Constructing RDA Access Points

Adam L. Schiff
Principal Cataloger
University of Washington Libraries
aschiff@uw.edu

Goals

• To understand the key changes in constructing access points in RDA compared to AACR2, with emphasis on authorized access points
• To get some practice constructing authorized access points for some types of resources commonly encountered by OLAC attendees
• To gain familiarity with changes in terminology from AACR2 to RDA
• To gain familiarity with RDA instructions for recording relationships
• To review some of the new MARC 21 fields for recording attributes of persons, families, corporate bodies, and works and expressions
# AACR2 vs. RDA Terminology

<table>
<thead>
<tr>
<th>AACR2</th>
<th>RDA</th>
</tr>
</thead>
<tbody>
<tr>
<td>heading</td>
<td>authorized access point</td>
</tr>
<tr>
<td>author, composer, artist, etc.</td>
<td>creator</td>
</tr>
<tr>
<td>main entry</td>
<td>preferred title or authorized access point for creator + preferred title</td>
</tr>
<tr>
<td>uniform title</td>
<td>1. preferred title and any differentiating info</td>
</tr>
<tr>
<td></td>
<td>2. a conventional collective title, e.g. Works; Symphonies; Poems</td>
</tr>
<tr>
<td>see reference</td>
<td>variant access point</td>
</tr>
<tr>
<td>see also reference</td>
<td>authorized access point for related entity</td>
</tr>
</tbody>
</table>

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## Access Points for Works and Expressions

RDA Chapters 5-6
5.3 Work Core Elements

When recording data identifying a work, include as a minimum the elements listed below that are applicable and readily ascertainable.

• Preferred title for the work
• Identifier for the work

When the preferred title is recorded as part of the authorized access point representing the work, precede it, if appropriate, by the authorized access point representing the person, family, or corporate body responsible for the work, as specified in the instructions given under 6.27.1.

Work Core Elements

If the preferred title for a work is the same as or similar to a title for a different work, or to a name for a person, family, or corporate body, record as many of the additional identifying elements listed below as necessary to differentiate them. Record the elements either as additions to the access point representing the work, as separate elements, or as both.

• Form of work MARC Bibliographic/Authority 380
• Date of work MARC Bibliographic/Authority 046 $k $l
• Place of origin of the work MARC Authority 370 $g
• Other distinguishing characteristic of the work MARC Bibliographic/Authority 381
Work Core Elements

When identifying a musical work with a title that is not distinctive, record as many of the following elements as are applicable. For musical works with distinctive titles, record as many of the following elements as necessary to differentiate the work from others with the same title. Record the elements either as additions to the access point representing the work, as separate elements, or as both.

- Medium of performance
- Numeric designation
- Key

LC-PCC PS: When (1) identifying a musical work with a title that is not distinctive or (2) recording an element to differentiate one authorized access point for a work from the authorized access point for another work or from a name for a person, family, or corporate body, always add the element to the access point.

5.5 Authorized Access Points Representing Works and Expressions

When constructing an authorized access point to represent a work or expression, use the preferred title for the work (see 6.2.2 RDA) as the basis for the access point.

If applicable, construct the authorized access point representing the work by combining (in this order):

a) the authorized access point for the person, family, or corporate body responsible for the work (see 6.27.1.2–6.27.1.8 RDA).

b) the preferred title for the work (see 6.2.2 RDA).

If two or more works are represented by the same or similar access points, add to the access point representing the work an element or elements such as form of work, date, place of origin, or other distinguishing term. For specific instructions on additions to access points representing works, see 6.27.1.9 RDA.

When constructing an authorized access point to represent a part or parts of a work, apply the instructions given under 6.27.2 RDA.

When constructing an authorized access point to represent a particular expression of a work or of a part or parts of a work, add to the authorized access point representing the work or a part or parts of the work an element or elements identifying that expression (see 6.27.3 RDA).

For instructions on changes affecting the identification of works issued as multipart monographs, serials, or integrating resources that require the construction of an authorized access point representing a new work, see 6.1.3 RDA.
5.6 Variant Access Points Representing Works and Expressions

When constructing a variant access point to represent a work or expression, use a variant title for the work (see 6.2.3 PCC) as the basis for the access point.

If the variant access point represents a work for which the authorized access point has been constructed using the authorized access point for a person, family, or corporate body preceding the preferred title for the work (see 6.27.1.2–6.27.1.6 PCC), construct the variant access point using the authorized access point representing that person, family or corporate body preceding the variant title for the work.

Make additions to the access point, if they are considered to be important for identification, applying the instructions given under 6.27.1.9 PCC (access points representing works) and 6.27.3 PCC (access points representing expressions), as applicable.

Construct a variant access point to represent a part or parts of a work applying the instructions given under 6.27.4.3 PCC.

Construct a variant access point to represent a compilation of works applying the instructions given under 6.27.4.4 PCC.

Construct a variant access point to represent an expression of a work applying the instructions given under 6.27.4.5 PCC.

6.2.1.7 Initial Articles

When recording the title, include an initial article, if present.

**EXAMPLE**

The Invisible Man
Das seidene Fadent
Eine kleine Nachtmusik
La vita plena
The mist of P.G. Wodehouse

**Alternative**

Omit an initial article (see appendix C PCC) unless the title for a work is to be accessed under that article (e.g., a title that begins with the name of a person or place). **LC**

**EXAMPLE**

Taming of the Shrew
*The Taming of the Shrew*
Angélica borbach y otros cuentos
*And the Angélica borbach y otros cuentos*
Enfant et les sortilèges
*Enfant et les sortilèges*

*and*

Los Angeles street map
L’Enfant and Washington: 1791–1792
La Colombiade arquitectura sacra
El Salvador y su desarrollo urbano en el contexto centroamericano
La nefisa and its impacts

**LC-PCC PS for 6.2.1.7.**

**LC practice for**

**Alternative:** Apply the alternative.
Access Points for Works

6.27.1 Authorized Access Point Representing a Work

6.27.1.1 General Guidelines on Constructing Authorized Access Points Representing Works

Construct the authorized access point representing an original work or a new work based on a previously existing work applying the instructions given under 6.27.1.2. For instructions on constructing access points representing special types of works, see 6.29.1 (musical works), 6.29.2 (legal works), 6.30.1 (religious works), and 6.31.1 (art works) (official communications).

If the access point constructed by applying the instructions given under 6.27.1.2 is the same as or similar to an access point representing a different work, or to an access point representing a person, family, or corporate body, make additions to the access point applying the instructions given under 6.27.1.9.

For a part or parts of a work, apply the instructions given under 6.27.2.

For new expressions of an existing work (e.g., abridgements, translations), apply the instructions given under 6.27.3.

For instructions relating to creators of works, see 19.2.

6.27.1.2 Works Created by One Person, Family, or Corporate Body

If one person, family, or corporate body is responsible for creating the work (see 19.2.1.1), construct the authorized access point representing the work by combining (in this order):

a) the authorized access point representing that person, family, or corporate body, formulated according to the guidelines and instructions given under 6.19.1 for persons, 10.16.1 for families, or 11.13.1 for corporate bodies, as applicable;
b) the preferred title for the work, formulated according to the instructions given under 6.2.2.

EXAMPLE

Hemingway, Ernest, 1899–1961. But also other
Carroll, Lewis. 1832–1898. Alice in Wonderland
Swift, Jonathan, 1667–1745. Tale of a Tub
Evels, Roger. Roger Evels' movie yearbook
Barnes, William, 1871–1950. The Complete Novels of William Shakespeare
Hamline University (St. Paul, Minn.). Library catalogue of Hamline University
Annual Workshop on Sea Turtle Biology and Conservation. Proceedings of the ... Annual Workshop on Sea Turtle Biology and Conservation
Clifford (Bicycle group). Parachute
Rand McNally and Company. Atlases of the world

Works Created by One Person, Family, or Corporate Body
6.27.1.3 Collaborative Works

If two or more persons, families, or corporate bodies are collaboratively responsible for creating the work (see 19.2.1.1), construct the authorized access point representing the work by combining (in this order)

a) the authorized access point representing the person, family, or corporate body with principal responsibility for the work, formulated according to the guidelines and instructions given under 8.15.1, 10.16.1, or 11.13.1, as applicable

b) the preferred title for the work, formulated according to the instructions given under 6.2.2.

**EXAMPLE**

Peterson, Megan. Environmental law reform in Queensland
Resource described: Environmental law reform in Queensland / compiled and written by Megan Peterson, with the assistance of Adrian Jeffreys, Roslyn Macdonald, Tony Woodatt, Jo Brieg, David Yarrow, and Douglas Fisher

Bartholomew, Gail. Index to the Maii news
Resource described: The index to The Maii news / compiled and edited by Gail Bartholomew with the assistance of Judy Livestrong

Kaufman, Morrie. Laramie project
Resource described: The Laramie project / by Morrie Kaufman and the members of Tectonic Theatre Project

Porter, Douglas R. Making smart growth work
Resource described: Making smart growth work / principal author, Douglas R. Porter; contributing authors, Robert T. Dunphy, David Bierwagen

Resource described: Fastus: a musical romance / composed by T. Coster, Charles E. Hall, and Henry R. Bihos. [Stark波名 is given typographically; prouenl, appearing in all uppercase letters and in a larger and different typeface than that of the others]

British American Tobacco Company, British American Tobacco Company records
Resource described: British American Tobacco Company records. An archival collection that includes corporate records of Camerons and Camerons, B.S. Tustom and Company, David Dunlop, Export Leaf Tobacco Company, and T.C. Williams Company, all of which were companies acquired by British American Tobacco Company

Combine authorized access point for entity with principal responsibility with the preferred title for the work

Exceptions

**Corporate bodied as creators.** If one or more corporate bodies and one or more persons or families are collaboratively responsible for creating a work that falls into one or more of the categories listed under 19.2.1.1 as one for which a corporate body is considered the creator, construct the authorized access point representing the work by combining (in this order):

a) the authorized access point representing the corporate body with principal responsibility for the work, formulated according to the guidelines under 11.13.1

b) the preferred title for the work, formulated according to the instructions given under 6.2.2.

**EXAMPLE**

California Academy of Sciences. Catalog of the arsotlide type-specimens and Fisher voucher specimens at the California Academy of Sciences
Resource described: Catalog of the arsotlid type-specimens and Fisher voucher specimens at the California Academy of Sciences / by Chad Caffee and Barbara Wellbroch. — San Francisco: California Academy of Sciences, [1984]

**Moving image works.** For motion pictures, videos, video games, etc., construct the authorized access point representing the work using the preferred title for the work, formulated according to the instructions given under 6.2.2.

**EXAMPLE**

Gunnar palace
Resource described: Gunnar palace / Palme Pictures presents a Nomads film; produced, written, and directed by Michael Tucker and Petra Epperlein

**Musical works.** For collaborations between a composer and a lyricist, librettist, choreographer, etc., apply the instructions given under 6.28.1.2–6.28.1.4.

**Treaties, etc.** For treaties, etc., apply the instructions given under 6.29.1.15–6.29.1.20.

For moving image works the authorized access point is constructed using the preferred title only (and additions to distinguish it from other works with the same preferred title)
If more than one entity has principal responsibility, use the first-named of the entities in the authorized access point for the work.

If more than one entity is involved, but no entity has principal responsibility, use the first-named entity in the authorized access point.

Corporate Bodies as Creators

19.2.1.1.1 Corporate bodies are considered to be creators when they are responsible for originating, issuing, or causing to be issued, works that fall into one or more of the following categories:

a) works of an administrative nature dealing with any of the following aspects of the body itself:
   i) its internal policies, procedures, finances, and/or operations or
   ii) its officers, staff, and/or membership (e.g., directories) or
   iii) its resources (e.g., catalogues, inventories)

b) works that record the collective thought of the body (e.g., reports of commissions, committees; official statements of position on external policies, standards)

c) works that report the collective activity of
   i) a conference (e.g., proceedings, collected papers) or
   ii) an expedition (e.g., results of exploration, investigation) or
   iii) an event (e.g., an exhibition, fair, festival, hearing) falling within the definition of a corporate body (see 18.1.2) provided that the conference, expedition, or event is named in the resource being described.
Corporate Bodies as Creators

19.2.1.1 Corporate bodies are considered to be creators when they are responsible for originating, issuing, or causing to be issued, works that fall into one or more of the following categories:

d) works that result from the collective activity of a performing group as a whole where the responsibility of the group goes beyond that of mere performance, execution, etc.

e) cartographic works originating with a corporate body other than a body that is merely responsible for their publication or distribution

f) legal works of the following types:

   i) laws of a political jurisdiction
   ii) decrees of a head of state, chief executive, or ruling executive body
   iii) bills and drafts of legislation
   iv) administrative regulations, etc.
   v) constitutions, charters, etc.
   vi) court rules
   vii) treaties, international agreements, etc.
   viii) charges to juries, indictments, court proceedings, and court decisions

g) named individual works of art by two or more artists acting as a corporate body.
6.3 Form of Work

6.3.1.3 Recording Form of Work
Record the form of the work.

<table>
<thead>
<tr>
<th>EXAMPLE</th>
<th>Movie title</th>
<th>Form of work</th>
<th>Title of the work</th>
</tr>
</thead>
<tbody>
<tr>
<td>1953</td>
<td>War of the worlds</td>
<td>Radio program</td>
<td>Chatsworth</td>
</tr>
<tr>
<td>2001</td>
<td>War of the worlds</td>
<td>Television program</td>
<td>Boxtedücken</td>
</tr>
<tr>
<td>1956</td>
<td>21 Jump Street</td>
<td>Motion picture</td>
<td>Hollywood Benson</td>
</tr>
<tr>
<td>1980</td>
<td>21 Jump Street</td>
<td>Television program</td>
<td>Hollywood Benson</td>
</tr>
<tr>
<td>1981</td>
<td>Loos, Anita</td>
<td>Gentlemen prefer blondes</td>
<td>The Sheik of Araby</td>
</tr>
<tr>
<td>2008</td>
<td>Card, Orson Scott</td>
<td>Ender in exile</td>
<td>The Last Battle</td>
</tr>
<tr>
<td>2005</td>
<td>Doctor Who</td>
<td>Series</td>
<td>The Girl in the Fireplace</td>
</tr>
</tbody>
</table>

6.4 Date of Work

6.4.1.3 Recording Date of Work
Record the date of the work in terms of the calendar preferred by the agency creating the data.

For works other than treaties, generally record the date of the work by giving the year or years alone. For treaties, generally record the date of the work by giving the year, month, and day (see 6.20.3.3). For details on recording dates according to the Christian calendar, see appendix H.

<table>
<thead>
<tr>
<th>EXAMPLE</th>
<th>Date of Work</th>
<th>Form of Work</th>
<th>Date of work</th>
</tr>
</thead>
<tbody>
<tr>
<td>1631</td>
<td>Rembrandt Harmenszoon van Rijn</td>
<td>Adoration of the shepherds</td>
<td>1606-1669</td>
</tr>
<tr>
<td>1654</td>
<td>Rembrandt Harmenszoon van Rijn</td>
<td>Adoration of the shepherds</td>
<td>1606-1669</td>
</tr>
<tr>
<td>1844</td>
<td>North Carolina University magazine</td>
<td>1844</td>
<td></td>
</tr>
<tr>
<td>1852</td>
<td>North Carolina University magazine</td>
<td>1852</td>
<td></td>
</tr>
<tr>
<td>1953</td>
<td>War of the worlds</td>
<td>Motion picture</td>
<td>1953</td>
</tr>
<tr>
<td>2005-</td>
<td>Doctor Who</td>
<td>Television program</td>
<td>2005-</td>
</tr>
</tbody>
</table>
6.5 Place of Origin of Work

6.5.1 Basic Instructions on Recording Place of Origin of the Work

6.5.1.1 Scope

Place of origin of the work is a core element when needed to differentiate a work from another work with the same title or from the name of a person, family, or corporate body.

