Genre Theory Applied: Genre and Form Terms in the National Library of Poland Catalogue

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Abstract:

The paper is an attempt to consider the possible uses of genre and form terms in a library catalogue on the basis of a new solution introduced by the National Library of Poland in January 2017. The overview begins with a brief look at the modern use of genre and form terms in catalogues, some definitional problems, and some reasons behind the need for genre access in libraries. On this background, the paper presents the previous model of genre/form access in the National Library of Poland – where genre/form terms were used only to a limited extent and in not a very intuitive way, as well as the new model, in which: genre terms are applied not only to publications about genres, but also to publications which belong to specific genres; the designations of a cultural area and of an intended audience are separated from genre terms; some of the genre terms ('major forms') are separated from others and combined with form/physical characteristic terms. The elements of the new 'Form and type' facet are compared to the FRBR model. Finally, some practical aspects of the new system are considered: 'universal' genres which can be combined with more than one genre/form, problems with creating new genre terms, and the relationship between genres and subjects in literary fiction.

Keywords: genre, form, physical characteristics, major forms, faceted search

INTRODUCTION

Genre/form access is met with increasing interest in the library world, which can be evidenced by the creation of the IFLA Genre/Form Working Group in 2013[1] and the gradual addition of genre/form indexes or facets to library catalogues. The aim of this work is to consider some theoretical and practical aspects of the possible use of genre and form terms in a library catalogue on basis of the new solution introduced by the National Library of Poland in January 2017.

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[1] IFLA Genre/Form Working Group: <https://www.ifla.org/node/8526> [2017.05.27]

GENRE AND FORM IN LIBRARIES

Both the possibilities of using form and genre terms in library catalogues, as well as the awareness of their potential benefits, have been growing gradually. In card catalogues, form and genre terms were recorded rarely or only on a basic level[2]. Computer catalogues and the MARC standard allowed librarians to expand their descriptions. The original MARC specification did not include a specific field for form or genre terms, but it was added to bibliographic description in the 1980's (655 – Index Term – Genre/Form)[3] and to authority description in the 1990's (X55 – Genre/Form Terms)[4]. Libraries using MARC formats gradually began using genre/form as another access point. Some of the libraries with OPAC search interfaces adopted genre/form as another search index, others began using the subject index, albeit with special genre/form subdivisions (for example the National Library of Poland, which will be described later).

New access points as genre/form are especially useful in faceted search interfaces. Nowadays, most of the libraries using such interfaces have some kind of form/format facet, usually named 'Type' or 'Format' rather than 'Form'[5], where 'type/format/form' is sometimes understood as physical form (with example categories 'Book', 'DVD', 'Software', 'Blu-Ray'), and sometimes as both physical and intellectual forms (with example categories - besides categories 'Book', 'DVD', etc. - 'Reviews', 'Dissertations', 'Conference Proceedings').

While form/format/type is so frequent, genre (or genre/form) facet in library catalogues with faceted search interfaces seem rare, usually named 'Genre', and sometimes 'Form/Genre' or 'Subject: Genre'[6].

DEFINITIONS

The basic and the most widespread definition of genre/form terms in the context of a library catalogue states that they describe what a work *is* (i.e. to what class or category it *belongs*), and not what it is *about* - in the FRSAD model, this is called 'isness' vs. 'aboutness'[7]. This definition emphasizes the different character of genre/form terms than subject terms (though it is often added that they may be closely related to each other).

The precise distinction between 'form' and 'genre' is difficult. Roughly speaking, 'genre' corresponds to a greater extent to the content, style, technique, purpose, or intended audience of what is being described, while 'form' corresponds to a greater extent to the physical characteristics of an object, the type of contained data, and the arrangement of information within it. Genre and form terms often form fixed phrases in a natural language, such as English phrase *Horror films,*

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[2] Libraries Linking Idaho. <http://lili.org/forlibs/ce/sable/course4/sec3-subject-headings-9.htm> [2017.05.27]; Folgerpedia: Genre and form. <http://folgerpedia.folger.edu/Genre_and_form> [2017.05.27]

[3] Discussion Paper No. 82. <http://www.loc.gov/marc/marbi/dp/dp82.html> [2017.05.27]

[4] Discussion Paper No. 83. <http://www.loc.gov/marc/marbi/dp/dp83.html> [2017.05.27]

[5] 'Type', 'Type of Document', 'Material Type' or 'Resource Type' (or some equivalents in other languages) is used by many libraries using Primo search (e.g. the British Library, University College London Library, Plymouth University Library, Southampton Solent University Library, The University of Southern Missisipi, Leiden University Library, University of Guelph Library, University of Waterloo Library) and others (e.g. the Thrift Library, Servizio Bibliotecario Nazionale, University of Almeria Library).

