found. The abbreviated terms 'ca.', 'b.' 'd.' and 'fl.' are no longer used with dates.

²⁹ The headings for these entities used to be established in the Subject file, often in 150. The records are gradually being updated and transferred to the Names file, but there is a long way to go, so you should check both files.

- Dates are now represented as in the examples below. Note that you may now use dates of activity even for 20th- and 21st-century persons, but please do this only as a last resort.

X00 1_ \$aGumtree, Elmer T.\$q(Elmer Taft),\$d1912-
[only birth date known]

X00 1_ \$aGumtree, Elmer Q.\$q(Elmer Quincy),\$d-1990.
[only death date known]

X00 1_ \$aGumtree, Elmer M.\$q(Elmer McKinley),\$dapproximately 1910-1980.
[approximate birth and actual death dates known]

X00 1_ \$aGumtree, Elmer Q.\$q(Elmer Quincy),\$d-1990 April 1.
[full death date needed for differentiation]

X00 1_ \$aGumtree, Elmer J.\$q(Elmer Jefferson),\$d1908?-1970 or 1971.
[conjectural birth date; death date known to within two years]

X00 1_ \$aGumtree, Elmer R.\$q(Elmer Roosevelt),\$dactive 1920-1930.

X00 1_ \$aGumtree, Elmer W.\$q(Elmer Washington),\$dactive 19th century.

- If no dates or fuller form of name are available for differentiation, you are in principle free to use terms of rank, honour or office or any 'other designation' [9.19.1.6-7], in subfield \$c. The RDA examples of 'other designation' are '(Of the North Oxford Association)', '(Brother of Andrew Lang)', '(Cree Indian)', '(Wife of Gautama Buddha)' and '(Of Nottingham)'. However, if you ever have to add such designations, please keep them as simple as possible and avoid designations which are likely to be temporary, e.g. '(Law student)'.

- Relator terms are added if a suitable one is available (see 1e, above)

IMPORTANT NOTE:

Although terms of address and job titles such as 'Mrs.' or 'Cousin' or Dr.' are now retained in statements of responsibility, they are usually omitted from access points unless (i) the name does not include a surname or (ii) the name consists only of a surname or (iii) the title is needed to distinguish a married woman from her husband. Titles of nobility, etc., are always retained unless the person prefers not to use them.

3.3 AAPs for families [RDA 10]

See 1g, above.

3.4 AAPs for corporate bodies, including placenames representing jurisdictions [RDA 11 & 16]

- The body's '**preferred**' **name** and version of name is normally (except in the case of placenames) based on the term(s) by which that body is normally presented, on the evidence of the preferred sources in resources associated with that person, then other formal statements in such resources and then other sources, e.g. reference sources.
 - If the evidence is inconclusive, choose the briefest distinctive form of the name (e.g. 'Euratom', not 'European Atomic Energy Community').
 - If reference sources in the body's own language frequently use a well-established **conventional name**, prefer that (e.g. 'Museum of Childhood', not 'V&A Museum of Childhood at Bethnal Green').

- **Numbers and abbreviations** which form part of the name itself are transcribed as found on the sources. However, in qualifiers the familiar placename abbreviations from AACR2 are still used.

X10 1_ \$aEmerald (Qld.)

X10 1_ \$aTampa (Fla.)

X10 2_ \$aNational Gallery of Art (U.S.)

X11 2_ \$aWashington State Potato Conference\$n(48th :\$d2009 :\$cKennewick, Wa.)

- Just as for persons, there is more freedom to provide **differentiating qualifiers**, including 'other designation'. If you need multiple qualifiers, use the following order [11.13.1.1]: type of body; associated place; associated institution; associated date; type of jurisdiction; other; number, date and/or location of conference or similar.
- **Placenames** may still be qualified by jurisdiction types, e.g. 'Wexford (Ireland : County)', but *not* now by 'City' or 'Town'.
- **Conference names**

- These no longer have to include a term meaning 'meeting'; but you will need to add '(Conference)' if the name does not convey the idea of a corporate body or if it consists only of an acronym.