6.5.1.2 Sources of Information

Take information on place of origin of the work from any source.

6.5.1.3 Recording Place of Origin of the Work

Record the place of origin of the work in the form prescribed in chapter 16.

History series (Albuquerque, N.M.)

History series (Thibodaux, La.)

Global issues series (New York, N.Y. : 1999)

Big brother (Television program : Australia)

Big brother (Television program : Netherlands)

Antiques roadshow (Television program : Great Britain)

Antiques roadshow (Television program : U.S.)

6.6 Other Distinguishing Characteristic of the Work

6.6.1.1 Scope

Other distinguishing characteristic of the work is a characteristic other than form of work, date of work, or place of origin of the work that serves to differentiate a work from another work with the same title or from the name of a person, family, or corporate body.

For instructions on recording other distinguishing characteristics of a legal work, see 6.2.1.

History series (Huguenot Memorial Museum)

Eyck, Jan van, Sd 1390-1440. St Saint Francis receiving the stigmata (Philadelphia Museum of Art)

War of the worlds (Motion picture : 2005 : Latt)

War of the worlds (Motion picture : 2005 : Spielberg)

Frontline (Television program : Australian Broadcasting Corporation)

Midsummer night’s dream (Television program : 1981 : British Broadcasting Corporation)

Strauss, Johann, Sd 1825-1899. St Fledermaus (Pink champagne)
Parts of a Work

6.2.2.9.1 One Part

Record the preferred title for the part applying the basic instructions on recording titles of works given under 6.2.1.

King of the hill

Preferred title for a part of the television program The Simpsons

Parts of a Work – One Part

6.2.2.9.1

If the part is identified only by a general term (with or without a numeric or alphabetic designation) such as Preface; Detail (for an image, etc.); Epilogue; Book 1; Part 2; Number 1; Band 3 record the designation of the part as the preferred title for the part. Record the numeric designation as a numeral.

Season 6

Preferred title for a part of the television program Buffy, the vampire slayer

1946-03-10

Preferred title for a part of the radio program Jack Benny program
7. Comprehensive title/individual title. When cataloging an individual title that is part of a comprehensive title (i.e., a series title), determine whether the individual titles were intended to be viewed consecutively or not. If the individual titles are to be viewed consecutively (e.g., theatrical serials, certain educational and technical materials), use as the title proper a structured combination of the components that consists of a comprehensive title and either an individual title or a numeric designation (e.g., episode number, chapter number) or both. In case of doubt, treat the individual title as intended to be viewed consecutively. Apply this treatment also to newsews.

**EXAMPLE**

**Bibliographic record**

245 04 $a The nature of communism. $b Vol. 1, $c Introduction to the course...

246 $g given or not based on the character of the individual title and a judgment of the usefulness of title access in that form.

**Bibliographic record**

245 04 $a The Lightning Raider. $e Episode 11, $f The bars of death...

246 03 $a Bars of death.

246 given or not based on the character of the individual title and a judgment of the usefulness of title access in that form.

Instructs that, unlike serial publications, an authorized access point is not assigned solely to remove an initial article preceding an individual title but when one is assigned for some other reason, an initial article preceding an individual title is not retained.

**Bibliographic record**

245 00 $a The MacGyver. $d Volume 1...

*4XX* $a Apple TV, the video training series

Video recording used for training for Microsoft Works

**Bibliographic record**

130 00 $a Introduction to mathematics. $d No. 1, $e Numeration...

245 10 $a Introduction to mathematics. $e No. 1, $f Numeration...

Illustrates a conflict with another resource. When the comprehensive title is in conflict, add a qualifier after the comprehensive title. Giving 246 title access or not is based on the character of the individual title and a judgment of the usefulness of title access in that form.

**Name authority record**

130 00 $a Introduction to mathematics. $d Motion picture

2. Comprehensive title/individual title. When cataloging an individual title that is part of a comprehensive title (i.e., an original telecast series and not a published/distributor series that would be treated as a series statement), such as an episode of a television series, use as the title proper a structured combination that consists of a comprehensive title and either an individual title or a numeric designation (e.g., an episode number) or both.

a. Individual titles intended to be viewed consecutively: Determine whether the individual titles are to be viewed consecutively (e.g., certain limited series such as "Roots," historical documentaries covering a specified time sequence, educational programs in which the material is presented sequentially). Viewing the individual titles consecutively actively contributes to, indeed may be dependent upon, an intelligible grasp of the material presented. If in doubt, treat the individual titles as not intended to be viewed consecutively. Use as the title proper a structured combination that consists of a comprehensive title, a numeric designation (e.g., episode number, show number, production number), and an individual title when one is available.

**EXAMPLE**

**Bibliographic records**

245 04 $a The Civil War. $e Episode 1, $f 1861—the cause...

245 04 $a The Civil War. $e Episode 2, $f 1862—a very bloody after...

**Bibliographic record**

130 00 $a Introduction to mathematics. $d Television program. $e No. 1, $f 6 Basic.

245 10 $a Introduction to mathematics. $d No. 1, $f 6 Basic...

Illustrates that when the comprehensive title conflicts with another resource, the qualifier is added after the comprehensive title. Giving 246 title access or not is based on the character of the individual title and a judgment of the usefulness of title access in that form.

**Name authority record**

130 00 $a Introduction to mathematics. $d Television program

**Bibliographic records**

245 00 $a Roots—the next generation. $e Show no. 1...

245 00 $a Roots—the next generation. $e Show no. 2...

Illustrates the absence of individual titles.

A name authority record for the television series is not necessary. In the absence of both a numeric designation and an individual title, use the date of telex. In the form (yyyy-mm-dd).
Parts of a Work – Two or More Parts

6.2.2.9.2

For a sequence of two or more consecutively numbered parts of a work, each of which is identified only by a general term and a number, record the designation of the parts in the singular followed by the inclusive numbers of the parts recorded as numerals.

Episode 1-4

Preferred title for the first four episodes of the 1977 television miniseries Roots
Parts of a Work – Two or More Parts

6.2.2.9.2

When identifying two or more unnumbered or non-consecutively numbered parts of a work, record the preferred title for each of the parts applying the instructions given under 6.2.2.9.1.

Alternative

When identifying two or more unnumbered or non-consecutively numbered parts of a work, instead of (or in addition to) recording the preferred title for each of the parts, record the conventional collective title Selections as the preferred title for the parts.

Selections

Preferred title for the parts of the work in a compilation comprising four episodes of the television program The Simpsons originally broadcast between 1990 and 2001

LC-PCC PS for Alternative: LC practice: Instead of recording the preferred title for each of the parts, record the conventional collective title Selections as the preferred title for the parts. If one or more parts is especially important, also record the part title(s).

Access Points for Parts of a Work

6.27.2.2 One Part

Construct the authorized access point representing a part of a work combining (in this order):

a) the authorized access point representing the person, family, or corporate body, responsible for the part, applying the instructions given under 6.27.1.1-6.27.1.9, as applicable

b) the preferred title for the part, formulated according to the instructions given under 6.2.2.9.

EXAMPLE

Authorized access point for a part of Tolkien's The lord of the rings

Proust, Marcel, 1871–1922. Du côté de chez Swann
Authorized access point for a part of Proust's À la recherche du temps perdu

Authorized access point for a part of Ravens's Here to elde

Exceptions:
Non-distinctive titles. If the part is identified only by a general term (with or without a number), construct the authorized access point representing the part by adding the preferred title for the part (see 6.2.2.9) to the authorized access point representing the work as a whole.

EXAMPLE

Goethe, Johann Wolfgang von, 1749–1832. Faust, 1. Thet
Human Ilkhat Book 1

Dekker, William Edward. 1900–. Amphibian species of the world. Additions and corrections
Marie, Édouard, 1832–1883. Luncheon on the grass. Detail
Access Points for Parts of a Work

Serials and integrating resources. If the part is a section of, or supplement to a serial or integrating resource, construct the authorized access point representing the section or supplement by adding the preferred title for the part (see 6.2.9.1a (2)) to the authorized access point representing the work as a whole, regardless of whether the title of the section or supplement is distinctive or not.

**EXAMPLE**

Arts University Bournemouth. Studio musico-grafica. Upolinesia.
Department of State publication. East Asian and Pacific series.
Annual report on carcinogens. Executive summary.
Raffles bulletin of zoology. Supplement.
Emergency health series. A.
Amstel van der universiteit van sleeveborsch. Stokbro.
Bulletin analytique. 2e partie. Sciences biologiques, industries alimentaires, agriculture.

Television programs, radio programs, etc. If the part is a season, episode, excerpt, etc., of a television program, radio program, etc., construct the authorized access point representing the part by adding the preferred title for the part (see 6.2.9.1a (2)) to the authorized access point representing the work as a whole (see 6.27.1 a), regardless of whether the title of the part is distinctive or not.

**EXAMPLE**

Sitcoms (Television program). King of the hill.
Nursery Rhymes (Television program). Season 5.
Jack Benny program (Radio program). 1946-03-10.

3. Compilations. These are usually selected portions of a television series. They may or may not relate to a particular season. Treat them accordingly as follows:

a. If a compilation of all the programs telecast in a particular season, collect them by using the authorized access point for the work as a whole followed by the term “season” as the standard term to denote what may be called variously “year,” “season,” “first season,” “second season,” “vol. 1,” “first year,” etc., followed by the number of the season.

**EXAMPLE**

Bibliographic record
130 0 $a All in the family (Television program). $b Season 1.
245 10 $a All in the family. $c The complete first season.

Name authority record for the television series.
130 0 $a All in the family (Television program).

Caution: Do not inadvertently treat a compilation of a complete series telecast over a short period of time as a season.

b. For selections from a particular season, use the pattern in 1) directly above and add the term “Selections”.

**EXAMPLE**

Bibliographic record
130 0 $a I Love Lucy (Television program). $b Season 1. $c B. Selections.
245 10 $a I Love Lucy. $c Season one. $b V. 1.

Name authority record for the television series.
130 0 $a I Love Lucy (television program).

Name authority record for the television series.
130 0 $a I Love Lucy (television program).

Bibliographic record
130 0 $a I Love Lucy (television program). $b Season 3. $c B. Selections.
245 10 $a I Love Lucy. $c Season three. $b V. 3.

Name authority record for the television series.
130 0 $a I Love Lucy (television program).

Bibliographic record
130 0 $a B. bikini. $b Season 5. $c B. Selections.
245 10 $a B. bikini. $c The very best of B. $b Season 5.

Name authority record for the television show (broadcast in 1996).

A name authority record for the television series is not necessary.

**LC-PCC PS for 6.27.1.9 Appendix 1 – Television Programs**
Access Points for Expressions

Expression Core Elements (5.3)

When recording data identifying an expression, include as a minimum the elements listed below that are applicable and readily ascertainable.

- Identifier for the expression
- Content type  
  MARC Bibliographic/Authority 336
- Language of expression  
  MARC Bibliographic/Authority 377

Record as many of the additional identifying elements listed below as necessary to differentiate one expression of a work from another. Record the elements either as additions to the access point representing the expression, as separate elements, or as both.

- Date of expression  
  MARC Bibliographic/Authority 046 $k $l
- Other distinguishing characteristic of the expression  
  MARC Bibliographic/Authority 381

When describing a cartographic expression, include as a minimum the elements listed below that are applicable and readily ascertainable.

- Horizontal scale of cartographic content  
  MARC Bibliographic 255
- Vertical scale of cartographic content  
  MARC Bibliographic 255
6.27.3 Authorized Access Point Representing an Expression

Construct an access point representing a particular expression of a work or a part or parts of a work by adding to the authorized access point representing the work (see 6.27.1 or 6.27.2), as applicable:

- a term indicating content type (see 6.9)
- the date of the expression (see 6.10)
- a term indicating the language of the expression (see 6.11)

and/or

- a term indicating another distinguishing characteristic of the expression (see 6.12)

**Example**

Gorky, Edmond de, 1833–1886. French Zemgaleans. English
Resource described: The Zemgale brothers / Edmond de Gorki. An English translation of a French novel

---

6.9 Content Type

<table>
<thead>
<tr>
<th>cartographic dataset</th>
<th>computer dataset</th>
<th>spoken word</th>
<th>tactile three-dimensional form</th>
</tr>
</thead>
<tbody>
<tr>
<td>cartographic image</td>
<td>computer program</td>
<td>still image</td>
<td>text</td>
</tr>
<tr>
<td>cartographic moving image</td>
<td>notated movement</td>
<td>tactile image</td>
<td>three-dimensional form</td>
</tr>
<tr>
<td>cartographic tactile image</td>
<td>notated music</td>
<td>tactile notated movement</td>
<td>three-dimensional moving image</td>
</tr>
<tr>
<td>cartographic tactile three-dimensional form</td>
<td>performed music</td>
<td>tactile notated music</td>
<td>two-dimensional moving image</td>
</tr>
<tr>
<td>cartographic three-dimensional form</td>
<td>sounds</td>
<td>tactile text</td>
<td></td>
</tr>
</tbody>
</table>

Shostakovich, Dmitrii Dmitrievich, $d$ 1906-1975. $t$ Symphonies, $n$ no. 11, op. 103, $r$ G minor. $h$ **Performed music**

Schubert, Franz, $d$ 1797-1828. $t$ An die Leier. $l$ Italian. $h$ **Performed music**

Bradley, C. Alan, $d$ 1938- $t$ Flavia de Luce mystery. $h$ **Spoken word**
6.10 Date of Expression

6.10.1 Basic Instructions on Recording Date of Expression

6.10.1.1 Scope

Date of expression is the earliest date associated with an expression. The date of the earliest manifestation embodying the expression may be treated as the date of expression. For additional instructions on date of expression of religious works, see 8.24 ESA.

6.10.1.2 Sources of Information

Take information on date of expression from any source.

6.10.1.3 Recording Date of Expression

Record the date of the expression in terms of the calendar preferred by the agency creating the data. For details on recording dates according to the Christian calendar, see appendix H ESA.

Record the date of the expression by giving the year or years alone unless a more specific date is needed to distinguish one expression from another expression.

Schnitzler, Arthur, $d 1862-1931. $t Works. $f 2012

Samutina, Hanna, $d 1929- $t Works. $k Selections. $f 2011

Twain, Mark, $d 1835-1910. $t Adventures of Huckleberry Finn. $h Spoken word. $f 2000

Pushkin, Aleksandr Sergeevich, $d 1799-1837. $t Evgenii Onegin. $l English $s (Arndt : $f 1978)
### 6.11 Language of Expression

#### 6.11.1.3 Recording Language of Expression *

Record the language or languages of the expression using an appropriate term or terms in the language preferred by the agency creating the data. Select terms from a standard list of names of languages, if available.