[6] 'Genre' is used e.g. by the University of Waterloo Library, University of Guelph Library, Thrift Library, 'Subject: Genre' is used e.g. by Princeton University Library and Yale University Library, 'Form/Genre' is used e.g. by the British Library and Harvard Library.

[7] *Functional Requirements for Subject Authority Data (FRSAD): A Conceptual Model.* ed. by Marcia Lei Zeng, Maja Žumer, Athena Salaba (cop. 2011). Berlin; New York. p. 10.

where 'horror' is the genre and 'film' is the form.[8] For these reasons, in libraries form and genre are often treated jointly.

What is significant, the attitude of USMARC community to genre, form and physical characteristics has changed several times. Initially, they were treated together, and the first proposal of a separate field for physical characteristics was rejected (in 1979). In 1983, the next proposal was accepted - this time the community was persuaded that physical characteristics involve a different enough aspect from form and genre, which resulted in adding the 755 field (Added Entry - Physical Characteristics). In 1991, discussions at American Library Association (ALA) conferences led to the preparation of a new definition of form, which included both intellectual content (field 655-type) and physical characteristics (field 755-type) information[9]. The new definition marked a preference to remove the distinction between intellectual and physical form from the USMARC bibliographic format, which in 1995 finally resulted in making the 755 field obsolete in favour of the 655 field[10].

In the modern MARC description form and genre are still treated together, though defined separately. In the description for the 655 field 'genre' is defined primarily by 'the style or technique of the intellectual content', 'form' – by 'physical character' and 'order of information', but also by the 'subject of the intellectual content' (the last factor seems confused with genre). The third category, 'physical characteristics', is defined in almost the same way as 'form'. Furthermore, there are only two sets of examples, one for 'genre', and another for both 'form' and 'physical characteristics', so – practically – in this understanding the last two categories merge completely. In turn, the 380 field is titled 'Form of Work', but defined as 'a class or genre to which a work belongs', which confuses form and genre completely.

However, in some other descriptions these categories are divided more clearly - for example in Moving Image Genre-Form Guide (MIGFG) the 'form' of a film (e.g. Feature, Short, Serial) is clearly distinguished from the 'format' of a film (e.g. video, videodisc)[11].

WHY DO WE NEED GENRES

Genre theory, which was born on the basis of theoretical reflections in Plato's *Republic* and Aristotle's *Poetry*, comes from the human need to classify the world: the aggregation of works to groups with similar characteristics and the process of labelling them helps to say something about them, so genres became convenient analytical terms for scholars who developed genre theory. But gradually genres also became useful categories for other parties: the audience, who by using genre labels are able to find works which suit their expectations; authors, who thanks to an awareness of genres may somehow refer to them - by following genre conventions and audience expectations, by breaking them or by creatively mixing them; publishers or producers – the current popularity of a genre may influence a publisher's or producer's decision about which book or film to support; marketing - genre labels are used in publicity, because they are the fastest and easiest way to characterize a work; critics - they refer to genre categories, because they are understandable for audiences and allow the critics to refer to the work in a context.

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[8] *Frequently Asked Questions about Library of Congress Genre/Form Terms for Library and Archival Materials (LCGFT)*. <https://www.loc.gov/catdir/cpso/genre_form_faq.pdf> [2017.05.27]

[9] prepared for USMARC by the Subcommitee on the Nature and Use of Form Data of ALA's Subject Analysis Committee in 1991, see: Discussion Paper No. 82. <http://www.loc.gov/marc/marbi/dp/dp82.html> [2017.05.27]

[10] Ibidem.

[11] Moving Image Genre-Form Guide. <https://www.loc.gov/rr/mopic/migintro.html> [2017.05.27]

Genres are called a tacit agreement among creators, reviewers and audiences[12]. They serve not only to organize and structure works, but also in a way to define relationships between the work and the audience. A genre is - even to a small degree - recognizable by a recipient, sometimes unconsciously. It can be treated as the 'horizon of expectation' (using H.R. Jauss' category)[13] - it signals to a recipient what he or she may expect from a work, and it directs his or her reception, understanding, and interpretation[14]. Today, many genres are ingrained so deeply in the consciousness of the audience that there are official groups of admirers of a genre, who create and read thematic magazines, Internet sites, organize reunions, etc.

