

CATALOGING COMIC BOOKS IN UNIVERSITY LIBRARIES: A STUDY ON BIBLIOGRAPHIC RECORDS

Catálogo de histórias em quadrinhos em bibliotecas universitárias: um estudo sobre registros bibliográficos

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RESUMO

Objetivo: pesquisa que sucedeu uma análise da descrição de obras de histórias em quadrinhos a partir de registros bibliográficos elaborados por bibliotecas universitárias do Distrito Federal. **Método:** qualifica-se como uma pesquisa dedutiva, básica, descritiva, bibliográfica, documental e qualitativa. Realiza uma coleta de registros bibliográficos, considerando a identificação de campos e subcampos que denotam características peculiares às obras do tipo histórias em quadrinhos. **Resultado:** análise de quatro registros bibliográficos de quatro bibliotecas, sendo um mangá, um gibi e dois *Graphic novels*, *maxi* e minisséries. Observa-se entre os resultados um conjunto de subcampos referentes a especificidades que as histórias em quadrinhos carregam consigo, centradas em um apelo visual, como responsabilidades, tipo de obra, detalhes físicos, figuras, formas de leitura etc. Apresenta uma proposta de campos para a catalogação de histórias em quadrinhos conforme os registros bibliográficos analisados. **Conclusões:** histórias em quadrinhos podem ser expressas por um conjunto de campos que indicam o tipo das obras segundo subcampos que retratam as especificidades do item, como número de classificação, título, responsabilidades, publicação, detalhes físicos, periodicidade, série e notas.

Palavras-chave: Representação descritiva da informação. Catalogação. *Machine Readable Cataloging*. Histórias em quadrinhos.

ABSTRACT

Objective: research followed an analysis of the description of comic books based on bibliographic records compiled by university libraries in the Federal District.. Method: it qualifies as deductive, basic, descriptive, bibliographical, documentar and qualitative research. It collects bibliographic records, considering the identification of fields and subfields that denote characteristics peculiar to comic book-type works. It resulted in the analysis of four bibliographic records from four libraries, one manga, one comic book and two graphic novels, maxi and minisséries. Results: presents a

set of subfields referring to the specificities that comics carry with them, centered on a visual appeal, such as responsibilities, type of work, physical details, figures, ways of reading, etc. It presents a proposal of fields for cataloging comics according to the bibliographic records analyzed. Conclusions: comics can be expressed by a set of fields that indicate the type of the works and subfields that portray specificities of the item, such as classification number, title, responsibilities, publication, physical details, periodicity, series and notes.

keywords: *Descriptive representation of information. Cataloging. Machine Readable Cataloging. Comics.*

1 INTRODUCTION

The action entitled Cataloging, primarily based on standardization tools and rules, promotes the Descriptive Representation of Information (Mey; Silveira, 2009). Failure to comply with these rules may cause problems in identifying documents and, consequently, in retrieving information, which poses a challenge for information professionals, such as librarians. Among the descriptive tools, the American Cataloguing Rules 2nd Edition (AACR2) stands out, developed from international decisions made between the 1960s and 1970s, in line with agreements that set guidelines for cataloging and bibliographic exchange among libraries.

In view of emerging digital technologies, efforts were put toward the Machine Readable Cataloging (MARC), as a model that creates computer-readable records “[...] through its metadata scheme and associated schemes (cataloging codes and principles), with the intent of exchanging descriptive metadata, or more specifically, bibliographic metadata” (Alves, 2010, p. 70; translated by the authors).

If, on the one hand, cataloging standardization was emerging or being reconsidered, on the other hand, bibliographic objects different from books were increasingly appearing, giving rise to the so-called multimedia, also known as “[...] audiovisual resources, nonprint materials, special materials, non-graphic materials, non-bibliographic materials, and media” (Carvalho; Almeida, 2019, p. 184; translated by the authors), as is the case with comic books, which constitute a type of work rich in details, expressions, narratives, and symbols.