**Example**

<table>
<thead>
<tr>
<th>Language</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indonesian</td>
<td>Ada apak berger Citi? Miles Productions (advertisement), setan ten der Budi Komari, produser, Art Leman, Stasius, esaiawan, P. Pranoto. The original edition performs in Indonesian.</td>
</tr>
<tr>
<td>English</td>
<td>Collected journal of the Russian Academy of Sciences. An English translation of a Russian annual.</td>
</tr>
<tr>
<td>ARN</td>
<td>9228462</td>
</tr>
<tr>
<td>-------</td>
<td>---------</td>
</tr>
<tr>
<td>Roman</td>
<td></td>
</tr>
<tr>
<td>Govt sig</td>
<td></td>
</tr>
<tr>
<td>Series</td>
<td></td>
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<tr>
<td>Ser num</td>
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<td>Name use</td>
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<td>Subj</td>
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<td></td>
<td>Subdiv to</td>
</tr>
<tr>
<td></td>
<td>Rules</td>
</tr>
</tbody>
</table>

| 010   | no2012083742 |
| 040   | WaU | hq eng f | rda f WiU |
| 046   | hq | 1904     |
| 100   | Tolstoy, Leo, f | graf f | 1828-1910. f | Voins i mir f | # English f | (Wiener) |
| 336   | text f | # text f | # rdacontent |
| 377   | # English |
| 381   | Wiener |
| 400   | Tolstoy, Leo, f | graf f | 1828-1910. f | War and peace f | (Wiener) |
| 670   | War and peace, 1904: # title page (translated from the original Russian and edited by Leo Wiener) |

3. Dubbed motion picture. Construct an authorized access point for a dubbed motion picture (see RDA 6.27.3.2009 and 6.11.1.3.2009).

**EXAMPLE**

Bibliographic record for a dubbed version of a motion picture:

| 100   | Ba | Be Bibliothèque d'Argent | St English |
| 2404 | 14 | Ba | The battle of Algiers |

Note: AMM2 assigns an authorized access point to the original motion picture in the original language and links the original to the dubbed version through a related work access point in the record for the dubbed version.

Today’s technology makes it possible to issue resources that contain various language-related conditions. Construct an authorized access point for each language expression including the language(s) as specified in RDA 6.27.3.2009 and 6.11.1.3.2009.

**EXAMPLE**

Bibliographic record for a motion picture with the original language and two dubbed versions:

| 2404 | 00 | Ba | To live and die in L.A. |
| 7300 | 00 | Ba | To live and die in L.A. | St English |

A name authority record for the motion picture is not necessary.

4. Motion picture with translated intertitles. By analogy there is no instruction, apply to a silent motion picture that contains intertitles in a language different from that of the original release the same treatment as that applied to a dubbed motion picture.

**EXAMPLE**

Bibliographic record for a version of a motion picture with translated intertitles:

| 130   | 02 | Ba | Biemansoets "Potekin" (motion picture) | St English |
| 2404 | 14 | Ba | The battle of Algiers |

**EXAMPLE**

Bibliographic record for a motion picture with translated intertitles:

| 130   | 02 | Ba | Biemansoets "Potekin" (motion picture) | St English |
| 420   | 00 | Ba | Battle of Potemkin |

5. Subtitled motion picture released under the same or a different title. Construct an authorized access point for a subtitled motion picture released under the same or a different title (see RDA 6.11.1.4.2009).

**EXAMPLE**

Bibliographic record for a subtitled version of a motion picture released under a different title:

| 2404 | 00 | Ba | She Sver'k samotniki |
| 7300 | 00 | Ba | She Sver'k samotniki | St English |

Note: AMM2 assigns an authorized access point to the original motion picture in the original language and links the original to the subtitled version through a related work access point in the record for the subtitled version.

**EXAMPLE**

Bibliographic record for the motion picture (work):

| 130   | 02 | Ba | Biemansoets "Potekin" (motion picture) | St English |
| 420   | 00 | Ba | Battle of Potemkin |

LC-PCC PS for 6.27.1.9 Appendix 1
AACR2 Bibliographic Record

130 0_ $a Lola rennt (Motion picture). $l English & German.

130 0_ $a Spirit, stallion of the Cimarron (Motion picture). $l Polyglot

RDA Bibliographic Record

730 02 $a Lola rennt (Motion picture) $l English

730 02 $a Spirit, stallion of the Cimarron (Motion picture) $l French

730 02 $a Spirit, stallion of the Cimarron (Motion picture) $l Spanish

6.12 Other Distinguishing Characteristic of the Expression

8.12.1 Scope

Other distinguishing characteristics of the expression is a characteristic other than content type, language of expression, or date of expression that serves to differentiate an expression from another expression of the same work.

For additional instructions on other distinguishing characteristics of expressions of musical works, see 8.18

For additional instructions on other distinguishing characteristics of expressions of religious works, see 6.25

EXAMPLE

Burlat version
An expression of the epic poem Cesar

Mongolian version
Another expression of the epic poem Cesar

1st version
The first of three versions of Johann Gottlob Pflüger's Wissensbaume 1804

2nd version
The second of three versions of Johann Gottlob Pflüger's Wissensbaume 1804

A-text
The earliest version of William Langland's narrative poems Piers Plowman

B-text
A later version of William Langland's narrative poems Piers Plowman

C-text
An even later version of William Langland's narrative poems Piers Plowman

Text
An English translation by Tae Beck of Abolhassan Pushkarla's Engel-Dragen

English
An English translation by Oliver Elton of Abolhassan Pushkarla's Engel-Dragen

Director's cut
The 1947 released versions of the 1942 motion picture Gone with the Wind

Final cut
The 1989 released versions of the 1942 motion picture Gone with the Wind

Derschung
A version of the choreographic work The conductor choreographed by Wilfried B陟y in 1978

Lysistrata
A version of the choreographic work Lysistrata choreographed by Till Lyne and Michael Uhlaff in 1974

Nutcracker Variation
A version of the choreographic work The nutcracker choreographed by Rodolf Herruy and derived from Vasilii Vainrokh's 1994 version

Nipson Thomas
An expression of Shakespeare's complete works published in 1623 by Nicholas Thoresby

Yale University Press
Another expression of Shakespeare's complete works published in 2003 by Yale University Press.
<table>
<thead>
<tr>
<th>ARN</th>
<th>6391838</th>
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<tbody>
<tr>
<td><strong>Series</strong></td>
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<td><strong>Geo subd</strong></td>
<td>n</td>
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<td><strong>Ser use</strong></td>
<td>b</td>
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<td><strong>Ser num</strong></td>
<td>n</td>
</tr>
<tr>
<td><strong>Name</strong></td>
<td>n</td>
</tr>
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<td><strong>Subdiv tp</strong></td>
<td>n</td>
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<tr>
<td><strong>Rules</strong></td>
<td>z</td>
</tr>
</tbody>
</table>

| 010 | n 20040785864 |
| 040 | DLC t4 eng t4 rda t4 DLC t4 WeU |
| 046 | #k 1942 |
| 130 | 0 Gold rush (Motion picture : 1925 Sound version) |
| 381 | Sound version |

- **Chaplin, Charlie. Overture, c1997: #t t.p. (... from The gold rush)**
- **filmate.org from www, June 22, 2012 #b (The gold rush, 1925; Chaplin's film was re-released in 1942 with added sound narration and music, both spoken and composed/arranged by Chaplin)**
- **The gold rush, 2012: #b container (disc one: restoration of the 1942 sound version; reconstructed 1925 silent film with recorded adaptation of Chaplin's score) booklet, p. 23 (1925 restoration score adapted by composer Timothy Brock from Chaplin's score for the 1942 version)**
- **San Francisco examiner, Dec. 20, 2011, viewed June 22, 2012: #b Charlie Chaplin (Chaplin added original music to the [1925] film in 1942, and also trimmed several minutes and bridged the gaps with narration; composer Timothy Brock arranged Chaplin's 1942 orchestral score to accommodate the length of the original version)**

---

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<tr>
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<td><strong>Name</strong></td>
<td>n</td>
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<tr>
<td><strong>Subdiv tp</strong></td>
<td>n</td>
</tr>
<tr>
<td><strong>Rules</strong></td>
<td>z</td>
</tr>
</tbody>
</table>

| 010 | mo2012111789 |
| 040 | UPB t4 eng t4 rda t4 UPB |
| 046 | #k 1918 |
| 100 | 0 Apuleius. #t Works. #k Selections. #t Latin #v (Pike) |
| 336 | text #v rdacontent |
| 377 | lat #v Latin |
| 381 | Pike |

- **Apuleius. #t Short stories of Apuleius**
- **Pike, Joseph B. #t (Joseph Brown), #d 1866-1938 hw r**
- **The short stories of Apuleius, ©1918: #t title page [edited] with an introduction and notes by Joseph B. Pike**
## 6.12 Other Distinguishing Characteristic of the Expression

6.12.1.4 Selected Parts or Excerpts

Record selections to identify an expression consisting of selected parts or excerpts from a larger work.

**EXAMPLE**

**Selected**

**Selections from Edward Gibbon's *The History of the Decline and Fall of the Roman Empire***

**Selected**

An audio recording of Russell Banks reading excerpts from his novel *Continental Drift*.

<table>
<thead>
<tr>
<th>Expression</th>
<th>Medium</th>
<th>Edition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gold rush</td>
<td>Motion picture</td>
<td>1925: Sound version</td>
</tr>
<tr>
<td>Blade runner</td>
<td>Motion picture</td>
<td>Director's cut</td>
</tr>
<tr>
<td>Blade runner</td>
<td>Motion picture</td>
<td>Final cut</td>
</tr>
<tr>
<td>Pushkin, Aleksandr Sergeevich</td>
<td>St. Evgenii Onegin</td>
<td>English</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Hofstadter</td>
</tr>
<tr>
<td>Apuleius</td>
<td>St. Works</td>
<td>Selections</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Piket</td>
</tr>
<tr>
<td>Vivaldi, Antonio</td>
<td>St. Vocal music</td>
<td>Selections</td>
</tr>
<tr>
<td>Twain, Mark</td>
<td>St. Adventures of Huckleberry Finn</td>
<td>Spoken word</td>
</tr>
</tbody>
</table>

*Note: Expressions of musical, legal, and religious works and official communications have their own instructions.*

- Berlioz, Hector | St. Vocal music | Selections | arranged |
- Beethoven, Ludwig van | St. Serenades | String trio | op. 8 | D major | arranged | Urhan |
- Good King Wenceslas | arranged | McDonald |
- Carter, Elliott | St. Symphonies | no. 1 | Sketches |
- Moore, Douglas | St. Works | Selections | Sketches |
- Handel, George Frideric | St. Messiah | Vocal score |
- Sullivan, Arthur | St. Operas | Chorus scores | Selections |
- Schönberg, Claude-Michel | St. Misérables | Danish |
- Handel, George Frideric | St. Messiah | Vocal score | German |
- Code of Hammurabi | Serbian |
- Kosovo (Republic) | Kushtetuta e Republikës së Kosovës | English |
- Córdoba (Spain) | Fuero | Latin version |
- Bolivia | St. Treaties, etc. | Paraguay | 1938 | English |
- July 21 |
- Bible | Gospels | English | Revised Standard | 1975 |
- Bible | Psalms | Afrikaans | Oberholzer and others | 2005 |
- Tosefta | Bezah | German |
- Vedas | Sāmaveda (Kauthumasaṃhitā) |
- Catholic Church | Breviary (Ambrosian) |
- Seder Hakahot (Spinka) |
- Haggadah | Reform: Seligmann |
- Talmud | Yerushalmi | German | 1975 |
- Da zang jing | Koryŏ version |
- United States | President (1861-1865) | Lincoln | Speeches | Japanese |
Work/Expression Exercises

Exercise 1 – Determine authorized access point for this work
Info you’ve found

Results of a search of the NAF for the title *Edge of the world*:

100 1_ Anderman, Janusz, $d 1949- $t Kraj świata. $l English
400 1_ Anderman, Janusz, $d 1949- $t Edge of the world

100 1_ Childs, Barney. $t Edge of the world

100 1_ Powell, Michael, $d 1905-1990. $t 200,000 feet on Foula
400 1_ Powell, Michael, $d 1905-1990. $t Edge of the world

130 _0 Edge of the world (Motion picture)

SEE AUTHORITY RECORD ON NEXT PAGE
More info you’ve found

Results of IMDb search for *Edge of the world*:

The Edge of the World (1937)
The Edge of the World (2005)
The Edge of the World (2009)
The Edge of the World: BC’s Early Years (2010)
Edge of the World (2011)  SEE SCREENSHOT FROM IMDb
The Edge of the World (2011)  SEE SCREENSHOT FROM IMDb
**Edge of the World (2011)**

**Year rating:** 6/10

In the world of contract killers, Alpha Team reigns supreme. This 5 man team executes with the precision of a highly trained military unit...

Director: Andrew Thompson
Writer: Andrew Thompson

**Production Notes from IMDbPro**

Status: Completed

Updated: 11 July 2011

More Info: See more production information about this title on IMDbPro.

**Storyline**

In the world of contract killers, Alpha Team reigns supreme. This 5 man team executes with the precision of a highly trained military unit, and asks no questions when it comes to contracts. Until they find themselves having to kill one of their own. Their decision to bring the fight to the head of their agency has consequences that even they could not plan for.

Written by Anonymous

**Plot Summary**

**Genres:** Short, Action, Adventure, Crime

Parents Guide: Add content advisory for parents

**Details**

Country: USA

---

**The Edge of the World (2011)**

**Year rating:** 6/10

Phil and Beatrice, a couple in the 1400s, write increasingly frustrating letters to each other during Philip's Eastern World exploration.

Director: Celli Duffy
Writer: Amy Vrangal
Stars: Amy Vrangal and Blake Walker

**Storyline**

Phil and Beatrice, a couple in the 1400s, write increasingly frustrating letters to each other during Philip's Eastern World exploration.

Add Full Plot
Add Synopsis

**Genres:** Short, Comedy

Parents Guide: Add content advisory for parents
Exercise 2 – Determine authorized access point for this resource

Edge of the World Director's Cut - Short Action Film

An Andrew Thompson and Rick Heron film. Shot on location in Sarasota, FL and Florida State University.

Equipment: Canon 7D, T3i, Sony H10.

Blog post: http://www.youtube.com/watch?v=nLyTo7QrwyI

 Uploaded by Andrew Thompson on Feb 11, 2012

Edge of the World: A short action film in which an elite group of mercenaries specializing in contract assassinations undertake a mission. Upon completion, they find themselves tasked with killing one of their own.

An Andrew Thompson and Rick Heron film. Shot on location in Sarasota, FL and Florida State University.

Equipment: Canon 7D, T3i, Sony H10.

Blog post: http://www.youtube.com/watch?v=nLyTo7QrwyI
Edge of the World Director's Cut - Short Action Film

Uploaded by Andrew Thompson on Feb 13, 2012

Edge of the World: A short action film in which an elite group of mercenaries specializing in contract assassinations undertake a mission. Upon completion, they find themselves tasked with killing one of their own.

An Andrew Thompson and Rick Herron film. Shot on location in Sarasota, FL and Florida State University.

Equipment: Canon 7D, T2i, voic H3i.