Genres are therefore important access points in library catalogues for all these parties. Not only does genre access supplement subject access, but sometimes it can be of even greater importance, because it covers aspects of works 'that would be otherwise neglected, addressing the storytelling or narrational strategy and formula that is seldom accounted for in subject headings'[15].

An interesting phenomenon happening nowadays in many public and school libraries is the transition from alphabetic shelving to genre shelving, or at least combining the two systems - like it functions in bookstores. Moreover, there are tendencies to break with the library tradition of shelving children's titles under a generic 'children' or 'young adult' section and to shelve them in the same way adult fiction is shelved: by genre[16]. It is claimed that shelving by genre helps students to find 'the right book' on their own, which relieves a reference librarian, who can focus on more complex queries. Moreover, helping students to find books on the basis of their reading preferences can encourage them to read more voraciously and make them understand and articulate what they like to read and why - in a way, it develops their sense of self as a reader[17].

GENRE/FORM HEADINGS IN THE NATIONAL LIBRARY OF POLAND

Until the end of 2016, the National Library of Poland used a subject headings system called National Library Subject Headings. The system was pre-coordinated and built on MARC |x, |y and |z subdivisions, which were added to the main portion of a heading. Subject terms were coded in bibliographic records as 650 MARC fields (150 field in authority record), while genre/form terms were coded as 655 fields (155 field in authority record). Thus, in a way, they were separated from each other already at the field tag level. However, this formal separation had no influence on the search interface, because both subject and genre/form terms were searchable by the same subject index and there was no possibility to filter the results by excluding either results from 650 or from 655 fields.

The genre/form term was always coded in a 655 field - regardless of whether it indicated that a work *belonged* to that genre/form or that it was *about* that genre/form. Therefore, there was a need to find an additional way of separating these two indications: it was achieved by the MARC

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[12] Bordwell, David, Thompson, Kristin. (2008) *Film art: an introduction*. New York. p. 320.

[13] Jauss, Hans Robert, Benzinger, Elizabeth. (1970) "Literary History as a Challenge to Literary Theory." *New Literary History*, *Vol. 2, No. 1, A Symposium on Literary History*. pp. 7-37.

[14] Głowiński, Michał. (2013) „O gatunkach literackich - po latach." *Tradycja i przyszłość genologii,* pod red. Dariusza Kuleszy, Białystok. pp. 19-21.

[15] Moving Image Genre-Form Guide. <www.loc.gov/rr/mopic/migintro.html> [2017.05.27]

[16] Eichholzer, Brendan. (2016) *Taking the guesswork out of genre*. <http://www2.curriculum.edu.au/scis/connections/issue_91/articles/taking_the_guesswork_out_of_genre.html> [2017.05.27]

[17] *Arranging library fiction by genre.* <https://natlib.govt.nz/schools/reading-engagement/libraries-supporting-readers/arranging-library-fiction-by-genre>; Neltner, Heidi, *Project Genre-fy the Fiction Section!* <http://learninprogress.blogspot.com/2014/07/project-genre-fy-fiction-section.html>; Whitehead, Tiffany. *Genre Shelving!*: <http://www.mightylittlelibrarian.com/?p=582> [2017.05.27]

|x subject subdivision. Works that *belonged* to a genre/form were assigned no |x subdivision (though they might be assigned |y chronological subdivision), while works *about* that genre/form had to contain at least one |x subdivision - for example, '|xhistory', '|xtranslations', '|xreception', '|xstylistics' etc.[18]

>245 10 |aDeath in Breslau /|cMarek Krajewski ; transl. by Danusia Stok.
>655 _4 |aPowieść polska|y20 w.
>*(Polish novel|y20 w.)*

>245 14 |aPolish novel in the 20th century /|cAgnieszka Izdebska ; Department of Theory of Literature. University of Łódź.
>655 _4 |aPowieść polska|xhistoria|y20 w.
>*(Polish novel|xhistory|y20 cent.)*

In search results for 'Polish novel', the first example was displayed on the list as 'Polish novel -- 20th cent.', the second example as 'Polish novel -- history -- 20th cent.' This solution was logical, but not very intuitive for non-librarian users, who had to discover the principle first.

Moreover, as it can be seen from examples above, National Library Subject Headings genre/form terms also contained the indication of the cultural (language, ethnic, or national) area to which a work belongs, such as 'Polish' or 'English', as well as audience indications (such as 'children's' or 'youth'). Such information was coded in the main portion of a heading, not in a subdivision. Thus, genre/form headings expressed (within the main portion, not counting subdivisions) two or even three characteristics of a work at the same time (e.g. 'Polish novel', 'Polish children's novel').

