



International Federation of Library Associations and Institutions


FUNCTIONAL REQUIREMENTS FOR BIBLIOGRAPHIC RECORDS

Final Report

IFLA Study Group on the
Functional Requirements for Bibliographic Records

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Standing Committee of the
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<http://www.ifla.org/VII/s13/frbr/>

3. ENTITIES

3.1 Overview

The entities that have been defined for this study represent the key objects of interest to users of bibliographic data. The entities have been divided into three groups. The first group comprises the products of intellectual or artistic endeavour that are named or described in bibliographic records: *work*, *expression*, *manifestation*, and *item*. The second group comprises those entities responsible for the intellectual or artistic content, the physical production and dissemination, or the custodianship of such products: *person* and *corporate body*. The third group comprises an additional set of entities that serve as the subjects of intellectual or artistic endeavour: *concept*, *object*, *event*, and *place*.

Sections 3.1.1 through 3.1.3 present the entities in each of the three groups in a simplified schematic form, depicting the underlying relationships between each of the entity types.

Sections 3.2.1 through 3.2.10 provide a more detailed explanation of each of the entities defined in the model.

Chapter 5 (sections 5.2.1 through 5.2.3) provides a more detailed explanation of the relationships between the different types of entities that are depicted in the entity-relationship diagrams in sections 3.1.1. through 3.1.3.

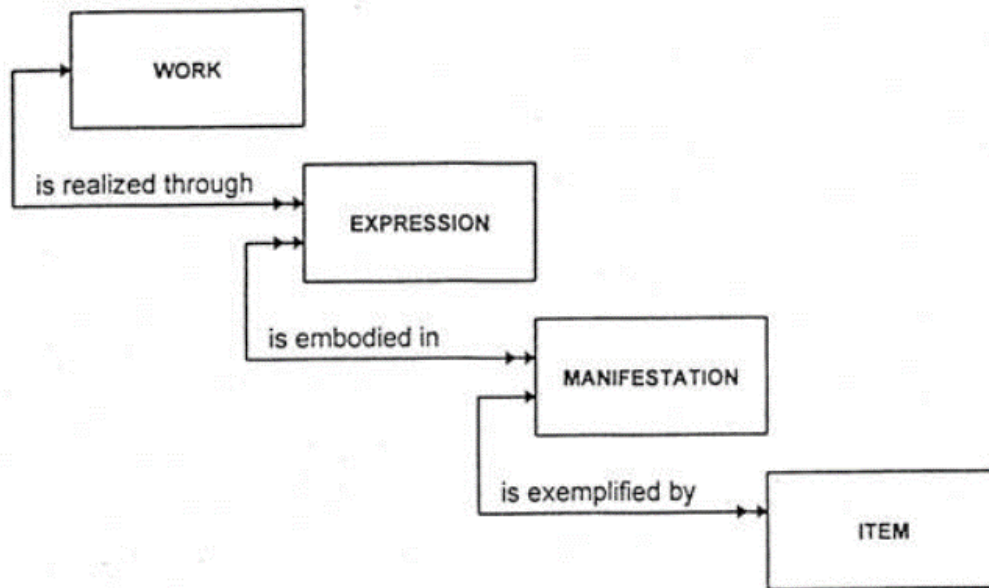
3.1.1 Group 1 Entities: Work, Expression, Manifestation, Item

The entities in the first group (as depicted in Figure 3.1) represent the different aspects of user interests in the products of intellectual or artistic endeavour. The entities defined as *work* (a distinct intellectual or artistic creation) and *expression* (the intellectual or artistic realization of a *work*) reflect intellectual or artistic content. The entities defined as *manifestation* (the physical embodiment of an *expression* of a *work*) and *item* (a single exemplar of a *manifestation*), on the other hand, reflect physical form.

The relationships depicted in the diagram indicate that a *work* may be realized through one or more than one *expression* (hence the double arrow on the line that links *work* to *expression*). An *expression*, on the other hand, is the realization of one and only one *work* (hence the single arrow on the reverse direction of that line linking *expression* to *work*). An *expression* may be embodied in one or more than one *manifestation*; likewise a *manifestation* may embody one or more than one *expression*. A *manifestation*, in turn,

may be exemplified by one or more than one *item*; but an *item* may exemplify one and only one *manifestation*.

Figure 3.1: Group 1 Entities and Primary Relationships



3.1.2 Group 2 Entities: Person, Corporate Body

The entities in the second group (outlined in bold in Figure 3.2) represent those responsible for the intellectual or artistic content, the physical production and dissemination, or the custodianship of the entities in the first group. The entities in the second group include *person* (an individual) and *corporate body* (an organization or group of individuals and/or organizations).