X11 2_ \$a Freedom & Faith (Conference)\$d(1984 :\$cSaint Charles, Ill.)

- They do not have to be found in the resource; but a conference may not be the *main* entry of a record unless it is named in the resource.
- For **series of conferences**, it is now possible to create access points both for the series as a whole and for the individual conferences; the former would be used for publications consisting of materials from a number of conferences in the series, the latter for publications of materials from a single conference.
- If an **individual conference has a distinctive name**, use that name rather than the name of the conference series (e.g. 'Symposium on Protein Metabolism' rather than 'Nutrition Symposium 1953')

- **Conference qualifiers** may include any number of locations. 'Online' is used as the location for online conferences.

X11 2_ \$aConference on the Appalachian Frontier\$d(1985 :\$cJames Maddison University; Mary Baldwin College)

- **Relator terms** are added if a suitable one is available.

- In many cases the same relators may be used for corporate bodies as for persons (see 1e, above). The definitions of the relators will make clear whether they are applicable to corporate bodies. However, corporate bodies may be considered as creators only in limited circumstances (see 3.6 below), which naturally limits the use of relators from the creator list such as 'author'.
- In X10 fields relators use the usual subfield \$e; but in X11 fields subfield \$e has a different purpose, so subfield \$j is used for relators.
- If a resource consists of conference papers or similar, the relator term used for the conference is 'author'

111 2_ \$aConference on the Final Frontier\$d(2012 :\$cOnline),\$jauthor.

3.5 AAPs for works and expressions, including series [RDA 6]

- There are a few changes to the rules for creating access points for **works**.
 - There is **less tidying up of titles**, so integrated statements of responsibility are no longer omitted; but alternative titles and other title information are still omitted.

*490 1_ \$aRosie Redd's Bible stories
800 1_ \$aRedd, Rosie.\$tRosie Redd's Bible stories.*

 - **Collected works in various genres by a single creator** no longer get the conventional title 'Selections'. Instead you should use 'Works. Selections'.
 - **Complete and collected works in a single genre** always use the specific genre as their title (i.e., in subfield \$t) rather than 'Works', even if the creator did not work in any other genre.

700 0_ \$aAeschylus.\$tPlays.

 - In principle a wider range of parenthetical qualifiers is available for any works which need **individuation**; but it is generally safest to stick to the old recipes.
- Access points for **expressions** are simply the access points for the relevant works with the addition of qualifiers to indicate the particular versions in question. You might expect access points for expressions to be very complex, since in principle versions may differ in a great many ways (e.g., for a novel, in language, translation, edition, medium, whether there are illustrations or an introduction or other subordinate content). But in fact most agencies seldom go beyond adding a language subfield where appropriate. This is because if expressions are very narrowly defined they are unlikely to be embodied in more than one manifestation, so do not provide useful collocation.
 - If there is a **language subfield**, this always comes after 'Selections', because 'Selections' is part of the access point for the work, while language subfields are expression-level qualifiers.

*100 0_ \$aVirgil,\$eauthor.
240 10 \$aAeneis.\$kSelections.\$lEnglish*

 - Where it is considered important, expressions may still be individuated by date (in subfield \$f) or other version information, such as edition, editor, translator or content type (in subfield \$s). The punctuation is tricky – subfield \$s data sometimes follows a full stop, but is sometimes in parentheses – so it is best to follow reliable examples.

*700 1_ \$aYeats, W. B.\$q(William Butler),\$d1865-1939.\$tWorks.\$f1913.
700 12 \$aVirgil.\$tAeneis.\$lEnglish\$s(Morris)
[the translation by William Morris – note parentheses]
130 0_ \$aBible.\$pMatthew, XIII, 24-30.\$lEnglish (Middle English).\$sWycliffe.
\$f2005.
[the translation by Wycliffe – note preceding full stop; this punctuation now seems to be normal only for *bible* translations]
800 1_ \$aIone, Larissa.\$tMoonBound Clan vampires.\$sSpoken word.*

3.6 Choice of main and added entries

RDA claims to have moved beyond the distinction between main and added entries, because this is associated with card-type catalogues, where each access point has to have its own card but the full description is usually only on the main card.