Bloopers: http://www.youtube.com/watch?v=4lg7x3TQSWH

Written/Directed by Andrew Thompson.
Exercise 3 – Determine the authorized access point(s) for expressions of this resource
LANGUAGES: ENGLISH, FRENCH (Doublé au Québec), SPANISH, THAI

5.1 Dolby Digital, ENGLISH - Audio Description Track Dolby Surround

SUBTITLES: ENGLISH, ENGLISH SDH, FRENCH, SPANISH, CHINESE, KOREAN, THAI
Exercise 4a – Determine the authorized access point for the part of the work

Authority record found for the work:
130 _0 Glee (Television program)

SEE ALSO INFO FROM EPGUIDES.COM ON NEXT SLIDE

Exercise 4b – Determine the authorized access point for the part of the work

Authority record found for the work:
130 _0 Good wife (Television program)
Exercise 5a –
Determine the authorized access point for this work

Authority records found for entities related to this resource:

100 1_ Foster, Leslie T., $d 1947-

100 1_ Keller, C. Peter

100 1_ Boomer, Jack

110 2_ Western Geographical Press

110 2_ University of Victoria (B.C.). $b Department of Geography

The British Columbia

Atlas of Wellness

1st Edition

Leslie T. Foster

C. Peter Keller

with contributions from Jack Boomer, Diane Braithwaite, John Fowler, Michael Hayes, Perry Hyslop, Paul Jensen, Ken Josephson, Perry Kendall, Brian Mckee, Gord Miller, Alec Ostry, David Weidler, and Martin Wright

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Western Geographical Press

Department of Geography, University of Victoria

P.O. Box 3000, Victoria, B.C., Canada, V8W 3P6

Phone (250) 721-5381 Fax (250) 721-6286
Exercise 5b –
Determine the
authorized access point for this work

Authority records found for entities related to this resource:
100 1_ Shaw, Mary, $d 1968-
100 1_ Thomas, Bethan
100 1_ Boomer, Jack
100 1_ Smith, George Davey
100 1_ Dorling, Daniel
110 2_ Policy Press

Exercise 5c –
Determine the
authorized access point for this work

Authority records found for entities related to this resource:
110 1_ Canada. $b Indian and Northern Affairs Canada
100 1_ Anderson, Erik, $d 1966-
110 2_ Public History Inc.
100 1_ Bonesteel, Sarah
Exercise 5d –
Determine the
authorized access
point for this work

Authority records found for
entities related to this resource:

100 1_ Kelleher, Graeme
100 1_ Bleakley, Chris
100 1_ Wells, Sue
110 2_ Great Barrier Reef
Marine Park Authority
110 2_ World Bank
110 2_ IUCN--The World
Conservation Union

Exercise 5e –
Determine the
authorized access
point for this work

Authority records found for
entities related to this resource:

110 1_ United States. $b
Environmental Protection
Agency. $b Region V
110 1_ Wisconsin. $b Bureau of
Fisheries Management &
Habitat Protection
100 1_ Watermolen, Dreux J.
100 1_ Bernthal, Thomas W.
110 2_ Coefficient of Conservatism
Expert Group (Wis.)
Personal Name Access Points

RDA Chapter 9

8.3 Core Elements

When recording data identifying a person, family, or corporate body, include as a minimum the elements listed below that are applicable and readily ascertainable. Record the elements either as parts of the authorized access point representing the person, family, or corporate body, or as separate elements, or as both.

LC-PCC PS: When recording an element to differentiate one person, family, or corporate body from another person, family, or corporate body with the same or a similar name, always add the element to the access point.
Personal Name Core Elements

Preferred name for the person    MARC 100 $a

Title of the person    MARC Authority 368 $d

- Queen of Great Britain
- Prince, consort of Beatrix, Queen of the Netherlands
- Infanta of Spain
- Czarevitch, son of Peter I, Emperor of Russia
- comte
- graaf van Oostervant
- Pope
- Antipope
- Cardinal
- Bishop of Limoges
- Rabbi
- Swami
- Brother, F.S.C.
- sœur, O.P.

Date of birth    MARC Authority 046 $f

Date of death    MARC Authority 046 $g

Personal Name Core Elements

Other designation associated with the person

MARC Authority 368 $c

- Saint
- Spirit

British Library revision proposal 6JSC/BL/4 would add new instructions for persons named in religious works, fictitious and legendary persons, and non-human entities and would restore some other types of distinguishing terms that were allowed by AACR2 22.19

Profession or occupation (for a person whose name consists of a phrase or appellation not conveying the idea of a person)    MARC Authority 374

- Rapper
- Disc jockey
- Writer
- Poet
- Cartoonist

Identifier for the person    MARC Authority 010
8.3 Core Elements

If the preferred name for the person, family, or corporate body is the same as or similar to a name by which another person, family, or corporate body is known, record as many of the additional identifying elements listed below as necessary to differentiate them. Record the elements either as parts of the authorized access point representing the person, family, or corporate body, or as separate elements, or as both.

**Fuller form of name**  MARC Authority 378
**Profession or occupation**  MARC Authority 374
**Period of activity of the person**  MARC Authority 046 $s $t

If none of the other identifying attributes listed above for a person can be readily ascertained, designate the name as an undifferentiated name (see 8.11).
**Titles or Terms Associated with Surnames**

**AACR2 22.15C, 22.19B**
Do not add other titles or terms associated with names entered under surname unless they are required to distinguish between two or more persons with the same name and neither dates nor fuller forms of name are available (see 22.19B).

**RDA 9.2.2.9.5**
Treat *Filho, Junior, Neto, Netto,* or *Sobrinho* following a Portuguese surname as part of the surname.

Record similar terms (e.g., Jr., Sr., *fils, père*) and numbers (e.g., *III*) occurring in languages other than Portuguese following the person’s forename or forenames, preceded by a comma.

**Usage:** Julio Iglesias, Jr.
**Date of birth available**

100 1_ $a Iglesias, Julio, $d 1973-

100 1_ $a Iglesias, Julio, Jr., $c Jr., $d 1973-

---

**9.3 Date Associated with the Person**

**Core Element**

**9.3.1 Basic Instructions on Recording Dates Associated with Persons**

**9.3.1.1 Scope**
A *date associated with the person* is a significant date associated with a person (e.g., date of birth, date of death).

**9.3.1.2 Sources of Information**
Take information on dates associated with the person from any source.

**9.3.1.3 Recording Dates Associated with Persons**
Record dates in terms of the calendar preferred by the agency creating the date. For details on the Christian calendar, see appendix H [RDA].

Record dates either as parts of the authorized access point representing the person, or as separate elements, or as both.

Record a date associated with a person by giving the year alone.

**Exception**
For instructions on recording dates of birth for two or more persons with the same name born in the same year, see 9.3.2.3 [RDA].

Indicate a probable date by adding a question mark following the year.
If the year is uncertain but known to be either one of two years, record the date in the form [year1] or [year2].

**EXAMPLE**

1666 or 1667
Year of birth uncertain; known to be one of two years

828 or 829
Year of death uncertain; known to be one of two years

**Change from AACR2:** Record both years in full.

If the year can only be approximated, record the date in the form approximately [year].

**EXAMPLE**

approximately 931
Approximate year of birth

approximately 680
Approximate year of death

**Change from AACR2:** Spell out approximately instead of using the abbreviation ca.

Record a period of activity expressed as a range of dates in the form [year1]–[year2].

**EXAMPLE**

1623–1624
Period of activity

1378–1396
Period of activity

approximately 1479–1499
Period of activity

1667–approximately 1735
Period of activity

**Change from AACR2:** In access points, precede the date(s) of activity by the word active rather than by fl.

**Change from AACR2:** No restriction on using years of activity for 20th or 21st century persons.

Per RDA 9.3.4, period of activity can also be a single date, or can be a century or centuries in which the person was active.

**EXAMPLE**

1706

**EXAMPLE**

19th century

19th/14th century

4th century B.C.

1st century B.C./1st century A.D.

**Change from AACR2:**
9.3.2.3 Recording Date of Birth

Record the person’s date of birth applying the basic instructions on recording dates associated with persons given under 9.3.1 RDA.

EXAMPLE

1974
361 B.C.
1522
Probable year of birth
1647 or 1648
Year of birth uncertain, known to be one of two years
approximately 1003
Approximate year of birth

If the person was born in the same year as another person with the same name, record the date of birth in the form [year] [month] [day]. Record the month in the language and script preferred by the agency creating the data.

EXAMPLE

1506 May 5
Date of birth for a person named John Smith born in 1506
1506 December 17
Date of birth for another person named John Smith born in 1506

9.3.3 Date of Death

CORE ELEMENT

9.3.3.1 Scope

Date of death is the year a person died. Date of death may also include the month and day of the person’s death.

9.3.3.2 Sources of Information

Take information on date of death from any source.

9.3.3.3 Recording Date of Death

Record the date of death of a deceased person applying the basic instructions on recording dates associated with persons given under 9.3.1 RDA.

EXAMPLE

2000
289 B.C.
14 A.D.
Year of death of person whose year of birth is recorded as 63 B.C.
1874?
Probable year of death
1742 or 1743
Year of death uncertain, known to be one of two years
approximately 1880
Approximate year of death

Change from AACR2: Always add a hyphen after a birth date in access points, regardless of whether person is alive or dead.

Change from AACR2: Spell out months.

Change from AACR2: Always add a hyphen before a death date in access points, regardless of whether a birth date is also present.
### Personal Name Access Points – Dates

**AACR2 22.17A**
- Smith, John, 1924-
- Smith, John, 1900 Jan. 10-
- Smith, John, 1836 or 7-1896
- Smith, John, ca. 1837-1896
- Smith, John, 1837-ca. 1896
- Smith, John, ca. 1837-ca. 1896
- Smith, John, b. 1825
- Smith, John, d. 1859

**RDA 9.3, 9.19.1.3, LC-PCC PS 9.3.2.3, 9.3.3.3**
- Smith, John, 1924-
- Smith, John, 1900 January 10-
- Smith, John, 1836 or 1837-1896
- Smith, John, approximately 1837-1896
- Smith, John, 1837-approximately 1896
- Smith, John, approximately 1837-approximately 1896
- Smith, John, 1825-
- Smith, John, -1859

---

**Personal Name Access Points – Dates**

**AACR2 22.17A**
- Johnson, Carl F., fl. 1893-1940
- Joannes, Diaconus, 12th cent.
- Joannes, Actuarius, 13th/14th cent.
- Lin, Li, jin shi 1152

**RDA 9.3, 9.19.1.5, LC-PCC PS 9.3.4.3, 9.19.1.5**
- Johnson, Carl F., active 1893-1940
- Joannes, Diaconus, active 12th century
- Joannes, Actuarius, active 13th/14th century
- Lin, Li, jin shi 1152

9.19.1.5 If none of the elements specified under 9.19.1.3 (date of birth and/or death) or 9.19.1.4 (fuller form of name) is available to distinguish one access point from another, add a term indicating period of activity of the person (see 9.3.4).

Optional Addition Add a term indicating period of activity of the person even if there is no need to distinguish between access points.

**LC-PCC PS for 9.3.4.3:** LC practice: Use “active” before the first period of activity date.

**LC-PCC PS for 9.19.1.5:** LC practice for Optional addition: Do not apply.
GENERAL GUIDELINES ON CONSTRUCTING AUTHORIZED ACCESS POINTS TO REPRESENT PERSONS

Differentiating Authorized Access Points for Persons

Include the date of birth and date of death if available in the authorized access point for a person when creating a new name authority record. If an addition is needed to distinguish the authorized access point for one person from the authorized access point for another person, apply cataloger judgment when choosing to add one of the following (not listed in priority order) to the authorized access point being established: period of activity of the person, fuller form of name, and/or profession or occupation.

If there are no additions readily available to distinguish the access point in the new authority record, make an addition to the existing authorized access point.

Change from AACR2 22.18-22.19/LCRI 22.19: there is no priority order for adding period of activity, fuller form of name, and/or profession or occupation to differentiate authorized access points.

Personal Name Access Points – Fuller Form

AACR2 22.18A, LCRI 22.18A

If a fuller form of a person’s name is known and if the heading as prescribed by the preceding rules does not include all of that fuller form, add the fuller form to distinguish between headings that are otherwise identical.

Optionally, make the additions specified above even if they are not needed to distinguish between headings.

LCRI 22.18A: Apply the option

RDA 9.19.1.4, LC-PCC PS 9.19.1.4

If neither the date of birth nor the date of death of the person is available to distinguish one access point from another (see 9.19.1.3), add a fuller form of the person’s name (see 9.5).

Optional Addition Add a fuller form of name even if there is no need to distinguish between access points. Add the fuller form of name before the date of birth and/or death, if applicable.

Change from AACR2/LCRI: LC-PCC PS 9.19.1.4: LC practice for Optional addition: Do not apply.
Personal Name Access Points – Fuller Form

AACR2/LCRI 22.18A

100 1_ $a Kaufman, George S.
    $q (George Simon), $d 1889-1961

Fuller form of initial known:
Simon

100 1_ $a Keeble, L. A. J. $q (Leslie Arthur James)

Fuller form of initials known:
Leslie Arthur James

RDA/LC-PCC PS 9.19.1.4

100 1_ $a Kaufman, George S., $d 1889-1961

May record fuller form as separate element:
378 __ $q George Simon

100 1_ $a Keeble, L. A. J.

No conflict with any other name
May record fuller form as separate element:
378 __ $q Leslie Arthur James

NACO Personal Names FAQ

http://www.loc.gov/aba/pcc/naco/personnamefaq.html

15. Is it OK to add qualifying information to a new heading when it falls into the LCRI 22.3A category (author's name varies in fullness) when there are unestablished headings used on bibliographic records that match the form on the chief source for the same author being established, but also find there are headings for other authors with the same name.

- Example: Chief source: Adam Doe
  - Information found elsewhere: Adam Lawrence Doe
- File in which searching and cataloging is being performed:
  - Doe, Adam [heading on bibliographic record for same author]
  - Doe, Adam [heading on bibliographic record for different author]

Is it OK to create new NAR with 1XX: Doe, Adam $q (Adam Lawrence)?

Yes. If the file against which cataloging and searching is being done includes unestablished headings on bibliographic records which would conflict with the heading being established (and qualifying data is known) add qualifiers to the newly established name even if this would result in BFM. The underlying principle here is that a cataloger is now in a conflict situation and must apply the guidelines in LCRI 22.17-22.20 rather than adhere to the instruction in LCRI 22.3A.

RDA catalogers may apply 9.19.1.4 in such cases.
NACO Personal Names FAQ
http://www.loc.gov/aba/pcc/naco/personnamefaq.html

May the guidelines in LCRI 22.17-20 be applied (to new names being established) in order to avoid conflict with unestablished headings on bibliographic records in the file in which I'm cataloging?

The wording in this LCRI indicates that the guidelines may only be applied to conflicts with established names ("Add to the heading being established..." and "Change the established heading..."). These alternatives mostly work in LC's catalog, where in principle, all names are established. In other databases (e.g., OCLC and RLIN), many names are not established. Consequently, the relationship of the unestablished names to this LCRI is ambiguous. Would you clarify?

Yes, catalogers may apply the guidelines in LCRI22.17-22.20 for resolving conflicts with both established and unestablished headings.

In a perfect cataloging world all access points would have authority records to support them. In recent years diminishing resources and increasing receipts in all libraries (including LC) have led to the increase of bibliographic records without authorized headings.

LC practice is to resolve conflicts with other headings in the NAF as well as unestablished headings in the LC catalog as encountered. The guidelines provided in LCRI22.17-22.20 are applied in this situation and BFM is performed as necessary.

PCC catalogers using AACR2 or RDA are encouraged to follow their local institutional and utilities' cataloging policies with regard to this question.

Note: there is no NACO requirement to create NARs for all headings used as access points on bibliographic records unless the bibliographic records are to be coded "pcc". Under RDA this practice will continue.

