

Constructing RDA Access Points

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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

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

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 [MARC Bibliographic/Authority 382](#)
- Numeric designation [MARC Bibliographic/Authority 383](#)
- Key [MARC Bibliographic/Authority 384](#)

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 RDA](#)) 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 [6.27.1.2–6.27.1.8 RDA](#)), 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 RDA](#) (access points representing works) and [6.27.3 RDA](#) (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 RDA](#).

Construct a variant access point to represent a compilation of works applying the instructions given under [6.27.4.4 RDA](#).

Construct a variant access point to represent an expression of a work applying the instructions given under [6.27.4.5 RDA](#).

6.2.1.7 Initial Articles

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

EXAMPLE

2012/04

The invisible man
 Der seidene Faden
 Eine kleine Nachtmusik
 La vida plena
 The most of P.G. Wodehouse

Alternative LCPS 2012/04

Omit an initial article (see appendix C [RDA](#)) 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). [2012/04](#)

EXAMPLE

2012/04

Taming of the shrew
not The taming of the shrew
 Ángeles borrachos y otros cuentos
not Los ángeles borrachos y otros cuentos
 Enfant et les sortilèges
not L'enfant et les sortilèges
but
 Los Angeles street map
 L'Enfant and Washington, 1791–1792
 Le Corbusier et l'architecture sacrée
 El Salvador y su desarrollo urbano en el contexto centroamericano
 La Niña 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 **LCPS**

6.27.1.1 General Guidelines on Constructing Authorized Access Points Representing Works **LCPS**

Construct the authorized access point representing an original work or a new work based on a previously existing work applying the instructions given under [6.27.1.2-6.27.1.8 RDA](#).

For instructions on constructing access points representing special types of works, see [6.28.1 RDA](#) (musical works), [6.29.1 RDA](#) (legal works), [6.30.1 RDA](#) (religious works), and [6.31.1 RDA](#) (official communications).

If the access point constructed by applying the instructions given under [6.27.1.2-6.27.1.8 RDA](#) 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 RDA](#).

For a part or parts of a work, apply the instructions given under [6.27.2 RDA](#).

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

For instructions relating to creators of works, see [19.2 RDA](#).

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 RDA](#)), 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 [9.19.1 RDA](#) for persons, [10.10.1 RDA](#) for families, or [11.13.1 RDA](#) for corporate bodies, as applicable
- b) the preferred title for the work, formulated according to the instructions given under [6.2.2 RDA](#).

EXAMPLE

Hemingway, Ernest, 1899–1961. Sun also rises

Cassatt, Mary, 1844–1926. Children playing on the beach

John Paul II, Pope, 1920–2005. Speeches

Saigó, 1118–1190. Works

Swift, Jonathan, 1667–1745. Tale of a tub
Originally published anonymously but known to be by Jonathan Swift

Goodman, Alice. Nixon in China
The libretto for John Adams's opera Nixon in China

Axel-Lute, Paul. Same-sex marriage
A bibliography compiled by Paul Axel-Lute

Ebert, Roger. Roger Ebert's movie yearbook
An annual compilation of Ebert's film reviews and interviews

Baier (Family). Baier family newsletter

Eakin (Family : New Castle County, Del.). Eakin family papers, 1781–1828

Western Cape Housing Development Board. Annual report

Presbyterian Church (U.S.A.). Book of order

American Bar Association. Section of Intellectual Property Law. Membership directory

Hamline University. Biennial catalogue of Hamline University

Canada. Parliament. House of Commons. Standing Committee on the Status of Women. Minutes of proceedings

Annual Workshop on Sea Turtle Biology and Conservation. Proceedings of the ... Annual Workshop on Sea Turtle Biology and Conservation

Antarctic Walk Environmental Research Expedition (1991–1993). Scientific results from the Antarctic Walk Environmental Research Expedition, 1991–1993

Coldplay (Musical group). Parachutes

Rand McNally and Company. Historical atlas 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 RDA), 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 9.19.1 RDA, 10.10.1 RDA, or 11.13.1 RDA, as applicable
- b) the preferred title for the work, formulated according to the instructions given under 6.2.2 RDA.