However FRBR's WEMI hierarchy of linked records depends on being able to make and display links to works, expressions and manifestations in a concise way. For works and expressions this is usually

achieved just as it was under AACR2, by creating access points consisting of the the work's first-listed or principal creator (if any), the best-known or original title of the work in the original language, and any necessary individuating qualifiers. For instance, a FRBR manifestation-level record for a particular publication of a Latin translation of *Alice in Wonderland* would need to have an access point linking it to the expression-level record for that translation, and this access point would take the form

Carroll, Lewis, 1832-1898. Alice's adventures in Wonderland. Latin

The expression-level record would in its turn have an access point linking it to the work-level record, which would take the form

Carroll, Lewis, 1832-1898. Alice's adventures in Wonderland

So, far from moving beyond the distinction between main and added entries, RDA relies very heavily on the idea that, for the sake of identifying works, one creator³⁰ of each work (if it has creators) and one of its titles should be privileged above all other creators and titles;³¹ and the rules for this are in most cases exactly the same as the AACR2 rules for main entry.

This is mainly good news, because it means that RDA does still offer rules for what to put in MARC 1XX fields. The bad news is that these rules are buried in sections about how to create AAPs for works and expressions [6.27 ff.] and about what kinds of role justify treating an entity as a creator [19.2-3].

Here are the changes you need to know about:

3.6a Corporate bodies as artists

- If two or more artists act as a corporate body, the individually-named artistic works they produce are entered under that body.

110 2_ \$aSeekers of Lice (Artistic group)
245 1_ \$aQuandries.

3.6b Collaborations

- Because the 'Rule of 3' has been abandoned, the principal or first-listed creator (if any) should be main entry no matter how many collaborators there are.
- A work is collaborative if more than one entity has input into its primary intellectual/artistic content, whether or not the entities have the same kind of input. For instance, the primary content of a musical requires input from both a composer and a lyricist, and the primary content of a graphic novel requires input from both an author and an artist. RDA is quite generous in recognising creative input. For instance, if a work is ghostwritten, both the ghostwriter and the 'ideas' person are counted as creators. (Both would have the relator 'author' because both types of input, although different, meet the definition for 'author'.)
- It is important to check that what you have really is a collaboration. Sometimes the people or bodies listed on the preferred source turn out to be responsible for separate parts of the resource, which means that the resource should be treated as a compilation (see below). Please check contents pages to find out whether different parts have different creators, but disregard expression-level contributions

³⁰ There is in fact one case (bodies issuing liturgies) where RDA specifies that the bodies should be the first elements of the access points for the work but nevertheless classifies the bodies as 'other corporate body associated with the work' rather than as 'creator'. In MARC cataloguing the only importance of this anomaly is that if you want to give such a body a relator term you should take a term from the 'other' list in Appendix I rather than the 'creator' list.

³¹ At least until there is a viable alternative, e.g. a comprehensive and widely-accepted system of standard identifiers for works and expressions.

such as introductions, notes, illustrations and appendices. In case of doubt, treat the work as a collaboration.

3.6c Compilations

- **Compilations of multiple works or expressions with different creators** are *always* entered under title,³² with analytical entries for the component works if they are substantial. (Under AACR2 rules, compilations by different creators without a collective title were given the main entry appropriate to the first work.)

245 00 \$aJane Eyre /\$cCharlotte Brontë. Wuthering Heights / Emily Brontë. The tenant of Wildfell Hall / Ann Brontë ; [all] illustrated by Jane White.
 700 12 \$aBronte, Charlotte,\$d1816-1855.\$tJane Eyre.
 700 12 \$aBronte, Emily,\$d1818-1848.\$tWuthering Heights.
 700 12 \$aBronte, Ann,\$d1820-1849.\$tTenant of Wildfell Hall.
 700 1_ \$aWhite, Jane,\$eillustrator.