The diagram depicts the type of “responsibility” relationships that exist between entities in the second group and the entities in the first group. The diagram indicates that a *work* may be created by one or more than one *person* and/or one or more than one *corporate body*. Conversely, a *person* or a *corporate body* may create one or more than one *work*. An *expression* may be realized by one or more than one *person* and/or *corporate body*; and a *person* or *corporate body* may realize one or more than one *expression*. A *manifestation* may be produced by one or more than one *person* or *corporate body*; a *person* or *corporate body* may produce one or more than one *manifestation*. An *item* may be owned by one or more than one *person* and/or *corporate body*; a *person* or *corporate body* may own one or more than one *item*.

Figure 3.2: Group 2 Entities and “Responsibility” Relationships

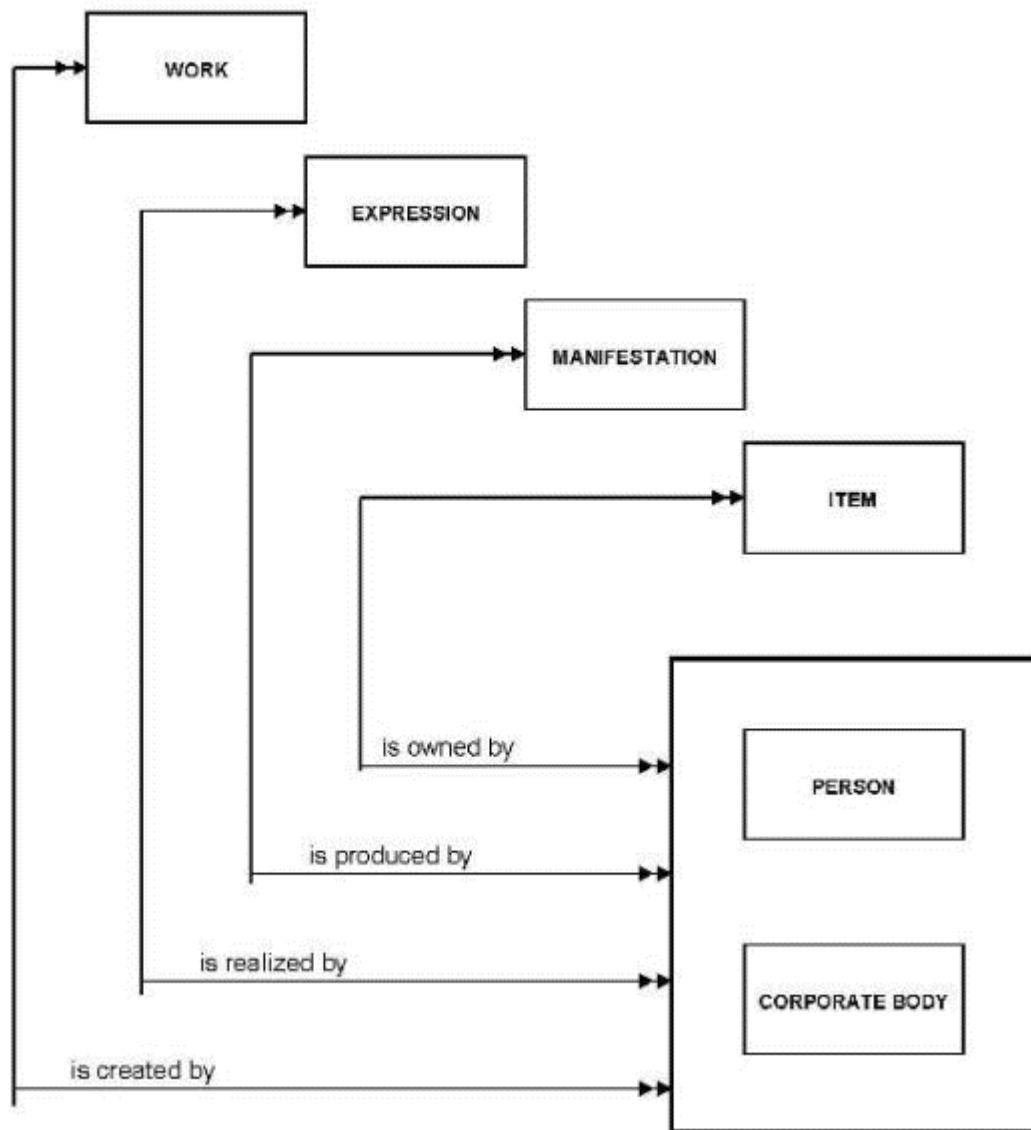
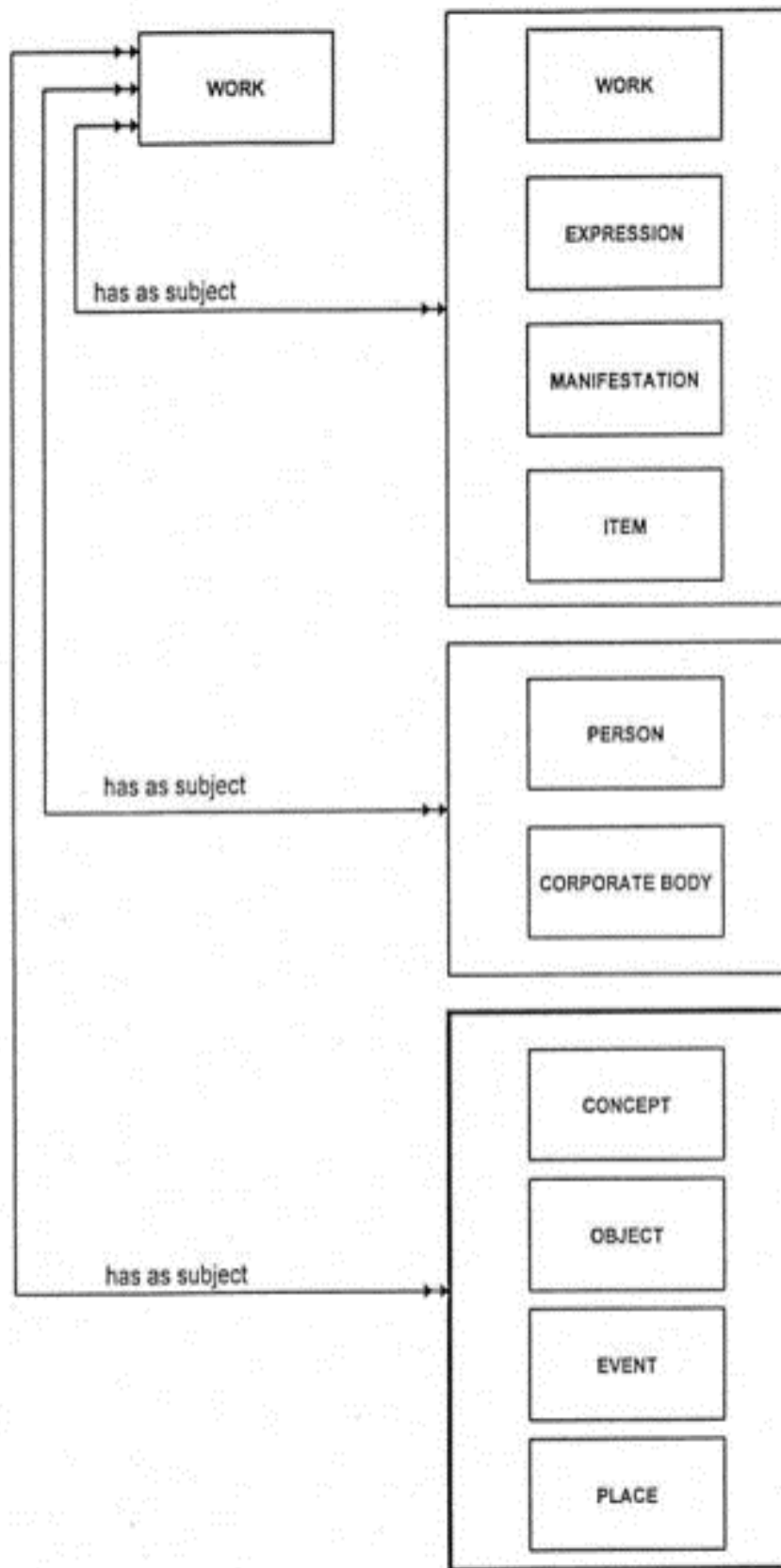