Finally, there was another restriction: while in the case of one group of 155 terms - which can be roughly described as form terms – the terms were used both as subject terms (with |x subdivision) and as genre/form terms (without |x subdivision). In the case of another group of 155 terms - which can be roughly described as genre terms – all of the terms could be used as subject terms, but only a few as genre/form terms. For example, a 155 term 'English poetry' could be used both as a subject or genre/form heading, but a 155 term 'English sonnet' could be used only as a subject term, describing a work *about* English sonnets, and if the work itself *was* a sonnet (or consisted of sonnets, contained sonnets etc.), it could be described only with the broader term 'English poetry'.

>100 1_ |aLeishman, J. B.|d(1902-1963)
>245 10 |aThemes and variations in Shakespeare's sonnets /|cJ. B. Leishman.
>655 _4 |aSonet angielski|xhistoria|y16-17 w.
>*[English sonnet|xhistory|y16-17 cent.]*

>100 1_ |aShakespeare, William|d(1564-1616)
>245 10 |aShakespeare's sonnets /|cwith pref., glossary etc. by Israel Gollancz
>655 _4 |aPoezja angielska|y17 w.
>*[English poetry|y17 cent.]*

Thus, the genre of a work could be described only generally, even if it was quite obvious, as in the case above. Admitted terms were often, in fact, form terms (e.g. 'Literature', 'Film', 'Photography') or - in the case of literature - major forms/genres ('Poetry', 'Novel', 'Short story').

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[18] National Library of Poland Subject Headings are – as well as the National Library of Poland Descriptors – only in Polish. In translate them only here, for the use of this paper.

In January 2017, the National Library of Poland introduced a new subject description system called National Library Descriptors, the goal of which was to improve the use of the faceted search interface. The system is post-coordinated and MARC |x, |y and |z subdivisions are not used anymore. The change of the system allowed deep changes in the structure of genre/form headings.

Extending Scope of Genre Terms

Firstly, the application of genre terms was expanded to publications which belong to that genre. Users have been provided with a great amount of new genre headings. Access to 'living' or contemporary genres - those that are being created nowadays, especially popular and commonly recognizable ones - can be highly valued by many users, as it allows them to choose works according to their preferences. Access to 'dead' or historical genres - those that are no longer (or to a large degree not) being created, such as idylla, epyllion, or epistolary novel, is of a great importance for any scientific research.

Furthermore, this expansion has some practical consequences for cataloguers. So far, in their daily work the cataloguers were limited to the use of the narrow set of very general genre headings, such as 'Polish novel', and could not use their subject matter knowledge and orientation in, for example, a specific field of literature. Now the cataloguers started to specify the genre of a resource more deeply, which requires more effort and time, but allows them to use their competences and in a way pushes them to be familiar with the functioning of contemporary genres.

Separation of Cultural Area and Intended Audience

Secondly, the model implies abstracting the designations of the cultural area and of the intended audience from genre/form terms. The former are now coded in the 386 field (Creator/Contributor Characteristics) of a bibliographic record, where they are combined with general form items (e.g. 'Polish literature', 'English film', 'German photography'). The latter are now coded in the 385 field (Audience Characteristics) of a bibliographic record (e.g. 'Children', 'Youth'). The designations of cultural area and of an intended audience are no longer coded in the authority record, so the amount of 155 headings has diminished greatly - each genre/form (except for the general form items like 'Polish literature') is assigned to only one authority record.

This division had a direct impact on the faceted search interface. Terms from each of the abstracted designations formed two new facets: 'Cultural area' and 'Audience', which created two more access points.

Two Genre/Form Facets

Finally, parts of the headings, which until then were displayed in the 655 field in bibliographic records, were moved to the 380 field (Form of Work). In the search interface, terms from the 380 field formed a new 'Form and type' facet, while terms from the 655 field formed a new 'Genre' facet.

Genre/form descriptors intended to be used in the 380 field form a finite list, which is not meant to be expanded. They can be grouped into two main categories:

1. Form/physical characteristics:

    a. Form/physical characteristics of writing: 'Articles', 'Audiobooks', 'Journals', 'Leaflets', 'E-books', 'Books', 'Braille publications', 'Manuscripts', 'Antique prints';

    b. Form/physical characteristics of non-writing: 'Films and serials', 'Photographs', 'Graphics', 'Games and toys', 'Computer games', 'Maps', 'Music', 'Musical notation', 'Audio and video recordings', 'Three-dimensional objects', 'Files and databases', 'Computer programs', 'Radio and television programs', 'Drawings'.