- If a compilation by different creators has been **published previously under a different title**, the record should have as main entry the controlled title AAP for the compilation (usually based on the original title), in field 130.

130 0_ \$aFavourite Bronte novels.
 245 10 \$aJane Eyre /\$cCharlotte Brontë. Wuthering Heights / Emily Brontë. The tenant of Wildfell Hall / Ann Brontë ; [all] illustrated by Jane White.
 500 __ \$aPreviously published as: Favourite Bronte novels. 1950.
 700 12 \$aBronte, Charlotte,\$d1816-1855.\$tJane Eyre.
 700 12 \$aBronte, Emily,\$d1818-1848.\$tWuthering Heights.
 700 12 \$aBronte, Ann,\$d1820-1849.\$tTenant of Wildfell Hall.
 700 1_ \$aWhite, Jane,\$eillustrator.

- **Compilations of works or expressions by a single creator** are entered under that creator. If the compilation is not 'commonly identified by'³³ a distinctive title, it should have a conventional collective title for the compilation, in field 240. It should also have analytical entries for any component works which have distinctive titles and are substantial. (Under AACR2 rules, if there were only two works the first was recorded in 240 and the second had an analytical entry.)

100 1_ \$aBlyton, Enid,\$eauthor.
 240 10 \$aNovels.\$kSelections
 245 10 \$aTwo classic Enid Blyton stories.
 505 0_ \$aFive get into a fix -- The Adventurous Four again.
 700 12 \$aBlyton, Enid.\$tFive get into a fix.
 700 12 \$aBlyton, Enid.\$tAdventurous Four again.

- If a resource embodies **versions of the same work in different languages** it is considered as a compilation of multiple expressions, and each expression is given an analytical entry with the

³² But remember that the 'creator' of a text is not always its writer. For instance, the creator of a museum catalogue is the museum, and the creator of conference papers is the conference.

³³ The RDA instructions for assigning conventional collective titles apply only if the resource is not "commonly identified by a title or form of title in resources embodying that compilation or in reference sources" [6.2.2.10]. However, there is no agreement about whether a compilation which has a distinctive title but has been published only once and does not appear in reference sources is 'commonly identified by' the title of that publication, and discussion is ongoing [<http://www.rda-jsc.org/working2.html#chair-615>]. The Library of Congress's 2012 training material requires a conventional collective title unless the compilation has become known *over time* by a distinctive title; but LC is currently re-evaluating that decision. The British Library now considers that if a compilation is published even once under a distinctive title no conventional collective title should be assigned.

appropriate language element.³⁴ (Under AACR2 rules, the versions were given a single access point in 130 or 1XX+240, with a single language element to cover all the languages, e.g. 'English & Greek' or 'Polyglot'.)

```
100 0_ $aVirgil,$eauthor.
245 10 $aVirgil's Aeneid /$cwith new translations by John Brown and Giovanni
Bruno.
264 _1 $aLondon :$bBrown Books,$c1962.
546 __ $aLatin text with parallel English and Italian translations.
700 02 $aVirgil.$tAeneis.
700 02 $aVirgil.$tAeneis.$lEnglish.
700 02 $aVirgil.$tAeneis.$lItalian.
```

- For compilations of substantial, titled components, only the first analytical entry is core for RDA. If you download records which lack analytical entries for some of their substantial, titled components, please add these.

3.6d Revisions, corrected editions, etc.