Assuming that the premise of multimedia is to differ from the usual, bringing with it innovations and challenges to the context of cataloging, interest arose in

examining bibliographic records of comic books prepared by university libraries in the Federal District (DF), which led to the following question: how are comic books described by libraries?

To address this question, the description of comic books was analyzed based on the observation of bibliographic records prepared by libraries. Specifically, a descriptive table based on the bibliographic records received was proposed.

2 DEVELOPMENT

2.1 MARC format: brief notes

The MARC format underwent several modifications and was adapted by different countries, which led to the creation of their own exchange model, such as CAN/MARC (Canada), MONOCLE (France), CALCO (Brazil), UNIMARC (IFLA), USMARC (USA), among others. Given the increasing number of differences that were emerging, the creation of a format capable of meeting needs more broadly was considered, resulting in the creation of UNIMARC, known as Universal MARC (Dumer, 2019; Moreno; Brascher, 2007).

In Brazil, a format was developed in 1972 by Alice Príncipe Barbosa and implemented at the *Fundação Getúlio Vargas* (FGV). Initially called CALCO, its name changed four years later, in 1976, to Bibliodata/CALCO. In the mid-1990s, the format was renamed Rede Bibliodata (at a time when the USMARC format was in use). These modifications were followed, in 1991, by contributions from the LC and the National Library of Canada, resulting in the creation of the single MARC 21 edition, stemming from a strong desire to eliminate ambiguities between the USMARC and CARN/MARC formats (Alves; Souza, 2007, Maranhão; Mendonça, 2017; Moura; Costa, 2018).

The MARC format came to be used as a standard format, designed to follow the structure employed in the catalog cards, standardized by the AACR2. Thus, data entry (title, personal name, subject, note, publication date etc.) and the definition of access points were based on the AACR2 code, covering text materials, either printed

or manuscript, cartographic materials (maps), sound resources, visual materials, and others.

To compose a MARC record, three elements are used: the Leader, the Directory and the Variable Fields. The **Leader**, responsible for processing, is made up of numbers and identifiable codes. Depending on its position, it may contain data regarding length, status, material type, level, control type, codification scheme, encoding scheme, and so forth. For this purpose, the first 24 positions are used. The **Directory**, which follows the Leader, begins at position 24 and is generated automatically. It contains information organized into a series of fixed-length entries consisting of twelve positions, divided into three parts related to the field and formed by tag, size, and initial position (Maranhã; Mendonça, 2017; Moreno; Brascher, 2007).

Simply put, the MARC format possesses a variety of fields and subfields. The fields are defined as control and data variables. **Variable Fields** are places where unstructured information is stored and have variable length; **Control fields** take data with fixable length, which can be represented by a single element or by a dataset; **Data fields** (Table 1) assume tags that do not begin with “00”. In this case, for the description, two types of designation are required: the indicators, which uses the numerals from zero to ten, or the addition of the hash symbol (#), when the indicator is not established, in two positions right after the field number; subfield codes, usually represented by uppercase letters, which are adopted to designate which content is being described (in a form predefined by the format) (Maranhã; Mendonça, 2017; Modesto, 200; Moreno; Brascher, 2007).

Table 1 – Excerpt from the MARC format data fields

Field	Definition	Coverage
1XX	Main entry	Tags 100 to 130 include personal name, corporate body, event, and uniform title.
20X-24X	Title and Related Title	Tags 210 to 247 include abbreviated title, uniform/original title, translated title, main title etc.
25X-28X	Edition, publication etc.	Tags 250 to 270 include edition, publication-specific data area, computer file characteristics, country of the producing body for films, address etc.
3XX	Physical description	Tags 300 to 388 include time, hour, frequency (former and latest), types, physical carrier, publication data, price,