Figure 3.3: Group 3 Entities and "Subject" Relationships



3.1.3 Group 3 Entities: Concept, Object, Event, Place

The entities in the third group (outlined in bold in Figure 3.3) represent an additional set of entities that serve as the subjects of *works*. The group includes *concept* (an abstract notion or idea), *object* (a material thing), *event* (an action or occurrence), and *place* (a location).

The diagram depicts the “subject” relationships between entities in the third group and the *work* entity in the first group. The diagram indicates that a *work* may have as its subject one or more than one *concept*, *object*, *event*, and/or *place*. Conversely, a *concept*, *object*, *event*, and/or *place* may be the subject of one or more than one *work*.

The diagram also depicts the “subject” relationships between *work* and the entities in the first and second groups. The diagram indicates that a *work* may have as its subject one or more than one *work*, *expression*, *manifestation*, *item*, *person*, and/or *corporate body*.

3.2 The Entities

3.2.1 Work

The first entity defined in the model is *work*: a distinct intellectual or artistic creation.

A *work* is an abstract entity; there is no single material object one can point to as the *work*. We recognize the *work* through individual realizations or *expressions* of the *work*, but the *work* itself exists only in the commonality of content between and among the various *expressions* of the *work*. When we speak of Homer’s *Iliad* as a *work*, our point of reference is not a particular recitation or text of the *work*, but the intellectual creation that lies behind all the various *expressions* of the *work*.

Because the notion of a *work* is abstract, it is difficult to define precise boundaries for the entity. The concept of what constitutes a *work* and where the line of demarcation lies between one *work* and another may in fact be viewed differently from one culture to another. Consequently the bibliographic conventions established by various cultures or national groups may differ in terms of the criteria they use for determining the boundaries between one *work* and another.

For the purposes of this study variant texts incorporating revisions or updates to an earlier text are viewed simply as *expressions* of the same *work* (i.e., the variant texts are not viewed as separate *works*). Similarly, abridgements or enlargements of an existing text, or the addition of parts or an accompaniment to a musical composition are considered to be different *expressions* of the same *work*. Translations from one language to another,

musical transcriptions and arrangements, and dubbed or subtitled versions of a film are also considered simply as different *expressions* of the same original *work*.

Examples

- **w₁** Henry Gray's *Anatomy of the human body*
 - **e₁** text and illustrations for the first edition
 - **e₂** text and illustrations for the second edition
 - **e₃** text and illustrations for the third edition
 -

- **w₁** J. S. Bach's *The art of the fugue*
 - **e₁** the composer's score for organ
 - **e₂** an arrangement for chamber orchestra by Anthony Lewis
 -

- **w₁** *Jules et Jim* (motion picture)
 - **e₁** the original French language version
 - **e₂** the original with English subtitles added
 -

By contrast, 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*. Thus paraphrases, rewritings, adaptations for children, parodies, musical variations on a theme and free transcriptions of a musical composition are considered to represent new *works*. Similarly, adaptations of a *work* from one literary or art form to another (e.g., dramatizations, adaptations from one medium of the graphic arts to another, etc.) are considered to represent new *works*. Abstracts, digests and summaries are also considered to represent new *works*.

Examples

- **w₁** John Bunyan's *The pilgrim's progress*
- **w₂** an anonymous adaptation of *The pilgrim's progress* for young readers
-

- w_1 William Shakespeare's *Romeo and Juliet*
- w_2 Franco Zeffirelli's motion picture *Romeo and Juliet*
- w_3 Baz Lurhmann's motion picture *William Shakespeare's Romeo and Juliet*
-

On a pragmatic level, defining *work* as an entity in the model serves a number of purposes. It enables us to give a name and draw relationships to the abstract intellectual or artistic creation that encompasses all the individual *expressions* of that *work*. Thus, when we describe a *work* of literary criticism dealing with Homer's *Iliad*, for example, we are able to relate the *work* of criticism to the *work* that it treats as its subject. By naming Homer's *work* and defining the relationship between it and the *work* of criticism, we are able to indicate that the subject of the *work* of criticism is in fact the abstraction we know as the *Iliad*, and not any specific *expression* of that *work*.

Defining *work* as an entity also enables us to establish indirect relationships between *expressions* of the same *work* in cases where we are unable to draw direct relationships between individual *expressions*. For example, there may exist many translations of a *work* (e.g., *Anne of Green Gables*), and it may not always be possible or necessary to specify the text that has served as the basis for a given translation. In that case we do not draw a direct relationship between individual *expressions* of the *work* (i.e., between the translation and the text or texts on which the translation was based), but we relate those and other texts and translations of the *work* implicitly by relating each of them to the entity we call the *work*.


Relating *expressions* of a *work* indirectly by relating each *expression* to the *work* that it realizes is often the most efficient means of grouping related *expressions*. In effect, the name we give to the *work* serves as the name for the entire set or group of *expressions* that are realizations of the same intellectual or artistic creation (e.g., *Lancelot du Lac*). It is the entity defined as *work*, therefore, that provides us with this grouping capability.

3.2.2 Expression

The second entity defined in the model is *expression*: the intellectual or artistic realization of a *work* in the form of alpha-numeric, musical, or choreographic notation, sound, image, object, movement, etc., or any combination of such forms.