ADDITIONS TO ACCESS POINTS REPRESENTING PERSONS

9.19.1.2 Title or Other Designation Associated with the Person

Add to the name one or more of the following elements (in this order), as applicable:

a) a title of royalty (see 9.4.1.4 RDA) or nobility (see 9.4.1.5 RDA)
b) the term Saint (see 9.6.1.4 RDA)
c) title of religious rank (see 9.4.1.6-9.4.1.8 RDA)
d) the term Spirit (see 9.6.1.5 RDA)
e) a term indicating profession or occupation (see 9.16 RDA) for a person whose name consists of a phrase or appellation not conveying the idea of a person. 

6 Feet $c (Rapper)  Oceania $c (Writer)
WishFM $c (Disc jockey)  Perspective $c (Writer)
45726 $c (Cartoonist)  Stone Mountain $c (Writer)
AquaMoon $c (Poet)  Smooth $c (Poet)
Profession or Occupation added to a name that consists of a phrase or appellation not conveying the idea of a person

Element added to authorized access point

Element recorded separately

Additions to Access Points

9.19.1.3 Date of Birth and/or Death
LC-PCC PS: Add a date of birth and/or date of death even if not needed to distinguish between access points.

9.19.1.4 Fuller Form of Name
LC-PCC PS: Do not add a fuller form of name if there is no need to distinguish between access points
Additions to Access Points

9.19.1.5 Period of Activity of the Person
  LC-PCC PS: Do not add a term indicating period of activity of the person if there is no need to distinguish between access points.

9.19.1.6 Profession or Occupation
  Add this element if you don’t have any of the elements 9.19.1.3-9.19.1.5 above to use instead.

9.19.1.6 Profession or Occupation
  If none of the elements specified under 9.19.1.3 RDA (date of birth and/or death), 9.19.1.4 RDA (fuller form of name), or 9.19.1.5 RDA (period of activity of the person) is available to distinguish one access point from another, add a term indicating the class of persons engaged in the profession or occupation of the person (see 9.18 RDA).

**EXAMPLE**
- Johannes (Notary)
- A. K. (Musician)
- Chris (Rapper)
- Hanczick, Mary (Architect)
- Butler, Jean (Composer)
- Hall, Daniel (Tax collector)
- Orr, Marjorie (Veterinarian)
- Watt, James (Gardener)
- Brown, Carol (Flutist)
## Personal Name Access Points – Qualifiers

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Johannes $c (Notary)</td>
<td>Johannes $c (Notary)</td>
</tr>
<tr>
<td>Thomas $c (Anglo-Norman poet)</td>
<td>Thomas $c (Anglo-Norman poet)</td>
</tr>
<tr>
<td>Smith, John, $c Sir</td>
<td>Smith, John $c ([Profession or Occupation]) or Smith, John [undifferentiated]</td>
</tr>
<tr>
<td>Brown, George, $c Captain</td>
<td>Brown, George $c (Soldier) or Brown, George [undifferentiated]</td>
</tr>
<tr>
<td>Brown, George, $c F.I.P.S.</td>
<td>Brown, George $c ([Profession or Occupation]) or Brown, George [undifferentiated]</td>
</tr>
<tr>
<td>Brown, George, $c Rev.</td>
<td>Brown, George $c (Clergyman)</td>
</tr>
<tr>
<td>Brown, George, $c Ph. D.</td>
<td>Brown, George $c ([Profession or Occupation]) or Brown, George [undifferentiated]</td>
</tr>
<tr>
<td>Brown, George, $c flutist</td>
<td>Brown, George $c (Flutist)</td>
</tr>
</tbody>
</table>

### Examples of Profession or Occupation Used to Distinguish Persons

- **010** no2012093696
- **040** Wau ¥e eng $e rda $e Wau ¥e IEN
- **100 1** Barron, David $c ([Profession or Occupation])
- **370** ¥e Great Britain
- **374** Film producer
- **375** Male
- **377** Eng
- **667** Formerly on undifferentiated name record: n 94097338
- **670** Othello, c1995: ¥b credit frame (produced by David Barron)
- **670** Harry Potter and the Order of the Phoenix, 2007: ¥b credits (produced by David Barron)
- **670** Internet movie database, Jan. 31, 2008 ¥b (David Barron, producer)
- **670** Wikipedia, July 11, 2012 ¥b (David Barron, British film producer)

*Neither birth/death dates nor fuller form of name were available; profession or occupation chosen as addition to access point instead of period of activity*
Examples of Profession or Occupation Used to Distinguish Persons

<table>
<thead>
<tr>
<th>100</th>
<th>1</th>
<th>Jackson, Elizabeth [c] (Actor)</th>
</tr>
</thead>
<tbody>
<tr>
<td>370</td>
<td>[a] Los Angeles, Calif.</td>
<td></td>
</tr>
<tr>
<td>372</td>
<td>Motion picture industry</td>
<td></td>
</tr>
<tr>
<td>374</td>
<td>Actor [a] Film producer [a] Screenwriter</td>
<td></td>
</tr>
<tr>
<td>375</td>
<td>[b] female</td>
<td></td>
</tr>
<tr>
<td>377</td>
<td>[c] eng</td>
<td></td>
</tr>
<tr>
<td>400</td>
<td>1</td>
<td>Levin, Elizabeth [c] (Actor)</td>
</tr>
<tr>
<td>670</td>
<td>[a] Falling overnight, 2012: [b] container (Elizabeth Jackson)</td>
<td></td>
</tr>
<tr>
<td>670</td>
<td>IMDb, July 20, 2012: [a] (Elizabeth Levin; actress; producer; misc. crew; an American actress; alt. name: Elizabeth Jackson)</td>
<td></td>
</tr>
<tr>
<td>670</td>
<td>Twitter, July 10, 2012: [a] @ElizabethJackson (Elizabeth Jackson; producer, writer, actor in Los Angeles)</td>
<td></td>
</tr>
</tbody>
</table>

Neither birth/death dates nor fuller form of name were available; profession or occupation chosen as addition to access point instead of period of activity; qualifier also used in variant access point to distinguish this person from another person established as Levin, Elizabeth

RDA 9.0. Persons include fictitious entities.
**Personal Name Access Points – Fictitious Persons**

<table>
<thead>
<tr>
<th>AACR2 21.4C1</th>
<th>RDA 9.0, 19.2, 18.5</th>
</tr>
</thead>
<tbody>
<tr>
<td>100 1_ $a Beard, Henry.</td>
<td>100 0_ $a Miss Piggy, $e author.</td>
</tr>
<tr>
<td>245 10 $a Miss Piggy's guide to life / $c by Miss Piggy as told to Henry Beard.</td>
<td>245 10 $a Miss Piggy's guide to life / $c by Miss Piggy as told to Henry Beard.</td>
</tr>
<tr>
<td>245 00 $a Before you leap : $b a frog's-eye view of life's greatest lessons / $c by Kermit the Frog.</td>
<td>100 0_ $a Kermit, $c the Frog, $e author.</td>
</tr>
<tr>
<td>245 10 $a Before you leap : $b a frog's-eye view of life's greatest lessons / $c by Kermit the Frog.</td>
<td></td>
</tr>
</tbody>
</table>

---

**The Artist (film)**

*From Wikipedia, the free encyclopedia*

**Cast**
- Jean Dujardin as George Valentin
- Bérénice Bejo as Peppy Miller
- *Uggie* as Jack (the dog)
- John Goodman as Al Zimmer
- James Cromwell as Clifton
- Missi Pyle as Constance
- Penelope Ann Miller as Doris Valentin
- Malcolm McDowell as The Butler
- Bitsie Tulloch as Norma
- Beth Grant as Peppy's maid
- Ed Lauter as Peppy's first chauffeur
- Jon Lulay as Onlooker
- Nana Sieraschko as Admiring woman
- Jewel Shepard as Flapper starlet
- Basil Hoffman as Auctioneer
- Ben Kurland as Casting assistant
- Ken Davitian as Pawnbroker
- Bill Fagerbakke as Policeman
- Matt Skolar as Peppy's assistant
Uggie

From Wikipedia, the free encyclopedia


The campaign "Consider Uggie" was launched in December 2011 on Facebook by S.T. Van Kuiken, an editor at Moveline, for Uggie to receive a real or an honorary Oscar nomination. BAFTA have already announced that he would be ineligible for one of their awards, while he received a special mention at the Prix Lumière Awards in France. He won the Palm Dog Award at the 2011 Cannes Film Festival.

Personal name entity elements

Occupation: Actor, Author & Spokesdog

Early life and family

Uggie was rejected by at least his first two owners as being too wild.[1] He was about to be sent to a dog pound, but was adopted by animal trainer Omar Von Muller after his friends steered him to the dog.[2] Von Muller only intended to foster the dog while he found him a new home, but decided that Uggie should stay.[3] He said of the dog: "He was a crazy, very energetic puppy, and who knows what would have happened to him if he [had] gone to the dog pound. But he was very smart and very willing to work. One of the most important things is that he was not afraid of things. That's what makes or breaks a dog in the movies, whether they are afraid of lights, and noises and being on sets. He gets rewards, like sausages, to encourage him to perform, but that is only a part of it. He works hard.[4] When not working, Uggie lives in North Hollywood with Von Muller, Von Muller's wife, and Von Muller's six-year-old daughter. There are six other dogs in the household, all of whom work in the film industry.[5]

Career

His earliest roles were in commercials and minor roles in the films "What's Up, Scooter," "Water for Elephants," and "Fox It."[6] Alongside David Barker.[7] His first named role, and big break, was as "Uggie" in the romantic drama "Water for Elephants," alongside actors Robert Pattinson and Reese Witherspoon.[8]

He appeared in "The Incredible Dog Show" from August 2010 onwards.[9] A tour of dogs with different tricks, which toured the United States and South America; his trick was riding a skateboard.[10]

He went on to appear in the 2011 silent movie "The Artist," and it was this role that brought him the attention of mass media,[11] with some critics describing him as "shooting every scene."[12] He had two stunt doubles in the film, named Dash and Duke, who were colored to look more like Uggie, but Uggie did most of his own stunts and the doubles were rarely required.[13] Uggie and his trainers for the film, Sandi Clifford and Omar Von Muller spent three days with the Beria star Juan Diego for to teach the French actor the verbal commands and hand signals Uggie needed whilst in a sce.
### Personal Name Access Points – Real Non-Human Entities

<table>
<thead>
<tr>
<th>AACR2</th>
<th>RDA 9.0, 19.2, 18.5</th>
</tr>
</thead>
<tbody>
<tr>
<td>130 0_ $a Artist (Motion picture : 2011)</td>
<td>130 0_ $a Artist (Motion picture : 2011)</td>
</tr>
<tr>
<td>245 14 $a The artist $h [videorecording] / $c the Weinstein Company, Thomas Langmann presents ...</td>
<td>245 14 $a The artist / $c the Weinstein Company, Thomas Langmann presents ...</td>
</tr>
<tr>
<td>511 1_ $a Jean Dujardin, Berenice Bejo, James Cromwell, Penelope Ann Miller, Malcolm McDowell, Missi Pyle, Beth Grant, Joel Murray, John Goodman.</td>
<td>511 1_ $a Jean Dujardin, Berenice Bejo, James Cromwell, Penelope Ann Miller, Malcolm McDowell, Missi Pyle, Beth Grant, Joel Murray, John Goodman, Uggie.</td>
</tr>
</tbody>
</table>

*No access point for Uggie*

### Personal Name Exercises
Exercise 1 – Determine authorized access point for the film’s director/writer
IMDb record for Meat
IMDb record for Beksinski

Additional information: nothing found in OCLC search of bibliographic and authority files

Exercise 2 – Determine the authorized access point for the actor Matt Jones
OCLC personal name browse of the authority file. After searching OCLC authority and bibliographic records, you determine that your person is not yet established.
IMDb search for Matt Jones

IMDb record for your Matt Jones
Exercise 3 – Determine the authorized access point for Sheryl Deane
Info you’ve found

- Nothing in authority file
- Three bib records in OCLC for recordings that have the heading Deane, Sheryl, all of which are this person
- Discogs.com has a web page for her:
  Sheryl Deane; UK vocalist; in groups: Ruff Loaderz; West End;
  variations: Sheryl Duane
- MusicBrainz.org has a web page for her:
  Sheryl Deane; person; female; United Kingdom
- Sandrareynolds.co.uk has a web page for her:
  Sheryl Deane; skills: improvisation & devising; presenting;
  singing; languages: English; acted in television, film, theatre,
  and commercials; was in a girl group; sang with a music act
  called The Thrillseekers
- There is another Sheryl Deane who is a guitarist from Cape
  Town, South Africa; no recordings in OCLC, but you did find
  two sound files on Soundcloud of her playing Bach’s Air on G
  String and Fauré’s Pavane

Family Name Access Points

RDA Chapter 10
8.3 Core Elements

When recording data identifying a person, family, or corporate body, include as a minimum the elements listed below that are applicable and readily ascertainable. Record the elements either as parts of the authorized access point representing the person, family, or corporate body, or as separate elements, or as both.

Family Name Core Elements

- Preferred name for the family  
  MARC 100 $a
- Type of family  
  MARC 100 $a and Authority 376 $a
- Date associated with the family  
  MARC 100 $d and Authority 046 $s $t
- Identifier for the family

If the preferred name for the family is the same as or similar to a name by which another person, family, or corporate body is known, record as many of the additional identifying elements listed below as necessary to differentiate them. Record the elements either as parts of the authorized access point representing the person, family, or corporate body, or as separate elements, or as both.

- Place associated with the family  
  MARC 100 $c and Authority 370 $c $f
- Prominent member of the family  
  MARC 100 $g and Authority 376 $b
Family Name Access Points

10.10.1.1
When constructing an authorized access point to represent a family, use the preferred name for the family (see 10.2.2) as the basis for the authorized access point.

Make additions to the name as instructed under 10.10.1.2-10.10.1.5, in that order, as applicable.

10.10.1.2 Type of Family \(\text{included in MARC X00 $a}\)
10.10.1.3 Date Associated with the Family \(\text{(X00 $d)}\)
10.10.1.4 Place Associated with the Family \(\text{(X00 $c)}\)
10.10.1.5 Prominent Member of the Family \(\text{(X00 $g)}\)

Family Name Access Point Examples

100 3_ $a Branson (Family) \(\text{Probably not distinctive enough}\)
100 3_ $a Donald (Clan) \(\text{May not be distinctive enough}\)
100 3_ $a Bourbon (Royal house)
100 3_ $a Romanov (Dynasty : $d 1613-1917)
100 3_ $a Nguyễn ( Dynasty : $d 1558-1775)
100 3_ $a Nguyễn ( Dynasty : $d 1802-1945)
100 3_ $a James (Family : $c Jamestown, Wash.)
100 3_ $a James (Family : $c Summerton, S.C.)
100 3_ $a Peale (Family : $g Peale, Charles Willson, 1741-1827)
100 3_ $a Peale (Family : $g Peale, Norman Vincent, 1898-1993)
100 3_ $a Nayak (Dynasty : $d 1529-1739 : $c Madurai, India)
RDA Family Names *Not* Used as Subjects

LC-PCC PS 10.0: *LC practice*: Apply this chapter for distinctive family entities; continue the current subject cataloging policy for general family groupings. Separate authority records will exist in the LC/NACO Authority File and LCSH.