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 Woodyatt, Jo Bragg, David Yarrow, and Douglas Fisher

Bartholomew, Gail. Index to The Maui news

Resource described: The index to The Maui news / compiled and edited by Gail Bartholomew with the assistance of Judy Lindstrom

Kaufman, Moisés. Laramie project

Resource described: The Laramie project / by Moisés 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 Salvesen

Bishop, Henry R. (Henry Rowley). 1786–1855. Faustus

Resource described: Faustus : a musical romance / composed by T. Cooke, Charles E. Horn, and Henry R. Bishop. Bishop's name is given typographic prominence, appearing in all uppercase letters and in a larger and different typeface from 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 Cameron and Cameron, D.B. Tennant 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 bodies 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 RDA 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 RDA
- b) the preferred title for the work, formulated according to the instructions given under 6.2.2 RDA.

EXAMPLE

California Academy of Sciences. Catalog of the asteroid type-specimens and Fisher voucher specimens at the California Academy of Sciences

Resource described: Catalog of the asteroid type-specimens and Fisher voucher specimens at the California Academy of Sciences / by Chet Chaffee and Barbara Weitbrecht. — 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 RDA.

EXAMPLE

Gunner palace

Resource described: Gunner palace / Palm Pictures presents a Nomados 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 RDA.

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

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 two or more persons, families, or corporate bodies are represented as having principal responsibility for the work, construct the authorized access point representing the work using the authorized access point representing the first-named of those persons, families, or corporate bodies followed by the preferred title for the work.

EXAMPLE

Cordell, H. Ken. *Footprints on the land*

Resource described: *Footprints on the land* : an assessment of demographic trends and the future of natural lands in the United States / H. Ken Cordell, Christine Overdevest, principal authors

Wallace, Robert. *Spycraft*

Resource described: *Spycraft* : the secret history of the CIA's spytechs from communism to Al-Qaeda / Robert Wallace and H. Keith Melton ; with Henry R. Schlesinger

Beyard, Michael D. *Developing retail entertainment destinations*

Resource described: *Developing retail entertainment destinations* / principal authors, Michael D. Beyard, Raymond E. Braun, Herbert McLaughlin, Patrick L. Phillips, Michael S. Rubin ; contributing authors, Andre Bald, Steven Fader, Oliver Jerschow, Terry Lassar, David Mulvihill, David Takesuye

Jenkins, Carol. *Cultures and contexts matter*

Resource described: *Cultures and contexts matter* : understanding and preventing HIV in the Pacific. — "The principal authors of this book were Carol Jenkins, PhD, and Holly Buchanan-Aruevatu, PhD"—Acknowledgments

If principal responsibility for the work is not indicated, construct the authorized access point representing the work using the authorized access point representing the first-named person, family, or corporate body followed by the preferred title for the work.

EXAMPLE

Tracey, John Paul. *Managing bird damage to fruit and other horticultural crops*

Resource described: *Managing bird damage to fruit and other horticultural crops* / John Tracey, Mary Bonford, Quentin Hart, Glen Saunders, Ron Sinclair

Collins, Jean. 1947-. *Directory of fisheries and aquaculture information resources in Africa*

Resource described: *Directory of fisheries and aquaculture information resources in Africa* = Répertoire des sources d'information sur la pêche et l'aquaculture en Afrique / compiled by Jean Collins and Fodé Karim Kaba

Goto, Yoshihiro. *Listing of living Mollusca*

Resource described: *A listing of living Mollusca* / assembled by Yoshihiro Goto, Guido T. Poppe

Sami, David. *International travel map, Cuba, scale 1:1,000,000*

Resource described: *An international travel map, Cuba, scale 1:1,000,000* / cartography by David Sami, Chandra Ali, and Olga Martychina

Cage, John. *Double music*

Resource described: *Double music* : percussion quartet / John Cage and Lou Harrison. Composed jointly by Cage and Harrison, each writing two of the four parts

Nils-Bertil Dahlander Quartet. *Jazz smorgasbord*

Resource described: *Jazz smorgasbord* / Nils-Bertil Dahlander Quartet and the Paul Hindberg Quintet. Joint performances of pop standards by the two jazz groups

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

19.2.1.1.1 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.**

ADDITIONS TO ACCESS POINTS REPRESENTING WORKS

6.27.1.9 Additions to Access Points Representing Works **LCPS**

If the access point constructed by applying the instructions given under 6.27.1.2–6.27.1.8 **RDA** is the same as or similar to an access point representing a different work, or to an access point representing a person, family, corporate body, or place, add one or more of the following, as appropriate:

- a) a term indicating the form of work (see 6.3 **RDA**)
 - b) the date of the work (see 6.4 **RDA**)
 - c) the place of origin of the work (see 6.5 **RDA**)
- and/or*
- d) a term indicating another distinguishing characteristic of the work (see 6.6 **RDA**).