2. Major forms of writing:

    a. Major forms of literary writing: 'Prose', 'Poetry', 'Drama', 'Non-fiction, essays, journalism', 'Comics';

    b. Major forms of non-literary writing: 'Albums and art. books', 'Guides', 'Didactic publications', 'Professional publications', 'Information publications', 'Scientific publications', 'Popular science publications', 'Promotional publications', 'Religious publications', 'Official publications and legal acts'.

Each bibliographic record must be assigned at least one descriptor of form/physical characteristics (point 1). If a bibliographic record is assigned a descriptor of form/physical characteristics of writing (point 1a), it also has to be assigned at least one descriptor of a major form of writing (point 2).

Genre/form descriptors intended to be used in the 655 field do not form a finite list and are being constantly expanded upon. The descriptors can be grouped into five categories:

1. Writing genres/forms:

    a. Literary writing genres (e.g. 'Novel', 'Historical novel', 'Sonnet');

    b. Non-literary writing genres/forms (e.g. 'Monography', 'Research report', 'Review', 'Dictionary', 'Encyclopaedia', 'Scientific journal', 'Film magazine').

2. Film genres (e.g. 'Western', 'Musical', 'Film noir').

3. Music genres/forms (e.g. 'Bourree', 'Flamenco', 'Blues').

4. Art genres/forms (e.g. 'Photography', 'Etching', 'Woodcut').

5. Radio/television genres/forms (e.g. 'Radio program', 'Reality show', 'Sitcom').

Major Forms

Let us examine the division into 380 and 655 more closely. The distinction between form/physical characteristics (here field 380 point 1) and genre/form (here field 655) is typical for libraries with faceted search interfaces: if they have a 'genre/form' facet, it is normally separated from the 'form/physical characteristics' facet.

However, the original idea of the National Library of Poland is the division of writing genres into two groups – 'major forms' (field 380 point 2) and ordinary 'genres' or 'minor forms' (field 655). Libraries with a 'genre/form' facet include all of the terms on one level, in one facet: for example, in the Genre facet of the University of Waterloo Library catalogue there are both major forms – 'Poetry', 'Fiction', 'Drama' - and genres – 'Dystopian fiction', 'Psychological fiction', 'Domestic novels', etc.

The idea of distinguishing between major and minor forms in the National Library of Poland catalogue was born in the context of major forms of literary writing (field 380 point 2a) and was partly motivated by the Polish tradition of literary theory.

As Stefania Skwarczyńska, a famous Polish researcher on genre theory, pointed out, research on the theory of literature is so deeply rooted in the culture area in which it flourishes, that its statements tend not to become universal as often as in other humanities - which is especially visible in genre studies, where it evokes a certain terminological incompatibility. In all Western traditions there are concepts of at least two-tiered classification of literature, but individual traditions differ to a large degree in how they see these two levels.

In the Anglo-American cultural area, literature is normally divided into 'major forms' (or 'major genres'), which are further divided into 'genres' (or 'minor genres') and 'subgenres'. However, there is no fixed and commonly accepted list of 'major forms': they can be 'prose', 'poetry' and 'drama', but the list can be enlarged by 'novel', 'short story', 'novella' (which are alternatively considered genres of prose), 'comedy', 'tragedy' (which are alternatively considered genres of drama), and others. The relationship between 'major genres' and the division of literature into 'fiction' and 'non-fiction' is also problematic, as they can be either supercategories or forms of prose. While the word 'forms' is applied to the first layer of the division, the word 'genre' is used for both layers. In the Anglo-American tradition, genres tend to relate more to specific forms than to universals[19].

In the Polish, German, and Russian traditions, the first layer of the division is fixed and contains three categories: 'epic', 'lyric', and 'drama'. It derives from Hellenistic critics, who misread the Socratic triad in Plato's *Republic* and transformed the three modes of presentation of speech (authorial, figural, and mixed) into three genres, adding the 'lyric' genre to Aristotle's 'epic' and 'dramatic' genres. Constituted as such, the triad was popularized the most by Goethe, who wrote about the three 'natural forms', the *Naturformen der Dichtung*[20]. While in the Anglo-American and French traditions the 'natural forms' are barely used or treated more narrowly as genres of poetry, in the German and Slavic traditions they are still the basic mode used to classify literary writing.