RDA family name authority records in LC/NACO AF are coded:

- 008/11 Subject heading system/thesaurus code: “n” [Not applicable]
- 008/15 Heading use code—subject added entry: “b” [Not appropriate]
- 667 SUBJECT USAGE: This heading is not valid for use as a subject; use a family name heading from LCSH.
Family Name Exercise
Info you’ve found

- Jim Bob and Michelle Duggar married July 21, 1984; first child, Joshua, was born March 3, 1988
- No name authority for any family named Duggar
- LCSH heading established:
  100 3_ Dugger family
  400 3_ Duggar family
- The Duggars live in Tontitown, Arkansas
- Authority records found:
  100 1_ Duggar, Jim Bob
  100 1_ Duggar, Michelle
  151 __ Tontitown (Ark.)
Identify, if possible, the following:

Preferred name for the family:
Type of family:
Date associated with the family:
Place associated with the family:
Prominent member of the family:

Construct an authorized access point for the family using some or all of the attributes above:

Corporate Body Access Points

RDA Chapter 11
Corporate Body Core Elements

- Preferred name for the corporate body  MARC 110/111 $a
- Location of conference, etc.  MARC Authority 370 $e
- Date associated with the corporate body
  - Date of conference, etc.  MARC Authority 046 $s $t
  - Date of establishment  MARC Authority 046 $s
  - Date of termination  MARC Authority 046 $t
- Associated institution (for conferences, etc., if the institution's name provides better identification than the local place name or if the local place name is unknown or cannot be readily determined)  MARC Authority 373
- Number of a conference, etc.  MARC 110/111 $n
- Other designation associated with the corporate body (for a body whose name does not convey the idea of a corporate body)  MARC Authority 368 $a
- Identifier for the corporate body

Corporate Body Core Elements

If the preferred name for corporate body is the same as or similar to a name by which another person, family, or corporate body is known, record as many of the additional identifying elements listed below as necessary to differentiate them. Record the elements either as parts of the authorized access point representing corporate body, or as separate elements, or as both.

- Location of headquarters  MARC 370 $e
- Associated institution  MARC 373
- Other designation associated with the corporate body  MARC 368

LC-PCC PS: When recording an element to differentiate one person, family, or corporate body from another person, family, or corporate body with the same or a similar name, always add the element to the access point.
11.2.2.8 Initial Articles
When recording the preferred name of a corporate body, include an initial article, if present. LCPS

**EXAMPLE**

The Library Association
De Weiraufbragt

**Alternative:** LCPS
Omit an initial article (see appendix C 1044) unless the name is to be accessed under the article (e.g., a corporate name that begins with an article that is the first part of the name of a person or place). LCPS

**EXAMPLE**

Amor de la terre du Monnain
Les Amis de la terre du Monnain
Library Association
Pol The Library Association
Danska Prafatofring
Dansk Danska Prafatofring
but
En histo Task Force
La Contrexer Sketchbook Publication Committee
Los Angeles Philharmonic Orchestra

**LC-PCC PS for 11.2.2.8.** LC practice for Alternative: Apply the alternative.

11.13 Constructing Access Points to Represent Corporate Bodies
11.13.1 Authorized Access Point Representing a Corporate Body
11.13.1.1 General Guidelines on Constructing Authorized Access Points to Represent Corporate Bodies LCPS

When constructing an authorized access point to represent a corporate body, use the preferred name for the corporate body (see 11.2.2 LCPS) as the basis for the authorized access point.

**EXAMPLE**

Museum of American Folk Art
Royal Aeronautical Society
World Methodist Conference
Eurovision Song Contest
E. Atalaia Holiday Memorial Collection
Unesco
Society of St. John the Evangelist
Synagogue de la place des Volages
Boundary Commission for England
Centro Universitario Gregor Aites de São Paulo
National Association of Insurance Commissioners, Securities Valuation Office
California Home Economics Association, Orange District
University of London, School of Pharmacy
American Library Association, Resources and Technical Services Division, Board of Directors
Jean Hajel Society, Annual Meeting
Italy. Ministero del bilancio e della programmazione economica
Make additions to the name as instructed under 11.13.1.2–11.13.1.8 RDA, in that order, as applicable. LCPS

EXAMPLE
Elks (Fraternal order)
National Gallery of Art (Nigeria)
National Gallery of Art (U.S.)
Fusion (Organization: Brighton, England)
Fusion (Organization: Chichester, England)
Center for the Study of Man (Smithsonian Institution)
Blackfoot Mining and Milling Company (1885–1905)
Elizabeth (Schooner: 1846–1855)
Georgia (Republic)
Bagua (Peru: Province)
New England Invitational Tournament (Hockey)
National and Household Food Security Workshop (2003: Lusaka, Zambia)

ADDITIONS TO ACCESS POINTS REPRESENTING CORPORATE BODIES

11.13.1.2 Addition to a Name Not Conveying the Idea of a Corporate Body LCPS

If the preferred name for the body does not convey the idea of a corporate body, add a suitable designation in the language preferred by the agency creating the data (see 11.7.1.4 RDA).

EXAMPLE
Apollo 11 (Spacecraft)
Beanpot (Hockey tournament)
Gingerbread (Organization)
Designation added by an agency following British spelling conventions
Heath of the Public (Program)
Designation added by an agency following American spelling conventions
Johann Traeg (Firm)
KBS Kyōto (Radio station)
Mercé de Quitt (Monastery)
Niagara (Passenger ship)
Niagara (Whaling ship)
Rachel Ann (Sloop)
Red Hot Chili Peppers (Musical group)
11.13.1.3 Place Associated with the Body

Add the name of the country, state, province, etc., or the name of a local place with which the body is associated (see 11.3.3 Local), if necessary, to distinguish between access points for two or more bodies that have the same name, or names so similar that they may be confused.

**EXAMPLE**
Country, State, Province, Etc.
- Republican Party (R.I.)
- Republican Party (Mont.)
- Sociedad Nacional de Agricultura (Chile)
- Sociedad Nacional de Agricultura (Peru)
- National Measurement Laboratory (Australia)
- National Measurement Laboratory (U.S.)
- Governor's Conference on Aging (Ariz.)
- Governor's Conference on Aging (Fla.)

**EXAMPLE**
Local Place
- Newport High School (Newport, Ky.)
- Newport High School (Newport, R.I.)
- Newport High School (Newport, Wash.)
- Washington County Historical Society (Washington County, Ind.)
- Washington County Historical Society (Washington County, N.Y.)
- Grand Hotel (Florence, Italy)
- Grand Hotel (Mackinac Island, Mich.)

Optional Addition
Add the name of the place associated with the body if the addition assists in the identification of the body.

**EXAMPLE**
- Dominique's (Restaurant : New Orleans, La.)
- Dominique's (Restaurant : Washington, D.C.)
- St. Peter's Church (Hope, England)
- St. Peter's Church (Limpfield, England)
- St. Peter's Church (Stourton, Wiltshire, England)
- St. John's Church (Georgetown, Washington, D.C.)
- St. John's Church (Lafayette Square, Washington, D.C.)

- Provincial Intermediate Teachers' Association (B.C.) No conflict
- National Entrepreneurship Observatory (Wales) No conflict
- Project HOME (Chittenden County, Vt.) No conflict
- Bushcare (Program : Australia) No conflict
Add the name of the place or local ecclesiastical jurisdiction (e.g., parish, Pfarrei) in which a local church, etc., is located, unless the location is clear from the name itself.

**EXAMPLE**
- Bahai House of Worship (Inglewood, N.S.W.)
- Beth Tikvah Synagogue (Toronto, Ont.)
- St. Mary Church (Alberta, England)
- First Baptist Church (Cape May County, N.J.)
- St. James Church (Glinagagh Heights, Galway, Ireland)
- Boudha Temple (Kathmandu, Nepal)
- Masjid Jum'ah (Isfahan, Iran)
- Basílica de San Francisco (La Paz, Bolivia)
- Notre-Dame de Bruxelles
- London Central Mosque
- Mesa Arizona Temple
- Montreal South Methodist Church
- Abingdon Abbey
- Cattedrale di Palermo

Add the name of the place in which a radio or television station is located, if the preferred name for the station consists solely or principally of its call letters.

**EXAMPLE**
- KUON (Television station: Lincoln, Neb.)
- Radio 4EBFM (Brisbane, Qld.)

Add the place in which any other radio or television station is located unless the name of the place is an integral part of the name of the station.

**EXAMPLE**
- Rádio Moçambique (Maputo, Mozambique)
- KBS Kyoto (Radio station)
- TV Tacoma

If the name of an associate institution (see 11.13.1.4 RDA), a date or dates associated with the body (see 11.13.1.5 RDA), or other designation (see 11.13.1.7 RDA) provides better identification, do not add the name of the local place.

For instructions on adding a place name to the preferred name for a conference, etc., see 11.13.1.6 RDA.
11.13.1.4 Associated Institution
Add the name of an associated institution instead of the local place name (see 11.13.1.3) if the institution's name is commonly associated with the name of the body (see 11.5) and an addition is needed to distinguish between access points for two or more bodies that have the same name, or names so similar that they may be confused.

**EXAMPLE**
- Bhai Bith Hilal Federation Jewish Student Center (University of Cincinnati)
- not Bhai Bith Hilal Federation Jewish Student Center (Cincinnati, Ohio)
- Bhai Bith Hilal Federation Jewish Student Center (University of Maryland, College Park)
- not Bhai Bith Hilal Federation Jewish Student Center (College Park, Md.)
- Institut geologique (Alabaster mail: SSSR, Kremenchug branch)
- Institut geologique (Alabaster mail: SSSR, Kremenchug branch)
- Annual Computer Law Institute (Practising Law Institute)
- Annual Computer Law Institute (University of Southern California, Law Center)

Optional Addition
Add the name of an institution associated with the body if the addition assists in the identification of the body.

**EXAMPLE**
- Center for Biodiversity and Conservation (American Museum of Natural History)
  No conflict
- Delta Tau Delta Fraternity. Beta Omicron Chapter (Cornell University)
  No conflict

11.13.1.5 Date Associated with the Body
If the name has been used by two or more bodies that cannot be distinguished by place (see 11.13.1.3) or associated institution (see 11.13.1.4), add a date or dates associated with the body (see 11.4.3–11.4.4).

**EXAMPLE**
- Gesellschaft für Musiktheorie (1984–)
- South Carolina. Department of Public Safety (2000–)
- Double Image (Musical group) : 1977–
- Double Image (Musical group) : 1990–
- Mary (Sop) : 1762
- Mary (Sop) : 1814–1819

Optional Addition
Add a date or dates associated with the body if the addition assists in the identification of the body.

If the access point represents a jurisdiction to which two or more governments lay claim (e.g., as with occupying powers and Insurgent governments), add a designation distinguishing between the two (see 11.13.1.7) before the date or dates associated with the government.

**EXAMPLE**
- Dutch East Indies (Territory under Japanese occupation, 1942–1945)
- Korea (Provisional government, 1919–1945)

For instructions on adding a date or dates to the preferred name for a conference, etc., see 11.13.1.8.
11.13.1.6 Type of Jurisdiction

Add a term designating the type of jurisdiction to the name of a government other than a city or a town (see 11.7.1.6 RIA), if necessary, to distinguish between access points for two or more governments that have the same name, or names so similar that they may be confused.

EXAMPLE

Cork (Ireland)
Cork (Ireland : County)
Darmstadt (Germany)
Darmstadt (Germany : Landkreis)
Darmstadt (Germany : Regierungsbezirk)
Guadalajara (Spain)
Guadalajara (Spain : Province)
Lublin (Poland)
Lublin (Poland : Powiat)
Lublin (Poland : Voivodeship)
New York (N.Y.)
New York (State)
Tulcea (Romania)
Tulcea (Romania : Judent)

11.13.1.7 Other Designation Associated with the Body

If none of the additions covered under 11.13.1.2–11.13.1.6 RIA is sufficient or appropriate for distinguishing between two or more bodies, add an appropriate designation (see 11.7.1.6 RIA).

EXAMPLE

Church of God (Holiness)
Church of God (Seventh Day)
Congo (Brazzaville)
Congo (Democratic Republic)
Indiana (Battleship : BB-69)
Indiana (Battleship : BB-68)
Korea (North)
Korea (South)
World Cup (Cricket)
World Cup (Soccer)

Designation added by an agency in the United States
Optional Addition
Add such a designation if the addition assists in the understanding of the nature or purpose of the body.

EXAMPLE
World Series (Basketball)
HSBC World Match Play Championship (Golf tournament)
Oxford University International (Chess tournament)
Rockier Tournament (Basketball)
Bunker Hill (Aircraft Carrier : CV-17)
No conflict with other aircraft carriers
Bunker Hill (Carrier : C0-52)
No conflict with other cruisers

If a designation is required to distinguish two or more bodies with the same name associated with the same place, add the designation following the place name.

EXAMPLE
All Hallows (Church : London, England : Bread Street)
All Hallows (Church : London, England : Honey Lane)
All Hallows (Church : London, England : London Wall)

11.2.2.11 Number or Year of Convocation of a Conference, Etc.
Omit from the name of a conference, congress, meeting, exhibition, fair, festival, etc., (including that of a conference, etc., treated as a subordinate body, see 11.2.2.14), indications of its number, or year or years of convocation, etc.

EXAMPLE
Conference on Co-ordination of Galactic Research
not Second Conference on Co-ordination of Galactic Research
Calcutta Film Festival
not 4th Calcutta Film Festival
Expedição Brasileira À Antártica
not 1a. Expedição Brasileira À Antártica
Biennial Symposium on Active Control of Vibration and Noise
not 6th Biennial Symposium on Active Control of Vibration and Noise
Symposium on Some Mathematical Questions in Biology
not 1982 Symposium on Some Mathematical Questions in Biology
Schweizerische Grönland-Expedition
not Schweizerische Grönland-Expedition 1912/13
Polyurethanes Expo
not Polyurethanes Expo 59
San Francisco Art Association: Annual Drawing and Print Exhibition
not San Francisco Art Association: Twenty-second Annual Drawing and Print Exhibition
11.3.2 Location of Conference, Etc.

11.3.2.1 Scope

A location of conference, etc., is a local place in which a conference, congress, meeting, exhibition, fair, festival, etc., was held.

The name of an institution, etc., may be recorded instead of the local place name if it provides better identification.

11.3.2.2 Sources of Information

Take information on the location of conference, etc., from any source.

11.3.2.3 Recording Location of Conference, Etc.

Record the name of the local place in which the conference, etc., was held applying the basic instructions on recording places associated with corporate bodies given under 11.3.1 RDA.

If the conference was held in more than one place record the names of each of the places in which it was held.

11.3.1.3 General Guidelines

Record place names in the form prescribed in chapter 16 RDA. Abbreviate the names of countries, states, provinces, territories, etc., as instructed in appendix B RDA (B.11 RDA), as applicable.

16.2.2.4Recording the Preferred Name

Record the name of a place in the form most commonly found in gazetteers or other reference sources used in choosing the name, unless the instructions given under 16.2.2.8–16.2.2.13 RDA indicate otherwise.

Record as part of the name of a place (other than a country or a state, etc.), listed in 16.2.2.9.1 RDA or 16.2.2.10.1 RDA the name of the larger place in which it is located or the larger jurisdiction to which it belongs applying the instructions given under 16.2.2.9–16.2.2.13 RDA.

If the place name is being used as the conventional name for a government (see 11.2.2.5.4 RDA), enclose the name of the larger place in parentheses.