EXAMPLE

Advocate (Boise, Idaho)	Nutcracker (Choreographic work)
Advocate (Nairobi, Kenya)	NuTRACKER (Computer file)
Blue book contractors register (New York–New Jersey–Connecticut edition)	Ocean's eleven (Motion picture : 1960)
Blue book contractors register (Southern California edition)	Ocean's eleven (Motion picture : 2001)
Bulletin (Geological Survey (South Africa))	Othello (Television program : 1963 : Canadian Broadcasting Corporation)
Bulletin (New York State Museum : 1945)	Othello (Television program : 1963 : WOR-TV (Television station : New York, N.Y.))
Bulletin (New York State Museum : 1976)	I. Claudius (Television programme)
Bulletin (New Zealand. Ministry of Education. Research and Statistics Division)	Term added by an agency following British spelling
Charlemagne (Play)	Guillaume (Chanson de geste)
Charlemagne (Tapestry)	To distinguish the access point for the work from the access point for the 13th century person known as Guillaume
Dublin magazine (1762)	Scottish History Society (Series)
Dublin magazine (1966)	To distinguish the access point for the work from the access point for the corporate body of the same name
Genesis (Anglo-Saxon poem)	Connecticut Commission on Children. Annual report (1999)
Genesis (Middle High German poem)	Connecticut Commission on Children. Annual report (2005)
Genesis (Old Saxon poem)	Eyck, Jan van, 1390–1440. Saint Francis receiving the stigmata (Galleria sabauda (Turin, Italy))
Last Judgement (Chester play)	Eyck, Jan van, 1390–1440. Saint Francis receiving the stigmata (Philadelphia Museum of Art)
Last Judgement (York play)	

6.3 Form of Work

6.3.1.3 Recording Form of Work

Record the form of the work.

EXAMPLE

Play
Form of work of: Charlemagne

Tapestry
Form of work of: Charlemagne

Choreographic work
Form of work of: The nutcracker

Computer file
Form of work of: NUTCRACKER

Motion picture
Form of work of: Ocean's eleven. A film released in 1960

Motion picture
Form of work of: Ocean's eleven. A film released in 2001

Radio program
Form of work of: War of the worlds

Television program
Form of work of: War of the worlds

Chanson de geste
Form of work of: Gullsume

Series
Form of work of: Scottish History Society

Poem
Form of work of: Chanson de Roland

War of the worlds ([Radio program](#))

War of the worlds ([Television program](#))

21 Jump Street ([Motion picture](#))

21 Jump Street ([Television program](#))

Loos, Anita, \$d 1893-1981. \$t Gentlemen prefer blondes ([Play](#))

Card, Orson Scott. \$t Ender in exile ([Graphic novel](#))

Doctor Who ([Series](#))

6.4 Date of Work

6.4.1.3 Recording Date of Work [LCPS](#)

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 [RDA](#)). [RDS:04](#)

For details on recording dates according to the Christian calendar, see appendix H [RDA](#).

EXAMPLE

1631
Date of creation of a work by Rembrandt Harmenszoon van Rijn with title Adoration of the shepherds.

1654
Date of creation of another work by Rembrandt Harmenszoon van Rijn with title Adoration of the shepherds.

1960
Date of release of a motion picture titled Ocean's eleven

2001
Date of release of another motion picture titled Ocean's eleven

1762
Date of first publication of a periodical titled Dublin magazine

1965
Date of first publication of another periodical titled Dublin magazine

1967-1989
Date of creation of the motion picture Paris is burning. Film was copyrighted in 1990 and shown at festivals that same year, but not released commercially until 1991

1983
Date of creation of the Stephen Sondheim musical Sunday in the park with George

2004
Date of release of the motion picture Harry Potter and the prisoner of Azkaban

Rembrandt Harmenszoon van Rijn, \$d 1606-1669. \$t Adoration of the shepherds ([1631](#))

Rembrandt Harmenszoon van Rijn, \$d 1606-1669. \$t Adoration of the shepherds ([1654](#))

North Carolina University magazine ([1844](#))

North Carolina University magazine ([1852](#))

War of the worlds ([Motion picture](#) : [1953](#))

Doctor Who ([Television program](#) : [1963-1989](#))

Doctor Who ([Television program](#) : [2005-](#))

Close-up ([London, England](#) : [2006](#))

6.5 Place of Origin of Work

6.5 Place of Origin of the Work

CORE ELEMENT

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 Basic Instructions on Recording Place of Origin of the Work

6.5.1.1 Scope

Place of origin of the work is the country or other territorial jurisdiction from which a work originated.