An *expression* is the specific intellectual or artistic form that a *work* takes each time it is "realized." *Expression* encompasses, for example, the specific words, sentences, paragraphs, etc. that result from the realization of a *work* in the form of a text, or the particular sounds, phrasing, etc. resulting from the realization of a musical *work*. The boundaries of the entity *expression* are defined, however, so as to exclude aspects of physical form, such as typeface and page layout, that are not integral to the intellectual or artistic realization of the *work* as such. When an *expression* is accompanied by

augmentations, such as illustrations, notes, glosses, etc. that are not integral to the intellectual or artistic realization of the *work*, such augmentations are considered to be separate *expressions* of their own separate *work(s)*. Such augmentations may, or may not, be considered significant enough to warrant distinct bibliographic identification.

Inasmuch as the form of *expression* is an inherent characteristic of the *expression*, any change in form (e.g., from alpha-numeric notation to spoken word) results in a new *expression*. Similarly, changes in the intellectual conventions or instruments that are employed to express a *work* (e.g., translation from one language to another) result in the production of a new *expression*. If a text is revised or modified, the resulting *expression* is considered to be a new *expression*. Minor changes, such as corrections of spelling and punctuation, etc., may be considered as variations within the same *expression*. 

Examples

- **w₁** Ellwanger's *Tennis--bis zum Turnierspieler*
 - **e₁** the original German text
 - **e₂** the English translation by Wendy Gill
 -

- **w₁** Franz Schubert's *Trout quintet*
 - **e₁** the composer's notated music
 - **e₂** the musical work as performed by Rosina Lhevinne, piano, Stuart Sankey, double bass, and members of the Juilliard String Quartet
 - **e₃** the musical work as performed by Jörg Demus, piano, and the members of the Collegium Aureum
 - **e₄** the musical work as performed by Emanuel Ax, piano, members of the Guarneri String Quartet, and Julius Levine, double bass
 -

Defining *expression* as an entity in the model gives us a means of reflecting the distinctions in intellectual or artistic content that may exist between one realization and another of the same *work*. With *expression* defined as an entity, we can describe the intellectual or artistic attributes of a particular realization of a *work*, and use the differences in those attributes to signal differences in intellectual or artistic content.

Defining *expression* as an entity also enables us to draw relationships between specific *expressions* of a *work*. We can use the entity called *expression* to identify, for example, the specific text on which a translation is based, or the specific score used for the performance of a musical composition.

We can also use the entity defined as *expression* to indicate that the intellectual or artistic content embodied in one *manifestation* is in fact the same, or substantially the same, as that embodied in another *manifestation*. If two *manifestations* embody the same or almost the same intellectual or artistic content, even though the physical embodiment may differ and differing attributes of the *manifestations* may obscure the fact that the content is similar in both, we can make the common link through the entity defined as *expression*.

On a practical level, the degree to which bibliographic distinctions are made between variant *expressions* of a *work* will depend to some extent on the nature of the *work* itself, and on the anticipated needs of users and on what the cataloguer can reasonably be expected to recognize from the *manifestation* being described. Differences in form of *expression* (e.g., the differences between the *expression* of a *work* in the form of musical notation and the *expression* of the same *work* in the form of recorded sound) will normally be reflected in the bibliographic record, no matter what the nature of the *work* itself may be. Variant *expressions* in the same form (e.g., revised versions of a text) will often be indirectly identified as different *expressions* because the variation is apparent from the data associated with an attribute used to identify the *manifestation* in which the *expression* is embodied (e.g., an edition statement). Variations that would be evident only from a more detailed analysis and comparison of *expressions* (e.g., variations between several of the early texts of Shakespeare's *Hamlet*) would normally be reflected in the data only if the nature or stature of the *work* warranted such analysis, and only if it was anticipated that the distinction would be important to users.

Variations within substantially the same *expression* (e.g., slight variations that can be noticed between two states of the same edition in the case of hand press production) would normally be ignored or, in specialized catalogues, be reflected as a note within the bibliographic record for the *manifestation*. However, for some applications of the model (e.g., early texts of rare manuscripts), each variation may be viewed as a different *expression*.

3.2.3 Manifestation

The third entity defined in the model is *manifestation*: the physical embodiment of an *expression* of a *work*.

The entity defined as *manifestation* encompasses a wide range of materials, including manuscripts, books, periodicals, maps, posters, sound recordings, films, video recordings, CD-ROMs, multimedia kits, etc. As an entity, *manifestation* represents all the physical objects that bear the same characteristics, in respect to both intellectual content and physical form.