- One of the major differences between AACR2 and RDA is that, whereas AACR2 treated every revision as a new work based on the earlier edition, on FRBR principles **many revisions and new editions are new expressions of the same work**.
- If various issues are expressions of the same work, they must have the same main entry and title.** This is because the main entry and title together constitute the AAP for that work, and the AAP is what FRBR-compliant library systems of the future will use to cluster records. Sometimes this means that the choice of main entry has to be based not on the resource in hand but on an earlier issue.
- However, if a work is **radically revised**, the result is a new work, and so the choice of main entry should be based just on the new issue.
- In principle **a new issue with different creators** (not just the same creators in a different order) is also a new work, because a FRBR work-level record would include relationship links to the work's creators, and different links would require a different record. So, in principle:
 - Every time a resource went into a new edition and one of the original creators was no longer listed, it would be treated as a new work, and would therefore need a new AAP to differentiate it from the old one. This means that if there had been no change in first author or title, it would have to have a 240 field giving the title with some kind of differentiating qualifier (probably date). This approach is not user-friendly, particularly for resources such as frequently-revised textbooks produced by fast-changing teams, because it produces large numbers of small work-level clusters rather than bringing together every issue in a single work-level cluster.
 - Every time a resource went into a new edition (without evidence of radical revision) and a new creator was listed,
 - either* it would be treated as a new work, as above
 - or* any newcomer to the list of authors would have to be considered as making a merely editorial contribution.

³⁴ If one of the versions is in the original language, LC, OLIS and many other agencies do not give its AAP a language subfield; but some agencies do in some circumstances.

The latter approach (which seems to be favoured by some major agencies) is closer to the realities of gradual change between editions; but it means that the people listed in a single statement of responsibility might have to be split between the 245 and 250 fields (which contravenes the principle of representation), and some would get AAPs with the relator 'author' while others would get AAPs with the relator 'editor'. A person who joined the team for the second edition and by the tenth had more or less rewritten the whole thing might never be treated as an author. This approach would sometimes mystify readers and infuriate writers; and it would, of course, be impossible for cataloguers to apply it consistently because they would seldom have enough information about previous issues.

- Don't panic. There seems to be little enthusiasm for applying the FRBR principles rigorously in this kind of case, at least in a MARC context – they would probably be much easier to apply in a FRBR environment. Few RDA cataloguers have time to scrutinise the author lists of earlier issues. Even if cataloguers happen to know that the author list has changed, they seldom demote new authors to editor-status or treat the issue as a new work, complete with differentiating AAP in 240.
- For the moment it is only worth thinking hard about whether one has a new work or a new expression if there is an important issue you need to decide, for instance if you know that there has been a change of title and you therefore need to decide whether to enter the original title as a 240 uniform title or a 7XX related title.
- In AACR2 cataloguing we usually made notes and added entries only for the immediately previous edition or issue. But, because in RDA the previous edition and the previous work are not necessarily the same thing, it will occasionally be worth making rather more notes and added entries to help users find resources and understand the relationships between them. However, if information is not readily available or the resource can be found and identified well enough without these details, it may be better to ignore the previous issues entirely.

Examples of revised editions

The examples below are intended to show what might be done in the way of notes and AAPs for a series of editions for which (i) detailed information was available and (ii) users really might want clear links to show the relationships between editions. They may also serve to show why it would *not* be wise to go into this level of detail without strong reason.

- If the 1st edition of *Brain surgery for beginners* has as its authors John Brown and James Grey (listed in that order), the main entry will be the AAP for John Brown, just as in AACR2.

<i>on t.p.</i> John Brown, Joan Green, James Grey Basic techniques for first-year students Brain Surgery for Beginners 1950
--

100 1_ \$aBrown, John,\$d1920-\$eauthor. 245 10 \$aBrain surgery for beginners :\$bbasic techniques for first-year students /\$cJohn Brown, Joan Green, James Grey. 700 1_ \$aGreen, Joan,\$d1921-\$eauthor. 700 1_ \$aGrey, James,\$d1922-\$eauthor.

- If the 2nd edition has a **change of order in the statement of responsibility**, with James Grey listed first, it will just be a different expression of the same work.

- *John Brown should remain as main entry.* This will ensure that the records for the first and second editions cluster together.
- It is arguable that the statement of responsibility does not relate to all editions [RDA 2.5.4.1], since the order has changed. Recording it in 250 and including a statement of responsibility in the 500 note about the previous edition may help to explain the main entry.