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 [RDA](#).

EXAMPLE

Boise, Idaho

Place of origin of the monthly *The advocate*

Nairobi, Kenya

Place of origin of the quarterly *The advocate*

Australia

Place of origin of a television program titled *Big brother*

Netherlands

Place of origin of a television program titled *Big brother*

Geneva, Switzerland

Place of origin of the monographic series *Collection "Passé et présent"*

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

EXAMPLE

Geological Survey (South Africa)

Issuing body of a work titled *Bulletin*

New York State Museum

Issuing body of a different work titled *Bulletin*

New Zealand, Ministry of Education, Research and Statistics Division

Issuing body of a different work titled *Bulletin*

Anglo-Saxon poem

Other distinguishing characteristic of a work titled *Genesis*

Middle High German poem

Other distinguishing characteristic of a different work titled *Genesis*

Old Saxon poem

Other distinguishing characteristic of a different work titled *Genesis*

Galleria sabauda (Turin, Italy)

Owner of a Jan van Eyck painting titled *Saint Francis receiving the stigmata*

Philadelphia Museum of Art

Owner of a different Jan van Eyck painting titled *Saint Francis receiving the stigmata*

Douglas

Surname of the director of a 1965 motion picture titled *Harlow*

Segal

Surname of the director of a different 1965 motion picture titled *Harlow*

Canadian Broadcasting Corporation

Production company of a 1963 television program titled *Othello*

WOR-TV (Television station : New York, N.Y.)

Production company of a different 1963 television program titled *Othello*

Unnumbered

Other distinguishing characteristic of a work titled *Caribbean writers series*

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 6.21 [RDA](#).

History series (**Huguenot Memorial Museum**)

Eyck, Jan van, \$d 1390-1440. \$t 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, \$d 1825-1899. \$t 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, 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 newsreels.

EXAMPLE

Bibliographic record

245 04 \$a The nature of communism. \$n Vol. 1, \$p Introduction to the course ...

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

Bibliographic record

245 04 \$a The Lightning Raider. \$n Episode 11, \$p The bars of death ...

246 30 \$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. Illustrates 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 Works. \$n Volume 1 ...

4XX \$a MacAcademy, the video training series

Videorecording used for training for Microsoft Works

Bibliographic record

130 0# \$a Introduction to mathematics (Motion picture). \$n No. 1, \$p Numeration.

245 10 \$a Introduction to mathematics. \$n No. 1, \$p 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 #0 \$a Introduction to mathematics (Motion picture)

LC-PCC PS for 6.27.1.9
Appendix 1 – Motion
Pictures

LC-PCC PS for 6.27.1.9 Appendix 1
– Television Programs

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 publisher/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. \$n Episode 1, \$p 1861--the cause ...

245 04 \$a The Civil War. \$n Episode 2, \$p 1862--a very bloody affair ...

Bibliographic record

130 0# \$a Introduction to mathematics (Television program). \$n No. 1, \$p Basic.

245 10 \$a Introduction to mathematics. \$n No. 1, \$p 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 #0 \$a Introduction to mathematics (Television program)

Bibliographic records

245 00 \$a Roots--the next generations. \$n Show no. 1 ...

245 00 \$a Roots--the next generations. \$n 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 telecast in the form [yyyy-mm-dd].

LC-PCC PS for 6.27.1.9 Appendix 1 – Television Programs

- b. *Individual titles not intended to be viewed consecutively.* Because there is not a consistent approach in the world of television distribution regarding the assignment of numbers used to identify episodes of television series (episode/production/show numbers), use as the title proper a structured combination that consists of a comprehensive title and an individual title when one is available. In the absence of an individual title, use a numeric designation (e.g., episode number, show number, production number). When an individual title is used and a numeric designation is available, provide access to the numeric designation through a variant title.