EXAMPLE

Budapest (Hungary)

If the place name is being used to record the location of a conference, etc., (see 11.3.2 RDA), the location of the headquarters of a corporate body (see 11.3.3 RDA), the place of origin of a work (see 8.5 RDA), or a place associated with a person (see 9.8–9.11 RDA), family (see 10.5 RDA), or corporate body (see 11.3 RDA), precede the name of the larger place by a comma.

EXAMPLE

Budapest, Hungary
Place name recorded as the location of the corporate body with the preferred name:
Rimbach-Urca Zsinagóga
11.3.2 Location of Conference, Etc.

Exceptions

Record the name of an associated institution (see 11.5 [30]) instead of the local place name if it provides better identification, or if the local place name is not known or cannot be readily determined.

Record Online for a conference that was held online.

11.4.2 Date of Conference, Etc.

11.4.2.1 Scope

A date of conference, etc. is the date or range of dates on which a conference, congress, meeting, exhibition, fair, festival, etc., was held.

11.4.2.2 Sources of Information

Take information on the date of a conference, etc., from any source.

11.4.2.3 Recording Date of Conference, Etc.

Record the year or years in which the conference, etc., was held, applying the basic instructions on recording dates associated with corporate bodies given under 11.4.1 [30]. Record a span of two or more years in the form [year]-[year].

EXAMPLE

1996
Preferred name recorded as: International Conference on Georgian Pastology

2016
Preferred name recorded as: Olympic Winter Games

1911-1912
Preferred name recorded as: Deutsche Antarktische Expedition

Record specific dates if necessary to distinguish between two or more conferences, etc., with the same name held in the same year. Record the date in the form [year]/[month]/[day]. Record the month in the language and script preferred by the agency creating the data.

EXAMPLE

1975 February 13-15
Preferred name recorded as: Provincial-Provincial Conference of Prim Ministers

1975 November 27-29
Preferred name recorded as: Provincial-Provincial Conference of Prim Ministers
11.6 Number of a Conference, Etc.

CORE ELEMENT

11.6.1 Basic Instructions on Recording Number of a Conference, Etc.

11.6.1.1 Scope

A number of a conference, etc.*, is a designation of the sequencing of a conference, etc., within a series of conferences, etc.

**EXAMPLE**

1st
Preferred name recorded as: International Conference on Georgian Polity

2nd
Preferred name recorded as: International Whaling Commission: Annual Meeting

11.6.1.2 Sources of Information

Take information on the number of a conference, etc., from any source.

11.6.1.3 Recording Number of a Conference, Etc. LCPS

If a conference, etc., is stated or inferred to be one of a series of numbered meetings of the same name, record the ordinal numeral in the form preferred by the agency creating the data.
11.13.1.8 Number, Date, and Location of a Conference, Etc.

Add to the name of a conference, etc. (including that of a conference recorded subordinately, see 11.2.2.14), if applicable and readily ascertained (in this order):

a) the number of the conference, etc. (see 11.6)
b) the date of the conference, etc. (see 11.4.2)
c) the location of the conference, etc. (see 11.3.2).

EXAMPLE

Claimant Conference on the Nature and Source of Human Error (1st, 1960, Columbia Falls, Me.)
Governor’s Conference on Aging (Fla.) (3rd, 1962, Tallahassee, Fla.)
Mehdiyevich seminar “Global’nox rasxelene gaminio” (1980, Moscow, Russia)
No applicable number:
Australian Bioethics Association, National Conference (9th, 1998, Hobart, Tas.)
Federal-Provincial Conference of First Ministers (1978 November 27-29, Ottawa, Ont.)
No applicable number; specific dates added to distinguish between another conference with the same name held in the same year.
Gapawena Writers Workshop (1st, 1990)
Location of workshop not readily ascertainable.
Olympic Winter Games (21st, 2010, Vancouver, B.C.)
Inter-American Music Festival (12th, 1981, Washington, D.C.)
Austrian Art Fair (2009, Auckland, N.Z.)
Number of fair not readily ascertainable.
Polyphonic Expo (1999, Orlando, Fla.)
No applicable number.
EuroSSC (2006, Ereske, Netherlands)
No applicable number.
Deutsche Antarktische Expedition (1911–1912)
No applicable number or local place.

Exceptions

Add the name of an institution, etc., instead of the local place name if it provides better identification, or if the local place name is not known or cannot be readily determined (see 11.5).

EXAMPLE

International Conference on Georgian Psalmody (2nd, 1997, Colchester Institute)
Marine Awareness Workshop for Beqa Lagoon (1996, Pacific Harbour International Hotel)
No applicable number.
Society for the Study of Economic Inequality, Meeting (1st, 2005, Universitat des Illes Balears)
Symposium on Herpes, Hepatitis, and AIDS (1983, University of Michigan School of Dentistry)
No applicable number.
International Conference “Linguistics by the End of the 20th Century—Achievements and Perspectives” (1985, Moscow State University)
No applicable number.
Seminario a Situazione Economica de Moçambique e os Possiveis Cenarios para o seu Desenvolvimento (1994, Faculdade de Economia da Universidade Eduardo Mondlane)
No applicable number.
U.S. Open Golf Championship (1999, Oak Hill Country Club)
Number of tournament not readily ascertainable.

If the conference, etc., was held online, record Online as the location.

EXAMPLE

Electronic Conference on Land Use and Land Cover Change in Europe (1997, Online)
No applicable number.
If the access point represents a series of conferences, etc., do not add the location unless all the conferences in the series were held in the same place.

**EXAMPLE**

Annual Symposium on Sea Turtle Biology and Conservation
Access point for the proceedings described as a serial. Held in a different location each year

World Series (Baseball)
Access point for a collection of souvenir programs from various years. Held in different locations each year

**But**

Blue Ridge Folklife Festival (Ferrum, Va.)
Access point for its annual program book described as a serial. Held in the same location each year

Salzburger Festspiele (Salzburg, Austria)
Access point for an audio recording of music performed at the 1956–1983 festivals

Intermountain-West Student Philosophy Conference (University of Utah)
Access point for its Web site. Held at the University of Utah each year

If the sessions of a conference, etc., were held in two or more locations, add each of the place names.

**EXAMPLE**

Symposium on Breeding and Machine Harvesting of Rubus and Ribes (1976: East Malling, England; Dundee, Scotland)
No applicable number

Conference on the Appalachian Frontier (1966: James Madison University; Mary Baldwin College)
No applicable number

International Congress of Iranian Art and Archaeology (5th: 1968: Tehran, Iran; Isfahan, Iran; Shiraz, Iran)
No applicable number

Danish-Swedish Analytical Seminar (1966: Copenhagen, Denmark; Lund, Sweden; Paris, France)
No applicable number

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**NUMBER, DATE, AND LOCATION OF A CONFERENCE, ETC.**

If the access point represents a series of conferences, etc., cataloged as a serial, do not add the numbers and/or dates.

**EXAMPLE**

**Authority record**

111 2# $a CAV (Conference)
Names of individual conferences: CAV39, CAV91, CAV92, CAV93, ...; authorized access point needed for the conference proceedings cataloged as a serial. Computer-aided verification: proceedings...

**EXAMPLE**

**Serial bibliographic record**

111 2# $a CAV (Conference)
$8 Computer-aided verification: 8b proceedings / 8c International Conference, CAV

**Monograph bibliographic record**

111 2# $a CAV (Conference) $b (10th: $d 2007: $e Berlin, Germany)
Conferences, Congresses, Fairs, Festivals, etc.

Only a single instruction for preferred name of all of these entities in RDA (11.2.2.11) and for additions to the name (11.13.1.8), resulting in the following changes:

- Frequency included in preferred name of conferences, congresses, etc.
- Year of convocation omitted from preferred name of exhibitions, fairs, festivals, etc.
- Year of convocation added in qualifier in authorized access points for exhibitions, fairs, festivals, etc. (11.13.1.8)
- Location added in qualifier in authorized access points even if it is also in the preferred name (11.13.1.8)

<table>
<thead>
<tr>
<th>Conferences, Congresses, Fairs, Festivals, etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AACR2 24.7A1, 24.8B1</strong></td>
</tr>
<tr>
<td>Comparative Canadian Literature Conference</td>
</tr>
<tr>
<td>Symposium on Active Control of Vibration and Noise</td>
</tr>
<tr>
<td>Jean Piaget Society. Meeting</td>
</tr>
<tr>
<td>Expo 86 (Vancouver, B.C.)</td>
</tr>
<tr>
<td>Festival of Flowers '94 (Itanagar, India)</td>
</tr>
<tr>
<td>Vancouver Conference on Modernism (1981)</td>
</tr>
<tr>
<td>Salzburger Festspiele (2008)</td>
</tr>
<tr>
<td>Auckland Art Fair (2009)</td>
</tr>
<tr>
<td><strong>RDA 11.2.2.11, 11.13.1.8</strong></td>
</tr>
<tr>
<td>Annual Comparative Canadian Literature Conference</td>
</tr>
<tr>
<td>Biennial Symposium on Active Control of Vibration and Noise</td>
</tr>
<tr>
<td>Jean Piaget Society. Annual Meeting</td>
</tr>
<tr>
<td>Expo (1986 : Vancouver, B.C.)</td>
</tr>
<tr>
<td>Festival of Flowers (1994 : Itanagar, India)</td>
</tr>
<tr>
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</tr>
<tr>
<td>Salzburger Festspiele (2008 : Salzburg, Austria)</td>
</tr>
<tr>
<td>Auckland Art Fair (2009 : Auckland, N.Z.)</td>
</tr>
</tbody>
</table>
### Conferences, etc.: Multiple Locations

Change from AACR2: add all locations to qualifier; separate each by semicolon.

**AACR2 24.7B4**

- Symposium on Breeding and Machine Harvesting of Rubus and Ribes (1976 : East Malling, England, and Dundee, Scotland)
- Conference on the Appalachian Frontier (1985 : James Madison University and Mary Baldwin College)
- Danish-Swedish Analysis Seminar (1995 : Copenhagen, Denmark, etc.)

**RDA 11.3.2, 11.13.1.8**

- Symposium on Breeding and Machine Harvesting of Rubus and Ribes (1976 : East Malling, England; Dundee, Scotland)
- Conference on the Appalachian Frontier (1985 : James Madison University; Mary Baldwin College)
- Danish-Swedish Analysis Seminar (1995 : Copenhagen, Denmark; Lund, Sweden; Paris, France)

### Named Conferences

**AACR2 21.1B1, LCRI 21.1B1**

- LCRI 21.1B1: the phrase must include a word that connotes a meeting: "symposium," "conference," "workshop," "colloquium," etc.

**RDA 11.2, 11.7**

- 11.7.1.4 If the preferred name for the body does not convey the idea of a corporate body, record a suitable designation in the language preferred by the agency creating the data.

Authorized access points in RDA that are not valid headings in AACR2:

- Safe Shipping on the Baltic Sea (Symposium)
- Digital Library Futures: User Perspectives and Institutional Strategies (Conference) (2009 : Milan, Italy)
Corporate Name Exercises

Exercise 1 – Determine the authorized access point for the festival. Resource being cataloged is its website.
Info you’ve found

- Began in a small meeting room of a Dallas hotel in 1978
- Original name: Greater Southwest Vintage Guitar Show
- Annual event
- Since 2004 held at Dallas Market Hall
- Founded by Charley Wirz, John Brinkman, and Danny Thorpe

Exercise 2a – Determine the authorized access point for this festival. Assume that you are cataloging a set of videos of plays presented over the entire history of the festival.
Department of Theatre

The 7th Biennial Festival of Ten-Minute Plays

CALL FOR SCRIPTS

The Department of Theatre at The College at Brockport - State University of New York is pleased to announce its 7th Biennial Festival of Ten-Minute Plays.

Please note that there are several important changes to the Festival submission guidelines and script format that must be followed or the script will not be considered for the Festival.

Please read and note all of the guidelines below:

- All Submissions are Online
- No Fax Entries
- Each submission must have a cover sheet
- Follow the Dramatists Guild format for plays or the suggested script format available here
- Plays that are about crime
- Each script must have a running time of seven to fourteen minutes
- Only original scripts allowed
- No musicals
- Previously produced plays, for which submission was charged, are not accepted
- Plays written by the College at Brockport - Department of Theatre faculty and staff (full and part-time) are not accepted
- Entries will be acknowledged by e-mail
- Scripts must be submitted by April 15, 2016 midnight EST
- The top two scripts will be produced in fully realized productions as part of the College at Brockport Festival of Ten-Minute Plays in February 2017
- The top three scripts will be produced at community theatres throughout New York State
- Awards will be given to the top three selected plays
- Finalists will be notified by December 3, 2015
- Complete Festival of Ten-Minute Plays guidelines and procedures as established by The College at Brockport - Department of Theatre (link here to Download)

Info you’ve found

Name authority records:

110 2_ State University of New York College at Brockport

410 2_ College at Brockport, State University of New York

151 __ Brockport (N.Y.)
Exercise 2b – What would be the authorized access point for the festival if you had a DVD that recorded the plays presented at this specific festival?

Exercise 3 – Determine the authorized access point for this corporate body
Chili Hi Fly

From Wikipedia, the free encyclopedia

This article relies largely or entirely upon a single source. Relevant discussion may be found on the talk page. Please help improve this article by introducing citations to additional sources. (May 2017)

Chili Hi Fly are a collective of singers, musicians and producers from Sydney, New South Wales, Australia, put together by Simon Lewicki (aka Groove Terminator) and Noel Burgess. Their disco-inspired track, "Is It Love" (which featured samples from a 1980s Kool & the Gang song, "De My Lady"), went to #1 on the US Billboard Hot Dance Music/Club Play chart in 2001. The same track peaked at #37 in the UK Singles Chart in March 2000.[1] They also had a follow up, "It's Alright", peaking at #22 on the U.S. Hot Dance Music/Club Play chart that same year.

See also
- List of number-one dance hits (United States)
- List of artists who reached number one on the US Dance chart

References

Exercise 4a – Determine the authorized access point for the corporate body related to this resource

Corporate body browse in OCLC authority file
Exercise 4b – Determine the authorized access point for the creator of this map
Exercise 5 – Determine the authorized access point for The Thrillseekers
Info you’ve found

• No authority records in OCLC
• OCLC AACR2 bib records have the following headings:
  110 2_ Thrillseekers (Musical group)
  710 2_ Thrillseekers (Musical group)
• Three German National Library non-AACR2 bib records have the heading:
  700 0_ Thrillseekers.
Info you’ve found

- VIAF has two authority records from the German National Library:

VIAF
Virtual International Authority File

Search
Select Field: All Headings
Select Index: All VIAF
Search Terms: Thrillseekers

2 headings found for Thrillseekers

1. Thrillseekers
   Type: Personal
   Sample Title: The fifth step into phuture & the past

2. Thrillseekers
   Type: Corporate

Thrillseekers
VIAF ID: 80029503 (Personal)
Permalink: http://viaf.org/viaf/80029503

Preferred Forms
100 0 _1a Thrillseekers

400 1 _1a Helstrip, S
400 1 _1a Helstrip, Steve 2e Wirklicher Name
400 0 _1a Thrill Seekers

Wirklicher Name = Real name

Selected Titles
1. The fifth step into phuture & the past (1)
2. The 5th step into phuture & the past best of Phuture Wax; mixed by Tom Wax (1)
3. Synaesthesia (fly away) (1)
4. Chartmix (1)
5. Chart mix (1)
More info you’ve found

Wikipedia: The Thrillseekers (born Steve Helstrip) is the name of an English trance DJ, record producer and remixer. He has been at the forefront of the trance genre since the release in 1998 of his critically acclaimed track, “Synaesthesia (Fly Away).”