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[19] Chandler, Daniel (1997) *An Introduction to Genre Theory.*
<http://www.aber.ac.uk/media/Documents/intgenre/chandler_genre_theory.pdf> [2017.05.27]
[20] Goethe, Johann Wolfgang von. (2016) *West-östlichen Divan: mit allen Noten und Abhandlungen,* 2. Auflage, Berlin. p. 192.

What is significant, in the Anglo-American and French traditions the separation between the first and the second layer is often blurred, a circumstance which is accompanied by the tendency to describe literary genres in terms of formal-technical categories, while in the Central and East European traditions literary genres are instead described in terms of the typology of attitudes towards the world[21], and the separation is more explicit: the 'natural forms' are treated as essential, universal, and everlasting in opposition to historically variable 'genres'[22]. In the Polish tradition the separation seems even stronger than in other Central and East European traditions, since the Polish term *rodzaj* 'kind, type' is used only for the first layer, and the term *gatunek* 'genre' only for the second layer; in German both terms *Gattung* and *Dichtart* can refer to the first or the second layer; in Russian the term *роды* 'kind, type' is used only for the first layer, but the term *жанр* 'genre' may refer to both layers[23].

The new system of the National Library of Poland follows the Polish tradition of separating two layers of genre firmly by putting the 'major forms' into a separate facet. However, traditional major forms – 'lyric', 'epic', and 'drama' – seemed somewhat inadequate for present works of literary fiction, where almost all epic is prose and almost all lyric is poetry. For that reason, modern bookshops tend to prefer the term 'poetry' over the term 'lyric' and the term 'prose' over 'epic'. Therefore, in the National Library of Poland catalogue the triad was changed into 'prose', 'poetry', and 'drama', which can be seen as a sort of compromise between the literary tradition and modern literary realities.

Two additional major forms were added: 'Non-fiction literature, essays, journalism' - where 'non-fiction' is understood narrowly, as only literary non-fiction - and 'comics' - because of their specific and original character, which makes them fall into a distinct category (which is actually an intermediate category between literature and art). Thus, the classic triad was changed and extended into a pentad, but the basic concept of 'universals' remained. Moreover, the distinction of major forms was also extended to non-literary writing works (field 380 point 2b). They have been grouped into nine categories based on the purpose for which they were written, so they are sometimes called 'functional' terms.

The distinction of major forms of writing was a particularly significant and quite original decision: it allows the user to filter not only by genre, but also - in fact - by two different degrees of genre, creating an additional access point. It seems natural - at least for a Polish user, who is accustomed to two levels of genre division - that these two levels should be separated and presented in two different facets. It was only a question of where to include these major forms. One possibility was to create another 'Major Forms' facet: this would be logically and theoretically more accurate, since it would not require in the insertion of terms from two different areas into the same facet. However, adding one more facet to an already large set would create a risk of information noise, which could confuse users. The accepted model of two genre/form facets can be perceived by users as quite simple, consisting roughly of the first layer and the second layer, without inquiring into the details of these layers (it is worth noting that the above-mentioned division of the 380 facet into groups and subgroups is a purely theoretical speculation - this division is not visible to the users of the catalogue). Putting major forms together with form and physical characteristic is indeed less perfect in theory, but potentially more functional in practice.

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[21] Skwarczyńska, Stefania. (1965) *Wstęp do nauki o literaturze. Tom III*. Warszawa. p. 69-71.
[22] Frow, John. (2005) *Genre*. New York. p. 58-62.
[23] Skwarczyńska, Stefania. (1965) *Wstęp do nauki o literaturze. Tom III*. Warszawa. p. 69-71.

FRBR

Let us examine closer the terms used in the 380 field according to the FRBR model. Among the above-mentioned groups of terms used there, major forms of writing (point 2), e.g. prose, poetry, scientific publications - are clearly attributes of a work. They determine the intellectual content of a work, which is constant, so they refer to all expressions, manifestations, and items of a work. In case of form/physical characteristic (point 1), some terms can also be treated as invariable attributes of work (e.g. articles, journals, music), but others, which perhaps should be named rather 'format' than 'form' (e.g. audiobooks, e-books, manuscripts) should rather be treated as attributes of manifestation (or expression/manifestation). The differentiation between the last two entities is often difficult, e.g. 'Audiobooks' can be understood as an attribute of the realization of a work in sound (*expression*) or as an attribute of the physical embodiment of that realization (*manifestation*)[24]. In any case, they are clearly not attributes of a work, which is a broadening of the 380 MARC field definition 'Form of work'.