		language, performance etc.
4XX	Series	Tag 490 includes related series title.
5XX	Notes	Tags 500 to 59X include note beginning with the word “with”, distinct materials with similar characteristics, dissertation or thesis note (502), content note etc.
6XX	Subjects	Tags 600 to 697 include personal name, corporate body, events, uniform title, events name, chronological terms, topical subject, geographic name etc.
70X-75X	Added entries	Tags 700 to 754 include personal name, corporate body, events, uncontrolled name, uniform title, related title and uncontrolled analytic etc.
76X-78X	Linking entry	Tags 760 to 780 include main series, subseries, original language, translation, supplement/special number, data source, nonspecific relationships etc.
80X-840	Series added entry	Tags 800 to 840 include personal name, corporate body, events, and uniform title (830).
841-88X	Collections, Location, Alternate Graphics etc.	Tags 840 to 887 include collection, physical carrier description, reproduction note, unit name, terms of use and reproduction note, institution collection, additional material and index etc.

Source: Adapted from Maranhão and Mendonça (2017).

In sum, the MARC format emerged in the context of the digital technologies of the 1960s, aiming to enable machine-readable bibliographic records, while still accounting for the peculiarities of the objects, including those differing from books and, consequently, possessing specific characteristics to be considered, as is the case with comic books.

According to the Graphic Novels and Comics Round Table (GNCRT) (2002), among the relevant fields for the physical description of comic books are: publication frequency, chronological/sequential designation, place/associated setting, period of creation etc. The document also recommends consulting its appendices regarding authority records for fictional characters, subject and genre terms related to comics, glossary of terms, among others.

Rubi, Costa and Kawaguchi (2018) report on the experience of the *Biblioteca Campus Sorocaba da Universidade Federal de São Carlos* (B-So/UFSCAR), indicating the field “Subject” (topical) to include information about variations of code

names and other identities of the same character, which is considered a common feature of comic books with fictional characters.

2.2 Comic books: types

The importance of the visual structure of comic books, such as colors, the expressiveness of characters, beings, and things, among other visual and textual elements, is evident in conveying liveness to the reading, as the role of reading is acknowledged as a social tool responsible for the connection to the reality and the improvement of intellectual capacities, including critical thinking and reflection on facts that are presented and lived. (Silvério, 2013).

Comic books are a type of information source that elicits emotions such as apprehension, attitudes, satisfaction, and inquiry. According to Eisner (1999) and Vergueiro and Pigozzi (2013), they combine linguistic (narrative) and pictorial (image) elements, along with symbols specific to the comics medium that allow the creation of the context in which the storyline is inserted, such as the use of speech balloons. Table 2 presents the types of comic books.

Table 2 – Types of Comic Books

Type	Example/Definition
Albums and collected editions	They resemble the structure of children's book, lacking periodicity and usually published as single editions. This type of comic book identified predominantly in France and Belgium, presenting higher cost than other publications such as <i>gibi</i> . They have greater fluidity fluency and more elaborate graphical resources (Vergueiro, 2005).
Cartoon	It provides a generic, timeless reality and was created after political cartoons. It consists of illustrations that may or not have caricatures. Usually, a cartoon has a short humorous narrative, as criticism that address a variety of aspects, such as political, sports-related, religious, and social. As of the XX century, the main characteristics of cartoons were established: sequence of panels highlighting the same character, dialogues, stylistic devices etc.; the onomatopoeia, which represents sounds, noises, and general auditory effects (from nature or emitted by animals) in written form, paralinguistics elements, which support communication and provide implied information, accompanied by gestures, interpersonal interactions, such as sigh, tone of voice,