When a *work* is realized, the resulting *expression* of the *work* may be physically embodied on or in a medium such as paper, audio tape, video tape, canvas, plaster, etc. That physical embodiment constitutes a *manifestation* of the work. In some cases there may be only a single physical exemplar produced of that *manifestation* of the *work* (e.g.,

an author's manuscript, a tape recorded for an oral history archive, an original oil painting, etc.). In other cases there are multiple copies produced in order to facilitate public dissemination or distribution. In those cases there is normally a more formal production process involved, and a publisher, producer, or distributor takes responsibility for the process. In other cases there may be only a limited number of copies made of an original exemplar for purposes such as private study (e.g., a dubbing of an original recording of a piece of music), or preservation (e.g., a photocopy produced on permanent paper of an author's original typescript). Whether the scope of production is broad (e.g., in the case of publication, etc.) or limited (e.g., in the case of copies made for private study, etc.), the set of copies produced in each case constitutes a *manifestation*. All copies produced that form part of the same set are considered to be copies of the same *manifestation*.

The boundaries between one *manifestation* and another are drawn on the basis of both intellectual content and physical form. When the production process involves changes in physical form the resulting product is considered a new *manifestation*. Changes in physical form include changes affecting display characteristics (e.g., a change in typeface, size of font, page layout, etc.), changes in physical medium (e.g., a change from paper to microfilm as the medium of conveyance), and changes in the container (e.g., a change from cassette to cartridge as the container for a tape). Where the production process involves a publisher, producer, distributor, etc., and there are changes signaled in the product that are related to publication, marketing, etc. (e.g., a change in publisher, repackaging, etc.), the resulting product may be considered a new *manifestation*. Whenever the production process involves modifications, additions, deletions, etc. that affect the intellectual or artistic content, the result is a new *manifestation* embodying a new *expression* of the *work*.

Examples

- **w₁** Harry Lindgren's *Geometric dissections*
 - **e₁** original text entitled *Geometric dissections*
 - **m₁** the book published in 1964 by Van Nostrand
 - **e₂** revised text entitled *Recreational problems in geometric dissections*
 - **m₁** the book published in 1972 by Dover

- **w₁** J. S. Bach's *Six suites for unaccompanied cello*
 - **e₁** performances by Janos Starker recorded partly in 1963 and completed in 1965
 - **m₁** recordings released on 33 1/3 rpm sound discs in 1966 by Mercury

- **m₂** recordings re-released on compact disc in 1991 by Mercury
 - **e₂** performances by Yo-Yo Ma recorded in 1983
 - **m₁** recordings released on 33 1/3 rpm sound discs in 1983 by CBS Records
 - **m₂** recordings re-released on compact disc in 1992 by CBS Records

- **w₁** Jean Jolivet's *Vraie description des Gaules...*
 - **e₁** the cartographer's original rendering
 - **m₁** the map issued in 1570
 - **m₂** a facsimile reproduction published in 1974 by Hier et demain

- **w₁** *The Wall Street Journal*
 - **e₁** the Eastern edition
 - **m₁** the print format of the Eastern edition
 - **m₂** the microfilm of the Eastern edition
 - **e₂** the Western edition
 - **m₁** the print format of the Western edition
 - **m₂** the microfilm of the Western edition

Changes that occur deliberately or even inadvertently in the production process that affect the copies result, strictly speaking, in a new *manifestation*. A *manifestation* resulting from such a change may be identified as a particular “state” or “issue” of the publication.

Changes that occur to an individual copy after the production process is complete (e.g., the loss of a page, rebinding, etc.) are not considered to result in a new *manifestation*. That copy is simply considered to be an exemplar (or *item*) of the *manifestation* that deviates from the copy as produced.

Defining *manifestation* as an entity enables us to name and describe the complete set of *items* that result from a single act of physical embodiment or production. The entity *manifestation* serves to describe the shared characteristics of copies of a particular publication, edition, release, etc., as well as to describe unique productions such as manuscripts, original oil paintings, etc.

With the entity defined as *manifestation* we can describe the physical characteristics of a set of *items* and the characteristics associated with the production and distribution of that set of *items* that may be important factors in enabling users to choose a *manifestation*

appropriate to their physical needs and constraints, and to identify and acquire a copy of that *manifestation*.

Defining *manifestation* as an entity also enables us to draw relationships between specific *manifestations* of a *work*. We can use the relationships between *manifestations* to identify, for example, the specific publication that was used to create a microreproduction.

3.2.4 Item

The fourth entity defined in the model is *item*: a single exemplar of a *manifestation*.

The entity defined as *item* is a concrete entity. It is in many instances a single physical object (e.g., a copy of a one-volume monograph, a single audio cassette, etc.). There are instances, however, where the entity defined as *item* comprises more than one physical object (e.g., a monograph issued as two separately bound volumes, a recording issued on three separate compact discs, etc.).

In terms of intellectual content and physical form, an *item* exemplifying a *manifestation* is normally the same as the *manifestation* itself. However, variations may occur from one *item* to another, even when the *items* exemplify the same *manifestation*, where those variations are the result of actions external to the intent of the producer of the *manifestation* (e.g., damage occurring after the *item* was produced, binding performed by a library, etc.).