<p><i>on t.p.</i></p> <p>Brain Surgery for Beginners Basic techniques for first-year students</p> <p>James Grey Joan Green John Brown</p> <p>2nd edition</p> <p>1960</p>

100 1_ \$aBrown, John,\$d1920-\$eauthor.
 245 10 \$aBrain surgery for beginners :\$bbasic techniques for first-year students.
 250 __ \$a2nd edition/\$bJames Grey, Joan Green, John Brown.
 500 __ \$aPrevious edition published as by John Brown, Joan Green, James Grey. 1950.
 700 1_ \$aGreen, Joan,\$d1921-\$eauthor.
 700 1_ \$aGrey, James,\$d1922-\$eauthor.

- However, if the 3rd edition **loses someone from the list of persons presented as authors**, i.e., as creators, that is in principle a **work-level** change. If there had been no other change since the first issue, it might not be worth worrying about this; but, given that the cataloguer has to decide whether to continue to treat John Brown as main entry or change to James Grey, it probably is worth treating this edition as a new work.
 - The main entry for this issue is therefore the creator listed first on it, disregarding earlier issues. As a result, a FRBR-compliant system would not cluster this edition with the earlier ones.
 - The record can have a 700 name-title entry for the earlier work, with a 500 note to explain it. Because the name in the name-title will be that of John Brown, the note must refer to the first issue of that work, the one in which John Brown was listed as first author.
 - The record can also have a note about the previous edition, showing the change in the author team between the 2nd and 3rd editions.

<p><i>on t.p.</i></p> <p>Brain Surgery for Beginners Basic techniques for first-year students</p> <p>James Grey John Brown</p> <p>3rd edition</p> <p>1970</p>
--

100 1_ \$aGrey, James,\$d1922-\$eauthor.
 245 10 \$aBrain surgery for beginners :\$bbasic techniques for first-year students.
 250 __ \$a3rd edition/\$bJames Grey, John Brown.
 500 __ \$aPrevious edition by James Grey, Joan Green, John Brown. 1960.
 500 __ \$aFirst edition by John Brown, Joan Green, James Grey. 1950.
 700 1_ \$aBrown, John,\$d1920-\$eauthor.
 700 1_ \$aBrown, John,\$d1920-\$tBrain surgery for beginners.

- If the 4th edition has a **new title but no change of authors or radical revision**, it will just be a **new expression** again. It will therefore need the same main entry and title as the 3rd edition.

- James Grey will remain as main entry, even though on this edition John Brown is listed above him again. Listing the authors in a note about the previous edition will help to explain this.
- The record will need a 240 for the earlier title of the work. This will take precedence over 245 and make this issue cluster correctly with the previous issue. The 240 will be explained in a note about the previous edition.
- The record could also have a 700 field to link it to the original work, and a 500 note about the original issue, just as the record for the third edition did.

<p><i>on t.p.</i></p> <p>Teach Yourself Brain Surgery Basic techniques for first-year students</p> <p>John Brown James Grey 4th edition 1980</p>

100 1_ \$aGrey, James,\$d1922-\$eauthor.
 240 10 \$aBrain surgery for beginners
 245 10 \$aTeach yourself brain surgery :\$bbasic
techniques for first-year students.
 250 __ \$a4th edition/\$bJohn Brown, James Grey.
 500 __ \$aPrevious edition published as: Brain
surgery for beginners : basic techniques
for first-year students / James Grey,
John Brown. 1970.
 500 __ \$aFirst edition published as: Brain
surgery for beginners : basic techniques
for first-year students / John Brown,
Joan Green, James Grey. 1950.
 700 1_ \$aBrown, John,\$d1920-\$eauthor.
 700 1_ \$aBrown, John,\$d1920-\$tBrain surgery for
beginners.