	rhythm, pauses etc. (Rocha, 2013; Sartel; 20--?).
Political cartoon	It aims to satirize a current event, as a textual genre that adopts explicit criticism, in addition to functioning as an important communicative instrument, since it is composed of textual and visual signs with distinct functions. This type of comic can be found in newspapers, magazines, news media, and various platforms, such as digital social networks. Political cartoons require prior knowledge from readers, as they deal with world contexts often linked to sociopolitical reality, represented by implicit elements and characterized by the presuppositions regarding the topic addressed. To this end, they employ semantic resources such as figures of speech, including irony, metaphor, and hyperbole (Guilhon, 2018; Rocha, 2013).
Fanzines	They are made by the fans of the genre, that is, the name itself represents the combination of “fan” and “magazine”. Among the possible types of publication are analytical works discussing comics (in general and their characteristics) and self-made. From the perspective of the industry, as a type of alternative market, fanzines form a creative network and foster the emergence of new artists (Vergueiro, 2005).
<i>Gibis</i>	They are periodical publications made with fragile material of low durability. They are a classic mass-consumption product (group of people) and usually measure 13,5 X 19 cm. Special editions, almanacs, commemorative editions, among others, may also exist. (Vergueiro, 2005).
Graphic novels, maxiseries, and miniseries	They are presented as single/closed editions with greater depth of content and graphic refinement. They generally offer greater focus on one or more characters, as well as featuring guest artists. This type was popularized in the 1980s in the USA in an attempt to reinvent the genre. They may consist of single publication or up to approximately 16 volumes (called maxiseries).
Manga	Of Japanese origin, with exaggerated and expressive features, following a reading order from right to left, that is, back to front. The precursor of this style was the artist Katsushita Hokusai between 1814 and 1849, with his production of comic-like works and woodblock prints, resulting in the Hokusai Manga, arranged in 15 volumes. Years later, the term “manga” was consolidated by the artist Rakuten Kitazawa during the Meiji era. This period was marked by both the coming of foreigners and French and English influences on magazine production. In Brazil, manga emerged in the 1990s, mostly imported and distributed in São Paulo, in the neighborhood of Liberdade. (Luyten, 2003; Sartel 20--?). Based on types and audience target, mangas can be organized into three distinct groups: shogaku, intended for children, with a potentially didactic purpose as well as various topics aimed for

	this audience; shojo manga, suited for adolescence, preferably for girls, addressing themes such as romance and drama; and shonen manga, aimed at male adolescents, with themes such as sports, videogames etc. (Luyten, 2003; Sartel 20--?).
Miscellaneous publications	It is related to the appearance of comics in general informational magazines aimed at a specific audience, and may also include advertising, sponsored edition, innovation in the field, among other relevant information (Vergueiro, 2005).
Newspaper comic strip	They are considered the first appearance of comics in print media. There was difficulty preserving the published versions, as they were an unprecedented type of material, making publication rare. When comes to popular titles, newspaper comic strip may be compiled into anthologies, such as the works by the author Bill Waterson (Calvin), by the author Charles Schulz (Snoopy), the author Jim Davis (Garfield) etc. (Vergueiro, 2005).
Storyboards	They consist of illustrations that enable learning or provide guidance and can be applied in different contexts. In cinema, in 1931, Webb Smith, a Disney storyman, was considered one of the pioneers of the practice by using the resource to structure the actions of characters in each scene of a film. By using storyboards, it becomes possible to visually represent an idea or a project; the sequence of images resembles a newspaper comic strip, with each panel advancing the characters' actions alongside the established setting and objects. Framing is used to contextualize these elements context, enabling communication and understanding by a diverse audience (Sousa, 2005).
Strip cartoon	They are composed of a sequence of one or more panels with fictional characters, varying among the following types: the comic strip, which is the most predominant humorous type, composed of short text and a fixed rectangular structure, often presenting an unexpected outcome; serialized strips, which bring a sequential story requiring reader follow-up to understand the ending and other story events; humorous serialized strip, which combines both types, bringing together humor and chapter-based production. In the composition of this genre, the first panel introduces the story and its continuation unfolds in the subsequent panels (Ramos, 2009; Sartel 20--?).