However, there seems to be a fundamental incompatibility between MARC genre/form terms and the FRBR model. The latter puts 'form of *work*' on the list of attributes of *work*, and defines it as a 'class to which the work belongs (e.g. novel, play, poem, essay, biography, symphony, concerto, sonata, map, drawing, painting, photograph etc.)'[25]. The Library of Congress states that its Genre/Form terms 'describe the expression, not the manifestation or item. In other words, the terms refer to the intellectual or artistic expression of a work, not to the physical carrier'. The first inconsistency is perhaps caused by the problematic category of *expression* – both FRBR and LCGFT descriptions are in fact similar and they emphasize that genre/forms are attributes of intellectual rather than physical nature. Thus, in a way genre/form is attributed to work/expression rather than to manifestation/item. However, there is second inconsistency: Library of Congress allows some exceptions: the terms 'Video recordings for the hearing impaired' and 'Video recordings for people with visual disabilities' - terms which principally refer to manifestation - were added to LCGFT, because 'it is useful to collocate all such works under one term'[26]. In the new National Library of Poland system, the situation is similar: most of the genre/form headings are attributed to work/expression, albeit some exceptions were made for the more practical purposes of grouping all form/physical characteristic terms in one facet.

Universal Genres

Not only the cultural area and the intended audience indications, but also form information were cut off from some genre headings, which made the latter 'universal genres'. In the previous system, many genre/form terms consisted of a form substantive and a genre

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[24] In this case the BIBFRAME model would be more suitable to this description than the FRBR model, since the former distinguishes only three, not four, core elements of abstraction: *Work, Instance,* and *Item*. Problematic cases mentioned here could be neatly treated as formats of *Instance*.

[25] *Functional Requirements for Bibliographic Records: Final Report.* IFLA Study Group on the Functional Requirements for Bibliographic Records (1998). München. In FRBR-LRM "form of *work*" was renamed to "category", defined as "A type to which the work belongs" - see Riva, Pat, Le Bœuf, Patrick, Žumer, Maja (2016) *Transition Mappings: User Tasks, Entities, Attributes, and Relationships in FRBR, FRAD, and FRSAD mapped to their equivalents in the FRBR-Library Reference Model*: <https://www.ifla.org/files/assets/cataloguing/frbr-lrm/transitionmapping_20160225.pdf> [2017.05.27]

[26] *Frequently Asked Questions about Library of Congress Genre/Form Terms for Library and Archival Materials (LCGFT).* <https://www.loc.gov/catdir/cpso/genre_form_faq.pdf> [2017.05.27]. p. 4.

adjective, e.g. 'Adventure film', because such phrases exist in the Polish language; however, some genres consisted of a genre substantive with form information in brackets, e.g. 'Horror (film)' or 'Horror (lit.)', because phrases like 'Horror film' or 'Horror literature' are not used in Polish language. In the new system, these genre descriptors were made independent, i.e. they now consist of a bare genre, like 'Horror', and they can be combined in search either with 380 terms, such as 'Books', 'Films and serials', or 'Comics', or with other 655 terms, such as 'Novel', 'Short story', or 'Musical'. Thus in the new system the National Library of Poland can to a greater extent make use of Polish language habits to increase the number of access points and provide more search options.

New Genres

Genres are usually more difficult to distinguish and define than forms, because the former refer to content and style rather than physical characteristics. While differences between forms are often visible at first sight (e.g. books and films), differences between genres are often much more subtle and open to interpretation (e.g. short story and novella). It is difficult to make clear-cut distinctions between one genre and another; genres overlap, there can be 'mixed genres' and works that belong to more than one genre[27]. Genres are also much more inconstant, historically and culturally conditioned, and subjected to evolution[28]; the way the audience perceives a genre is variable over space and time: 'the same text can belong to different genres in different countries or times'[29]. Genres usually have cycles of growth and decline of interest[30]; they are constantly emerging, transforming, and mixing.

Therefore, it is usually difficult to name and classify genres, especially new ones. From a certain perspective genres should not so much be called a tacit agreement between scholars and audiences, but rather a compromise between them. Both scholars and audiences forge genre categories: audiences try to describe and categorize as many existing and emerging works as possible, while scholars try to describe and categorize them in the most consistent way possible. Each party also uses categories forged by the other, but some time is required for scholars to 'accept' categories shaped by the audience.