- If the 5th edition has a separate statement of responsibility for a reviser, but there is no reason to suppose that the revision was so radical as to create a new work, the edition will just be another new expression and should still have the same main entry and title as the 3rd edition.
 - No change to the main entry or 240; but it is worth having a note about the 3rd edition, since this edition, the first issue of the current 'work' is still determining the main entry and 240.
 - No change to the note and added entry for the original work, i.e. the first edition.
 - The statement of responsibility about the revision will go in the 250 field (as in AACR2) and the reviser's AAP will only get the expression-level relator term, 'editor'.

<p><i>on t.p.</i></p> <p>Teach Yourself Brain Surgery</p> <p>Basic techniques for first-year students</p> <p>John Brown James Grey</p> <p>5th edition revised by June White</p> <p>1990</p>
--

100 1_ \$aGrey, James,\$d1952-\$eauthor.

240 10 \$aBrain surgery for beginners

245 10 \$aTeach yourself brain surgery :\$bbasic techniques for first-year students.

250 __ \$a5th edition /\$bJohn Brown, James Grey ; revised by June White.

500 __ \$aPrevious edition: 1980.

500 __ \$a3rd edition published as: Brain surgery for beginners : basic techniques for first-year students / James Grey, John Brown. 1970.

500 __ \$aFirst edition published as: Brain surgery for beginners : basic techniques for first-year students / John Brown, Joan Green, James Grey. 1950.

700 1_ \$aBrown, John,\$d1920-\$eauthor.

700 1_ \$aWhite, June,\$d1924-\$eeditor.

700 1_ \$aBrown, John,\$d1920-\$tBrain surgery for beginners.

- However, if the 5th edition has a publisher's blurb making clear that it is a **radical revision**, involving "a significant degree of independent intellectual or artistic effort," you should treat it as a new work.
 - The choice of main entry and title will therefore depend on this edition, ignoring all previous editions. In this case June White, as the principal creator, will be the main entry, with the relator 'author'.
 - The record could have a 7XX entry to link it to the immediately previous work, i.e., the work that began with the 3rd edition, constructed from the main entry and title of that edition. It would be good to have an explanatory note, but it is rather hard to know how to formulate this note, because users will not be interested in the technical reasons why the 3rd edition is being treated as a cut-off point. Saying that the current edition is 'based on' the 3rd edition might give the impression that the reviser ignored the 4th edition. Perhaps it would be safest just to give the details of the 3rd edition without trying to explain why this edition gets special treatment.
 - As usual there will be a note about the immediately previous edition (the 4th edition).
 - It might also be worth including a related entry and explanatory note to link this new work to the cluster for the original work (the cluster which starts with the first edition), although this would make for a great many notes and related entries.

on t.p.

Teach Yourself Brain Surgery
Basic techniques for first-year students

John Brown
James Grey

5th edition
revised by June White

1990

on back cover

June Green has comprehensively rewritten this standard textbook and added three new chapters to bring it into line with current best practice.

100 1_ \$aWhite, June,\$d1924-\$eauthor.

245 10 \$aTeach yourself brain surgery :\$bbasic techniques for first-year students.

250 _ \$a5th edition /\$bJohn Brown, James Grey ; revised by June White.

500 _ \$a“June Green has comprehensively rewritten this standard textbook and added three new chapters to bring it into line with current best practice”--Back cover.

500 _ \$aPrevious edition: 1980.

500 _ \$a3rd edition published as: Brain surgery for beginners : basic techniques for first-year students / James Grey, John Brown. 1970.

500 _ \$aFirst edition published as: Brain surgery for beginners : basic techniques for first-year students / John Brown, Joan Green, James Grey. 1950.

700 1_ \$aGrey, James,\$d1922-\$eauthor.

700 1_ \$aBrown, John,\$d1920-\$eauthor.

700 1_ \$aGrey, James,\$d1922-\$tBrain surgery for beginners.

700 1_ \$aBrown, John,\$d1920-\$tBrain surgery for beginners.

Are all these access points and notes worth having? Your decision.

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