Source: Own elaboration based on Costa (2018a), Costa (2018b), Eisner (1999), Guilhon (2018), Lima and Machado (2009), Luyten (2003), Naranjo (2019), Ramos (2009), Ramos (2014), Rocha (2013), Santos (2016), Sartel (20--?), Sousa (2005), Teixeira (2013) and Vergueiro (2005).

The structure of comic books has a dual nature, both image and text, which requires readers to employ interpretative skills that combine verbal and visual

competencies, as well as the development of aesthetic perception (aspects of art) and intellectual effort (characteristics of literature).

Given the plurality of this type of multimedia, whose organization must account for its specific features, situated between the didactic and the cultural, the examination of comic books bibliographic records produced by university libraries in the Federal District is recommended.

3 METHODOLOGICAL PROCEDURES

The deductive method was applied in this study, moving from broader inferences to the specificities of bibliographic records for comic books. The research is further characterized as applied in nature, descriptive (in terms of its goals), bibliographic and documentary (in its technical procedures) and qualitative (in its data collection and analysis approach).

As for the literary survey, research was carried out in the bibliographic catalog and in the *Biblioteca Digital de Monografias* (BDM) of the *Biblioteca Central da Universidade de Brasília* (BCE/UnB), in the institutional repository of the *Universidade Estadual Paulista* (UNESP) and in the *Base de Dados em Ciência da Informação* (BRAPCI), as well as in Google Scholar and specialized/news websites. To that end, search strings such as “cataloging”, “descriptive representation”, “descriptive representation of information”, “AACR2”, “Machine Readable Cataloging”, “MARC”, “MARC format”, “metadata”, “multimedia”, “comic books”, “types of comic books” etc, were used.

To collect the data, the following steps were taken: 1) identification of universities in the Federal District through searches on the Google search engine; 2) contact with the libraries of the institutions identified in the previous step. In total, five contact attempts were made, on 15/03/2022, 18/03/2022, 23/03/2022, 30/03/2022, and 01/04/2022; 3) selection of the university libraries that hold comic book collections and responded positively to the invitation to participate in the study; 4) request for and receipt of the comic books bibliographic records between 7/7/2023 and 12/7/2025; 5) selection of at least one bibliographic record per library, in MARC format; 6) analysis of the bibliographic records.

As for the criteria for analyzing the bibliographic records, based on the characteristics of the types of comic books (Subsection 2.2), the observation was carried out using delimiters that represent specificities of the object under study, related to: title and its variations; statement of responsibility; frequency, which is common in comic books such as *gibis*; notes, which make it possible to guide the reading mode, as in the case with mangas, in addition to informing volumes and interconnected parts, as a literary set, which is evident in graphic novels, maxiseries, and miniseries; physical description, which makes it possible to indicate when the work is illustrated, including whether it is monochromatic or colored; subjects, which select the themes covered by the work, including area; and classification by normalized number, by field of knowledge, and/or by type of comic book, based on bibliographic classification systems.

4 RESULTS

In total, four institutions participated in the study, sending six bibliographic records. As part of this group, the library of the *Instituto Federal de Brasília* (IFB) (Gama campus) sent two bibliographic records, one for comic book and one for manga, both in MARC format. Of the two records, the second was chosen due to its greater descriptive richness. The IFB library (Samambaia Campus) sent two records, also in MARC format, specifically one graphic novel and one *gibi*, with the latter chosen for its richness in description. The BCE/UnB and the library of the *Centro Universitário de Brasília* (UNICEUB) each sent one bibliographic record, both of the graphic novel type. The BCE/UnB document was produced according to the MARC format, whereas the UNICEUB library follows the AACR2 code. Therefore, the research sample consisted of the five records produced according to the MARC format.

Based on the shared and analyzed records, considering the field and corresponding subfields (representing specificities of comic books) in at least one of the records, basic elements were proposed for a minimum description of comic book-type objects (Table 3).