Examples

- **w₁** Ronald Hayman's *Playback*
 - **e₁** the author's text edited for publication
 - **m₁** the book published in 1973 by Davis-Poynter
 - **i₁** copy autographed by the author
- **w₁** Allan Wakeman's *Jabberwocky*
 - **e₁** the author's design for the game and text for the notes
 - **m₁** the game and accompanying notes for teachers issued in 1974 by Longman
 - **i₁** copy lacking notes for teachers

Defining *item* as an entity enables us to separately identify individual copies of a *manifestation*, and to describe those characteristics that are unique to that particular copy and that pertain to transactions such as circulation, etc. involving that copy.

Defining the entity called *item* also enables us to draw relationships between individual copies of *manifestations*.

3.2.5 Person

The fifth entity defined in the model is *person*: an individual.

The entity defined as *person* encompasses individuals that are deceased as well as those that are living.

Examples

- **p₁** Margaret Atwood
- **p₂** Hans Christian Andersen
- **p₃** Queen Victoria
- **p₄** Anatole France
-

For the purposes of this study *persons* are treated as entities only to the extent that they are involved in the creation or realization of a *work* (e.g., as authors, composers, artists, editors, translators, directors, performers, etc.), or are the subject of a *work* (e.g., as the subject of a biographical or autobiographical *work*, of a history, etc.).

Defining the entity *person* enables us to name and identify the individual in a consistent manner, independently of how the individual's name appears on or in any particular *expression* or *manifestation* of a *work*.

Defining *person* as an entity also enables us to draw relationships between a specific *person* and a *work* or *expression* of a *work* for which that *person* may be responsible, or between a *work* and the *person* that is the subject of the *work*.

3.2.6 Corporate Body

The sixth entity defined in the model is *corporate body*: an organization or group of individuals and/or organizations acting as a unit.

The entity defined as *corporate body* encompasses organizations and groups of individuals and/or organizations that are identified by a particular name, including occasional groups and groups that are constituted as meetings, conferences, congresses, expeditions, exhibitions, festivals, fairs, etc. The entity also encompasses organizations that act as territorial authorities, exercising or claiming to exercise government functions over a certain territory, such as a federation, a state, a region, a local municipality, etc.

The entity encompasses organizations and groups that are defunct as well as those that continue to operate.

Examples

- **cb₁** Museum of American Folk Art
- **cb₂** BBC Symphony Orchestra
- **cb₃** Symposium on Glaucoma
- **cb₄** Regional Municipality of Ottawa-Carleton
-

For the purposes of this study *corporate bodies* are treated as entities only to the extent that they are involved in the creation or realization of a *work* (e.g., as the sponsors or endorsers of a *work*, etc.), or are the subject of a *work* (e.g., as the subject of a history, etc.).

Defining the entity *corporate body* enables us to name and identify the organization or group in a consistent manner, independently of how the name of the organization or group appears on or in any particular *expression* or *manifestation* of a *work*.

Defining *corporate body* as an entity also enables us to draw relationships between a specific *corporate body* and a *work* or *expression* of a *work* for which that *corporate body* may be responsible, or between a *work* and the *corporate body* that is the subject of the *work*.

3.2.7 Concept

The seventh entity defined in the model is *concept*: an abstract notion or idea.

The entity defined as *concept* encompasses a comprehensive range of abstractions that may be the subject of a *work*: fields of knowledge, disciplines, schools of thought (philosophies, religions, political ideologies, etc.), theories, processes, techniques, practices, etc. A *concept* may be broad in nature or narrowly defined and precise.

Examples

- **c₁** Economics
- **c₂** Romanticism
- **c₃** Hydroponics
- **c₄** Supply-side economics
-

For the purposes of this study *concepts* are treated as entities only to the extent that they are the subject of a *work* (e.g., as the subject of a philosophical treatise, of a critique of a school of thought, etc.). Defining the entity *concept* enables us to name and identify the *concept* in a consistent manner, independently of the presence, absence, or form of the name for that *concept* that appears on or in any particular *expression* or *manifestation* of a *work*.

Defining *concept* as an entity also enables us to draw a relationship between a *work* and the *concept* that is the subject of the *work*.

3.2.8 Object

The eighth entity defined in the model is *object*: a material thing.

The entity defined as *object* encompasses a comprehensive range of material things that may be the subject of a *work*: animate and inanimate objects occurring in nature; fixed, movable, and moving objects that are the product of human creation; objects that no longer exist.