CubeTrance website: U.K. based producer Steve Helstrip better known as The Thrillseekers

Discogs website:
Thrillseekers, The
Real Name: Steven Robin Helstrip

iTunes website: The Thrillseekers; Biography: Thrillseekers (aka Steve Helstrip) started out making music like many aspiring producers, via a home studio. Originally, Helstrip was working on video game music for a well-known video game company, when his debut 12" was picked up and aggressively promoted by trance juggernaut DJ Paul Van Dyk. After extensive studio work, Helstrip also began to pursue a DJ career.

Relevant RDA Instructions

9.2.2.6 Different Names for the Same Person
If a person other than one who:

a) has changed his or her name (see 9.2.2.7 RDA)
or

b) has more than one identity (see 9.2.2.8 RDA)
is known by more than one name, choose the name by which the person is clearly most commonly known, if there is one, as the preferred name. Otherwise, choose the preferred name according to the following order of preference:

a) the name that appears most frequently in resources associated with the person
b) the name that appears most frequently in reference sources
c) the latest name.
Record the other names by which the person is known as variant names (see 9.2.3 RDA).
9.2.2.8 Individuals with More Than One Identity

If an individual has more than one identity, choose the name associated with each identity as the preferred name for that identity. Consider an individual who uses one or more pseudonyms (including joint pseudonyms), or his or her real name as well as one or more pseudonyms, to have more than one identity.

**EXAMPLE**
J.M. Stewart
Real name used in "serious" novels and critical works
Michael Innes
Pseudonym used by J.M. Stewart in detective novels

**EXAMPLE**
C. Day Lewis
Real name used in poetic and critical works
Nicholas Blake
Pseudonym used by C. Day Lewis in detective novels

**EXAMPLE**
Charles L. Dodgson
Real name used in works on mathematics and logic
Lewis Carroll
Pseudonym used by Charles L. Dodgson in literary works

Exception
If an individual uses only one pseudonym and does not use his or her real name as a creator or contributor, choose the pseudonym as the preferred name. Record the individual’s real name as a variant name (see 9.2.3.4 RDA).

**EXAMPLE**
John Le Carré
not David John Moore Cornwall
George Orwell
not Eric Arthur Blair
Martin Ross
not Violet Florence Martin
Navin Shulte
not Navin Shulte Norway
Woody Allen
not Allen Stewart Konigsberg
50 Cent
not Curtis Jackson
Futabatei Shimei
not Hasegawa Tatsunosuke

Record a name not chosen as the preferred name for an identity as a variant name (see 9.2.3 RDA).
# Relationship Designators

## Bibliographic Records

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<th>RDA 18.5 &amp; Appendix I</th>
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<td>700 1_ $a Pine, Jerry, $e thesis advisor.</td>
<td>No equivalent, but RDA allows use of other terms not in Appendices I-K</td>
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</tbody>
</table>

*Persons, Families and Corporate Bodies Associated with a Resource*
Bibliographic Records

New MARC Bibliographic Coding for Relationship Information

7XX fields:
$\text{i} - \text{Relationship information (R)}$

Can use designators from RDA Appendix J to explicitly name the type of relationship between WEMI

LC-PCC PS for 1.7.1: When subfield $\text{i}$ for relationship designator is used, it is the first subfield, the first word is capitalized, and the subfield ends with a colon.

Related Works

**AACR2 21.28**

130 _0 $a Planet of the apes (Motion picture : 1968)
245 10 $a Planet of the apes $h [videorecording] / $c ...$
500 __ $a Based on the novel by Pierre Boulle.
500 __ $a Sequel: Beneath the planet of the apes.
730 0_ $a Beneath the planet of the apes (Motion picture)

**RDA 25.1, 24.5 & Appendix J**

130 _0 $a Planet of the apes (Motion picture : 1968)
245 10 $a Planet of the apes / $c ...$
730 0_ $i Sequel: $a Beneath the planet of the apes (Motion picture)
### Related Expressions

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<td>250 __ $a English version.</td>
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<td>730 0_ $i Translation of: $a Espejo enterrado.</td>
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### New MARC Authority Coding for Relationship Information

4XX and 5XX fields:
- $i - Relationship information (R)
  - Can use designators from RDA Appendices J-K
- $w - Control Subfield (NR)
  - /0 - Special relationship
    - i - Reference instruction phrase in subfield $i
    - r - Relationship designation in $i or $4

LC-PCC PS for 1.7.1: When subfield $i for relationship designator is used, it is the first subfield, the first word is capitalized, and the subfield ends with a colon.
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<td>Wikipedia, May 23, 2011 6b (Stephen King: Stephen Edwin King (b. Sept. 21, 1947, Portland, Maine); American author of contemporary horror, suspense, science fiction and fantasy fiction; as of 2011, King has written and published 49 novels, including seven under the pen name Richard Bachman, five non-fiction books, and nine collections of short stories)</td>
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| 046 | 4k 1993 |
| 100 | 1 Bouille, Pierre, #d 1912-1994. #b Planète des singes |
| 530 | 0 #b Adapted as a motion picture (work): #b Planet of the apes (Motion picture : 1968) |
| 530 | 0 #b Adapted as a motion picture (work): #b Planet of the apes (Motion picture : 2001) |
| 670 | French Wikipedia, January 24, 2011 #b (La Planète des singes is a dystopian science fiction novel written in 1963 by Pierre Bouille) |

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| 130 | 0 Planet of the apes (Motion picture : 1968) |
| 360 | Motion picture |
| 430 | 0 Monkey planet (Motion picture) |
| 500 | 1 #b Motion picture adaptation of (work): #b La Planète des singes (1963)

### Notes
- **10/16/2012**: Note that the document contains information about the adaptation of the original novel into a motion picture, specifically mentioning the adaptation for two different years, 1968 and 2001. The 1968 film was based on the novel by Pierre Bouille, while the 2001 film was an adaptation of the 1968 film. The text also briefly mentions the 1963 novel by Pierre Bouille. The additional information includes references to the original novel and its adaptations, providing a comprehensive view of the film's legacy and its influence on the science fiction genre.
### ARN 8747870

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<td>530</td>
<td>0 #d Sequel to the Planet of the apes (Motion picture : 1968) #fw r</td>
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- Beneath the planet of the apes [VR]. ©2000.
- Wikipedia, January 24, 2011 #b (Beneath the Planet of the Apes is a 1970 American science fiction film directed by Ted Post, and the first of four sequels to 1968's Planet of the Apes; music by Leonard Rosenman)

### ARN 5540973

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- #f Motion picture adaptation of (work) #d Boule, Pierre, #d 1912-1994. #e Plénière des singes #fw r |
- 530 | 0 #d Remake of (work) #d Planet of the apes (Motion picture : 1968) #fw r |

- Planet of the apes : original motion picture soundtrack, p2001.
- Wikipedia, January 24, 2011 #b (Planet of the Apes is a 2001 American science fiction film, based on Pierre Boule’s novel and a remake of the 1968 film of the same title; directed by Tim Burton)
Relationship Designator Exercise

Use relationship designators from RDA Appendix J to relate these two works in authority records.

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430 | 0 | Temple of Doom (Motion picture)
Indiana Jones and the Temple of Doom

From Wikipedia, the free encyclopedia

This article is about the film. For the soundtrack, see Indiana Jones and the Temple of Doom (soundtrack). For the arcade game, see Indiana Jones and the Temple of Doom (arcade game).

Indiana Jones and the Temple of Doom is a 1984 American adventure film directed by Steven Spielberg. It is the second film in the Indiana Jones franchise and a sequel to Raiders of the Lost Ark (1981). After arriving in India, Indiana Jones is asked by a desperate village to find a mystical stone. He agrees, stumbling upon a Kali-worshipping shugong cult practicing child slavery, black magic, and ritual human sacrifice.

Producer and co-writer George Lucas decided to make the film a prequel so he did not want the Nazis to be the villains again. The original idea was to set the film in China, with a hidden valley inhabited by dinosaurs. Other rejected plot devices included the Monkey King and a haunted castle in Scotland. Lucas then wrote a film treatment that resembled the final storyline of the film. Lawrence Kasdan, Lucas's collaborator on Raiders of the Lost Ark, turned down the offer to write the script, and William Huyck and Gloria Katz were hired as his replacement.

The film was released to financial success but mixed reviews, which criticized the on-screen violence, later contributing to the creation of the PG-13 rating. However, critical opinion has improved since 1984, citing the film's intensity and imagination. Some of the film's cast and crew, including Spielberg, retrospectively view the film in an unfavorable light. The film has also been the subject of controversy due to its portrayal of India and Hindus.
J.2.6 Sequential Work Relationships

preceded by (work) A work that precedes (e.g., is earlier in time or before in a narrative) the succeeding work. For sequentially numbered works with revised content, see J.2.2 [See] (derivative works). Reciprocal relationship: succeeded by (work)

absorbed (work) The work that has been incorporated into another work. Reciprocal relationship: absorbed by (work)

absorbed in part (work) The work that has been partially incorporated into another work. Reciprocal relationship: absorbed in part by (work)

continues (work) The work that is continued by the content of a later work under a new title. Apply generally to serials. Reciprocal relationship: continued by (work)

continues in part (work) A work that split into two or more separate works with new titles. Apply generally to serials. Reciprocal relationship: split into (work)

merger of (work) One of two or more works which came together to form a new work. Reciprocal relationship: merged with ... to form ... (work)

prequel A work that extends the narrative of an earlier work backwards in time. Reciprocal relationship: sequel to

separates from (work) A work that split off a part of its content to form a new work. Reciprocal relationship: separated in part by (work)

sequel to The work whose narrative is continued by the later work. Reciprocal relationship: sequel

supersedes (work) An earlier work whose content has been replaced by a later work, usually because the later work contains updated or new information that makes the earlier work obsolete. Apply generally to single-part units, multipart monographs, and integrating resources. Reciprocal relationship: superseded by (work)

supersedes in part (work) An earlier work whose content has been partially replaced by a later work, usually because the later work contains updated or new information that makes the earlier work obsolete. Apply generally to single-part units, multipart monographs, and integrating resources. Reciprocal relationship: superseded in part by (work)

succeeded by (work) A work that succeeds (e.g., later in time or after in a narrative) the preceding work. For sequentially numbered works with revised content, see J.2.2 [See] (derivative works). Reciprocal relationship: preceded by (work)

absorbed by (work) A work that incorporates another work. Reciprocal relationship: absorbed (work)

absorbed in part by (work) A work that incorporates part of the content of another work. Reciprocal relationship: absorbed in part by (work)

continued by (work) A work whose content continues an earlier work under a new title. Apply generally to serials. Reciprocal relationship: continues (work)

continued in part by (work) A work part of whose content separated from an earlier work to form a new work. Apply generally to serials. Reciprocal relationship: separated from (work)

merged with ... to form ... (work) One of two or more works that come together to form a new work. Reciprocal relationship: merger of (work)

prequel to A work whose narrative is extended backwards in time by the later work. Reciprocal relationship: sequel

sequel A later work that continues the narrative of an earlier work. Reciprocal relationship: sequel to

split into (work) One of two or more works resulting from the division of an earlier work into separate works. Reciprocal relationship: continues in part (work)

supersedes by (work) A later work used in place of an earlier work, usually because the later work contains updated or new information that makes the earlier work obsolete. Apply generally to single-part units, multipart monographs, and integrating resources. Reciprocal relationship: superseded (work)

supersedes in part by (work) A later work used in part in place of an earlier work, usually because the later work contains updated or new information that makes part of the earlier work obsolete. Apply generally to single-part units, multipart monographs, and integrating resources. Reciprocal relationship: superseded in part (work)
How would you relate this work to the film for which it was composed?
J.2.5 Accompanying Work Relationships

**augmented by (work)** A work that adds to the content of a predominant work. *Reciprocal relationship: augmentation of (work).*

**addenda (work)** A work that consists of brief additional material, less extensive than a supplement, which is essential to the completeness of the text of the predominant work and is usually added to the end of the content, but may also be issued separately. *Reciprocal relationship: addenda to (work).*

**appendix (work)** A work that forms an augmenting part of another work which is not essential to the completeness of the content, such as a list of references, statistical tables, and explanatory matter; may be material which comes at the end of the content of the predominant work, or may be issued separately. *Reciprocal relationship: appendix to (work).*

**catalogue (work)** A work that comprises a complete enumeration of items arranged systematically. *Reciprocal relationship: catalogue of (work).*

**concordance (work)** A work that comprises an index of all the words in the predominant work. *Reciprocal relationship: concordance to (work).*

**errata (work)** A work consisting of errors discovered after the publication of the predominant work, with their corrections. *Reciprocal relationship: errata to (work).*

**finding aid (work)** A work that provides a guide to the organization, arrangement, and contents of an archival collection. *Reciprocal relationship: finding aid for (work).*

**guide (work)** A work that guides a user through the use of the predominant work, using notes, learning and study aids, exercises, problems, questions and answers, instructor or student materials, etc. *Reciprocal relationship: guide to (work).*

**illustrations (work)** A work comprising pictorial content designed to elucidate or decorate the augmented work. *Reciprocal relationship: illustrations for (work).*

**index (work)** A work that provides a systematic, alphabetical guide to the contents of the predominant work, usually keyed to page numbers or other reference codes. *Reciprocal relationship: index to (work).*

**supplement (work)** A work that updates or otherwise complements the predominant work. *Reciprocal relationship: supplement to (work).*

**augmentation of (work)** A work whose content is added to by another work. *Reciprocal relationship: augmented by (work).*

**addenda to (work)** A work to which is added, usually at the end of the work, but sometimes separately from it, brief additional material, less extensive than a supplement, which is essential to the completeness of the content of the work. *Reciprocal relationship: addenda to (work).*

**appendix to (work)** A work that is augmented by another work that consists of material that is not essential to the completeness of the content, such as a list of references, statistical tables, and explanatory matter; the augmenting work may come at the end of the content, or may be issued separately. *Reciprocal relationship: appendix to (work).*

**catalogue of (work)** A work used as the basis for a catalogue, i.e., a complete enumeration of items arranged systematically. *Reciprocal relationship: catalogue of (work).*

**concordance to (work)** A work used as the basis for a concordance, i.e., an index of all the words in the predominant work. *Reciprocal relationship: concordance to (work).*

**errata to (work)** A work that is augmented by a list of errors in the predominant work, discovered after publication, with their corrections. *Reciprocal relationship: errata to (work).*

**finding aid for (work)** An archival collection that is described in a finding aid, i.e., a guide to the organization, arrangement, and contents of the collection. *Reciprocal relationship: finding aid for (work).*

**guide to (work)** A work that is augmented by another work comprising material to help the user of the predominant work, such as notes, learning and study aids, exercises, problems, questions and answers, instructor or student materials, etc. *Reciprocal relationship: guide to (work).*

**illustrations for (work)** A work that is augmented by pictorial content designed to elucidate or decorate it. *Reciprocal relationship: illustrations for (work).*

**index to (work)** A work used as the basis for an index, i.e., a systematic, alphabetical guide to the contents of the predominant work, usually keyed to page numbers or other reference codes. *Reciprocal relationship: index to (work).*

**supplement to (work)** A work that is updated or otherwise complemented by the augmenting work. *Reciprocal relationship: supplement to (work).*
That's all Folks!