Table 3 – Proposal of Fields for cataloging comic books

Library	MARC	Observations
IFB (Gama Campus) and BCE/UnB	Field: Main entry (1XX) Delimiters/Subfields: - \$a personal name; - \$d dates associated with the name.	According to the bibliographic records, it was noted that this area, which concerns the “statement of responsibility”, can be used to highlight the individuals involved in the making of the work, such as illustrators, pencillers, cartoonists etc.
BCE/UnB	Fields: Title and related Title (20X-24X) Tag: Uniform/original title (240) Delimiters/Subfields: - \$a uniform title; - \$l language of the publication.	Commonly used fields in description.
IFB (Gama Campus and Samambaia Campus) and BCE/UnB: [main title] IFB (Gama Campus) BCE/UnB: (statement of responsibility)	Tag: Main title (245) Delimiters/Subfields: - \$a main title; - \$c statement of responsibility.	The “main Title” tag (245) was used by the BCE/UnB and by the IFB/Campus Gama library to highlight the individuals responsible for the artwork and coloring, reflecting specific features of comic books. This tag may also include information regarding the carrier (physical medium) of the comic book.
-	Tag: Other titles (246) Delimiter/Subfield: - \$a other titles (if any).	
IFB (Gama Campus and Samambaia Campus) and BCE/UnB: [place of publication]; [publisher’s name]. IFB (Gama Campus) and BCE/UnB: [date of publication].	Fields: Edition, publication etc. (25X-28X) Tag: Imprint (260) Delimiters/Subfields: - \$a place of publication; - \$b publisher’s name;	Commonly used fields in description.

	- \$c date of publication.	
IFB (Gama Campus): [extent]; [physical detail]. BCE/UnB: [dimensions].	Field: Physical description (3XX)	Tag applied by the IFB/Gama Campus library and by the BCE/UnB to highlight attributes such as illustrations and presence of colors, which are distinctive graphic characteristics of comic books.
	Tag: Physical description (300). Delimiters/Subfields: - \$a extent; - \$b physical details; - \$c dimensions.	
IFB (Samambaia Campus): [current frequency].	Tag: Current frequency (310) Delimiter/Subfield: - \$a current frequency (if applicable).	Tag used by the IFB/Samambaia Campus library, adopting the designation “monthly” instead of including the issue date. The adopted representation serve as an alternative for describing <i>gibis</i> , which often lack information and may result in bibliographic records with imprecise data.
IFB (Gama Campus and Samambaia Campus) and BCE/UnB	Field: Notes (5XX)	Field that can be used, as in the received bibliographic records, to include information about translation, adaptation, part titles, volumes, document type, and the work summary. An addition option is to include a reading direction for manga-type comic books, as indicated by IFB/Gama Campus library, specifically in the “General notes” (500) field
BCE/UnB: [content notes].	Tag: Content notes (505) Delimiter/Subfield: - \$a content notes.	
IFB (Gama Campus) and BCE/UnB: [summary notes].	Tag: Summary notes (520) Delimiter/Subfield: - \$a summary notes.	
IFB (Gama Campus and Samambaia Campus) and BCE/UnB: [subject].	Field: Subjects (6XXX)	Field defined with tags consisting of terms established by the cataloging institution. According to the received bibliographic records, it may include information such as literature type, geographic location, literary genre, and type of comic book.
	Tag: Topical subject (650) Delimiter/Subfield: - \$a subject.	