Examples

- **o₁** Buckingham Palace
- **o₂** The Lusitania
- **o₃** Apollo 11
- **o₄** The Eiffel Tower
-

For the purposes of this study *objects* are treated as entities only to the extent that they are the subject of a *work* (e.g., as the subject of a scientific study, etc.).

Defining the entity *object* enables us to name and identify the *object* in a consistent manner, independently of the presence, absence, or form of the name for that *object* that appears on or in any particular *expression* or *manifestation* of a *work*.

Defining *object* as an entity also enables us to draw a relationship between a *work* and the *object* that is the subject of the *work*.

3.2.9 Event

The ninth entity defined in the model is *event*: an action or occurrence.

The entity defined as *event* encompasses a comprehensive range of actions and occurrences that may be the subject of a *work*: historical events, epochs, periods of time, etc.

Examples

- **e₁** The Garment Workers' Strike
- **e₂** The Battle of Hastings
- **e₃** The Age of Enlightenment
- **e₄** The Nineteenth Century
-

For the purposes of this study *events* are treated as entities only to the extent that they are the subject of a *work* (e.g., the subject of an historical treatise, of a painting, etc.).

Defining the entity *event* enables us to name and identify the *event* in a consistent manner, independently of the presence, absence, or form of the name for that *event* that appears on or in any particular *expression* or *manifestation* of a *work*.

Defining *event* as an entity also enables us to draw a relationship between a *work* and the *event* that is the subject of the *work*.

3.2.10 Place

The tenth entity defined in the model is *place*: a location.

The entity defined as *place* encompasses a comprehensive range of locations: terrestrial and extra-terrestrial; historical and contemporary; geographic features and geo-political jurisdictions.

Examples

- **pl₁** Howard Beach
- **pl₂** The Alacran Reef
- **pl₃** Morey Peak Wilderness Study Area
- **pl₄** Bristol
-

For the purposes of this study *places* are treated as entities only to the extent that they are the subject of a *work* (e.g., the subject of a map or atlas, or of a travel guide, etc.).

Defining the entity *place* enables us to name and identify the *place* in a consistent manner, independently of the presence, absence, or form of the name for that *place* that appears on or in any particular *expression* or *manifestation* of a *work*.

Defining *place* as an entity also enables us to draw a relationship between a *work* and the *place* that is the subject of the *work*.

3.3 Aggregate and Component Entities

The examples used in sections 3.2.1 through 3.2.4 to illustrate the entities *work*, *expression*, *manifestation*, and *item* showed the entities primarily as integral units (e.g., Shakespeare's *Romeo and Juliet* as an example of a *work*, a particular performance of Schubert's *Trout quintet* as an *expression*, etc.). The structure of the model, however, permits us to represent aggregate and component entities in the same way as we would represent entities that are viewed as integral units. That is to say that from a logical perspective the entity *work*, for example, may represent an aggregate of individual *works* brought together by an editor or compiler in the form of an anthology, a set of individual monographs brought together by a publisher to form a series, or a collection of private papers organized by an archive as a single *fond*. By the same token, the entity *work* may represent an intellectually or artistically discrete component of a larger *work*, such as a chapter of a report, a segment of a map, an article in a journal, etc. For the purposes of the model, entities at the aggregate or component level operate in the same way as entities at the integral unit level; they are defined in the same terms, they share the same characteristics, and they are related to one another in the same way as entities at the integral unit level. Sections 5.3.1.1., 5.3.2.1, 5.3.4.1, and 5.3.6.1 provide additional information on aggregate and component entities in the context of whole/part relationships.

Examples

- **w₁** Robertson Davies' *The Deptford trilogy*
 - **w_{1.1}** Robertson Davies' *Fifth business*
 - **w_{1.2}** Robertson Davies' *The manticore*
 - **w_{1.3}** Robertson Davies' *World of wonders*

- **w₁** *Visible speech*, edited by Howard Bibb
 - **w_{1.1}** Volume 1: *Segmentals*, introduced by Alex Hanes-White
 - **w_{1.2}** Volume 2: *Suprasegmentals*, by Mary Loftus
 - **e₁** the authors' texts edited for publication
 - **m₁** the electronic resource issued on 3 disks in 1994 by Partners in Speech
 - **m_{1.1}** volume 1 (1 electronic disk)
 - **m_{1.2}** volume 2 (2 electronic disks + a 104 page manual)

- **w₁** The Ordnance Survey's *1:50 000 Landranger series*
 - **w_{1.1}** Mansfield and the Dukeries
 - **e₁** revised map with major changes and metric contours
 - **m₁** the map printed in 1985
 - **w_{1.2}** Luton and Hertford
 - **e₁** revised map with major changes
 - **m₁** the map printed in 1984
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