The National Library of Poland's attitude to genre terms is to a large extent scientific in nature: genres are treated as already established, universally recognizable, and quite stable (though generally variable) categories. This approach entails far-reaching caution in adding new genre terms to the catalogue: they are primarily added on basis of genre dictionaries. Some bookstores' online catalogues (e.g. Amazon) do not shy away from such new terms as 'Paranormal Romance'. In the National Library of Poland catalogue such a term would be assigned the 'Romance' genre term and a 'Paranormal activities' subject term, at least until the term 'Paranormal Romance' establishes itself firmly enough in the academic world and the literary tradition. In Amazon both subject and genre terms are treated as somewhat flexible

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[27] Chandler, Daniel (1997) *An Introduction to Genre Theory.*
<http://www.aber.ac.uk/media/Documents/intgenre/chandler_genre_theory.pdf> [2017.05.27]
[28] Głowiński, Michał. (2013) „O gatunkach literackich - po latach." *Tradycja i przyszłość genologii,* pod red. Dariusza Kuleszy, Białystok. p. 18.
[29] O'Sullivan, Tim, Hartley, John, Saunders, Danny, Montgomery, Martin, Fiske, John. (1994) *Key Concepts in Communication and Cultural Studies*. London. p. 129.
[30] Bordwell, David, Thompson, Kristin. (2008) *Film art: an introduction*. New York. p. 325.

tags, while in the National Library of Poland the former are treated quite loosely, but the latter are treated more strictly.

Genres and Subjects

As the National Library of Poland in January 2017 has also begun to provide subject access to literary works, there was a need to establish the relationship between genre terms and subject terms in such cases.

As was mentioned, genre can cover many aspects of a work, including its subject. Some genres are strictly connected with particular subjects: romance novels are always about love, and very often about passion or betrayal; science fiction movies are always about the future and science; crime stories are almost always about murder, detectives, and investigations. There was the question whether such genre terms should be accompanied by their 'inherent' subject terms in the catalogue? On the one hand, such a solution would add new access points - the user could start a search either from selecting the 'Romance' or the 'Love' filter; the 'Love' subject term would allow the system to display all works about love, not only romance novels, but also for example psychological or sociological publications. On the other hand, this would necessitate the rerecording of features that have already been recorded by the semantic field of genre - these subject terms would not add any new content to a work's description.

Moreover, genre terms are generally more established, more fixed, and rooted in the popular consciousness in comparison with subject terms; each genre is perceived as a number of specific features - including subjects. Therefore, genre terms are more likely to be used as the first access point rather than as subject terms - at least genre terms as general as 'Love'. In the most probable search scenario a user first filters by genre (e.g. 'Romance'), and then, if necessary, by certain subjects, which do not so much confirm that a work belongs to that genre (e.g. 'Love'), but rather distinguish it from other works of that genre (e.g. 'Millionaires', 'Emigration', 'Cooking'…). For these reasons the decision was made not to provide subject terms which are inherently included in genre terms. Nevertheless, further research should be carried out to establish actual user strategies.

CONCLUSION

A glance at the new system introduced in the National Library of Poland can show some potential ways of responding to the need for genre/form access in a library catalogue, as well as some potential dilemmas regarding the introduction of genre.

Firstly, a library which intends to add genre access to its catalogue has to take into account terminological problems and the overlapping nature of 'form', 'genre', and 'physical characteristics' and decide if and how they should be divided and presented to users. In the case of the National Library of Poland catalogue the decision was made to create two layers of genre/form access: the first covering form/physical characteristics and major forms of writing, the second covering 'minor' forms/genres – a division which may seem difficult in theory, but potentially functional in practice.

Secondly, such a library has to find a compromise between providing the maximum number of access points and avoiding redundancy, which may be useless to, or even disturbing

for a user. In the described system the genre access consists of four facets - 'Genre' (655), 'Form and type' (380), 'Audience' (385), and 'Cultural area' (386) - which multiplies the possible search strategies; however, adding more facets could be potentially redundant and confusing.

Finally, a decision has to be made between a more strict attitude based on systematic classification and the tradition of academic genre theory and a more flexible attitude based on tags and gathering all terms that appear in the Internet or in bookstores in a not necessarily systematic way. The National Library of Poland genre access strives towards the first approach, albeit with some exceptions. It is worth noting that on the basis of academic tradition does not necessarily imply a discrepancy with popular perception, because the latter may be shaped by the former, as in case of two layers of genre. Therefore, accepting this approach, which in the case of a national bibliographic agency seems appropriate, may also turn out to be favourable for its users.

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