IFB (Samambaia Campus) and BCE/UnB: personal name and associated dates]. BCE/UnB: [publication title].	Field: Added entries (70X-75X)	Field used for information not chosen as main entry, such as personal name, entity, event, uncontrolled name etc.
	Tag: Added entries (700) Delimiters/Subfields: - \$a personal name; - \$d associated dates; - \$t publication title	
BCE/UnB	Field: Collections, location, alternate graphics etc. (841-88X)	This field, according to the received bibliographical records, may be used for describing the physical carrier, location, electronic access, among others.
	Tag: Location and electronic access (856) Delimiters/Subfields: - \$z public note; - \$u uniform resource identifier.	
BCE/UnB	Tag: Normalized number - ISBN (020) Delimiter/Subfield: - \$a ISBN number.	Tags inserted at the beginning of the record, with information such as ISBN/ISSN, institution code (which can be generated automatically by the system), language code, and classification system number, which can be either Dewey Decimal Classification (DDC) or Universal Decimal Classification (UDC). In addition, the adoption of the "Local call number" field is mentioned.
IFB (Gama Campus and Samambaia Campus)	Tag: Normalized number - ISSN (022) - \$a ISSN number.	
BCE/UnB	Tag: Cataloging source (040) Delimiters/Subfields: - \$a institution code; - \$c institution that transcribed the record into machine-readable format.	

BCE/UnB	Tag: Language code (041) Delimiters/Subfields: - \$a text language code; - \$h original document language code.	
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Source: Research data (2024).

The bibliographic records show similarities when examining subfields that provide qualifying data for comic books, including normalized number, authorial team roles, physical detail, general note, subject, and knowledge area. The “statement of responsibility” subfield appears in the records of the IFB (Gama Campus) and the BCE/UnB libraries, indicating the roles involved in the production of the comic books, such as art director, scriptwriter, illustrator etc. The “physical details” subfield is present in the bibliographic records of the IFB (Gama Campus) and the BCE/UnB libraries, stating that the cataloged works contain illustrations, with the IFB (Gama Campus) record further noting that the illustrations are in color. Within the scope of the physical description, the BCE/UnB record also indicates that the work’s extent is given in volume format. The “general notes” subfield appears in three records, namely those from the IFB (Gama Campus and Samambaia Campus) and the BCE/UnB libraries, presenting different specifications according to the type of comic book, such as proper reading orientation for manga, sequential organization of the work, temporal information, translation, and adaptation. The “subject” subfield is found in the records of the IFB (Gama Campus and Samambaia Campus) and the BCE/UnB libraries, which consider the themes and type of comic book in the description, aligned with the defined UDC number. In the case of the “UDC number” subfield, the IFB (Gama Campus) library classifies the work by subject (Japanese literature), while the IFB (Samambaia Campus) and the BCE/UnB libraries records classify according to the type of comic book (cartoons, caricatures, and comics).

In sum, among the bibliographic records analyzed, the record of the BCE/UnB stands out for containing a greater number of descriptive fields, while highlighting specific peculiarities of comic book-type. It is also worth noting that the record from the IFB (Gama Campus) library largely aligns with the field and subfields significant

to the description of comic books, with particular emphasis on the subfield “geographic subdivision”, regarded as a relevant element since it can indicate representations of the customs and cultures of specific people.

5 FINAL REMARKS

It was observed that the two IFB libraries do not adopt the same cataloging patterns. Perhaps the differentiation occurs because the cataloged comic books are of distinct type, meaning that the bibliographic records of the manga from the Gama Campus library have a cataloging similar to that adopted for books under the International Standard Book Number (ISBN), whereas the *gibi* from the Samambaia Campus is treated as a continuous material under the International Standard Serial Number (ISSN), with monthly publication. However, this differentiation cannot be limited to the type of carrier but must also consider the adoption of fields and subfields in each bibliographic record.

According to the bibliographic record, it was concluded that comic books can be represented by a set of fields that indicate the type of work and that are expressed through subfields that portray specificities of the item type, such as classification number, title, responsibilities, publication, physical details, frequency, series, and notes.

As aspects for future research, there is an interest in broadening the corpus to include records from national libraries and in studying the creation of these records based on other formats, such as the Bibliographic Framework Initiative (BIBFRAME), as a substitute to the MARC 21 format. There is also interest in consulting additional specialized bibliographies to identify, or consolidate, subfields that may be seen as representatives of the specificities that comic books carry with them.

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