EXAMPLE

Bibliographic record

245 00 \$a Mary Tyler Moore. \$p Chuckles bites the dust ...
246 30 \$a Chuckles bites the dust
246 3# \$a Mary Tyler Moore. \$n Episode no. 233
246 3# \$a Mary Tyler Moore. \$n Show no. 7607

246 for the individual title given or not based on the character of the individual title and a judgment of the usefulness of title access in that form. Illustrates that a single episode may have more than one type of number

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

EXAMPLE

Bibliographic record

130 0# \$a Paper chase (Television program). \$p Man who could be king.
245 14 \$a The paper chase. \$p The man who could be king ...
246 30 \$a Man who could be king
246 3# \$a Paper chase. \$n Program no. T-704

Illustrates that when the comprehensive title conflicts with another resource, the qualifier is added after the comprehensive title. Illustrates that, unlike serials, 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. Giving MARC field 246 title access or not to the individual title is based on the character of the individual title and a judgment of the usefulness of title access in that form. Illustrates that when giving access to the episode number, the comprehensive title used is the same as that used in MARC field 245 except for initial articles

Name authority record for the television series

130 #0 \$a Paper chase (Television program)

In the absence of an individual title, use a numeric designation. In the absence of both a numeric designation and an individual title, use the date of telecast in the form [yyyy-mm-dd].

EXAMPLE

Bibliographic records

245 00 America 2night. \$n Episode no. 233 ...
245 0 Panorama. \$n [1983-07-09] ...

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):

- the authorized access point representing the person, family, or corporate body, responsible for the part, applying the instructions given under 6.27.1.1–6.27.1.8 [RDA](#), as applicable
- the preferred title for the part, formulated according to the instructions given under 6.2.2.9 [RDA](#).

EXAMPLE

Tolkien, J. R. R. (John Ronald Reuel), 1892–1973. Two towers
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*

Raven, Simon, 1927–2001. Come like shadows
Authorized access point for a part of Raven's *Aims for oblivion*

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 [RDA](#)) to the authorized access point representing the work as a whole.

EXAMPLE

Goethe, Johann Wolfgang von, 1749–1832. Faust. 1. Teil

Homer. *Iliad*. Book 1

Duellman, William Edward, 1930–. *Amphibian species of the world. Additions and corrections*

Manet, 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 6.2.2.9.1 RDA) 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

Acta Universitatis Upsaliensis. Studia musicologica Upsaliensia
 Department of State publication. East Asian and Pacific series
 Annual report on carcinogens. Executive summary
 Colorado. Judicial Branch. Annual report. Statistics and charts
 Raffles bulletin of zoology. Supplement
 Emergency health series. A
 Annale van die Universiteit van Stellenbosch. Reeks B
 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 6.2.2.9.1 RDA) to the authorized access point representing the work as a whole (see 6.27.1 RDA), regardless of whether the title of the part is distinctive or not.

EXAMPLE

Simpsons (Television program). King of the hill
 Buffy, the vampire slayer (Television program). Season 6
 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. for those that are a compilation of all the programs telecast in a particular season, collocate 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 1," "season one," "first 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). \$n Season 1.
 245 10 \$a All in the family. \$n The complete first season

Name authority record for the television series

130 #0 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). \$n Season 1. \$k Selections.
 245 10 \$a I love Lucy. \$n Season one. \$n V. 9

Name authority record for the television series

130 #0 I love Lucy (Television program)

Bibliographic record

130 0# \$a Rhoda. \$n Season 3. \$k Selections.
 245 14 \$a The very best of Rhoda. \$n Season 3
 Two episodes of the television show broadcast in 1976

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

- c. for selections from two or more seasons or for those covered by a special rubric such as "The best of ...", construct the authorized access point for the work as a whole followed only by the term "Selections"; when a selection with a special rubric relates to a single season, however, use the pattern in 2) directly above **LC/P**.

EXAMPLE

Bibliographic records

130 0# \$a Simpsons (Television program). \$k Selections.
 245 14 \$a The best of the Simpsons

130 0# \$a Simpsons (Television program). k Selections.
 245 14 \$a The Simpsons : \$b political party ...

A compilation of politically themed episodes from the show

Name authority record

130 #0 \$a Simpsons (Television program)

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 LC PCC PS

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 RDA) or the part or parts (see 6.27.2 RDA), as applicable:

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

and/or

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

EXAMPLE

Goncourt, Edmond de, 1822–1896. *Frères Zenganno*. English
Resource described: The Zenganno brothers / by Edmond de Goncourt. An English translation of a French novel

Pushkin, Aleksandr Sergeevich, 1799–1837. Evgenii Onegin. English (Beck)
Resource described: Eugene Onegin / Alexander Pushkin ; translator, Tom Beck

Kolloidnyi zhurnal. English
Resource described: Colloid journal of the Russian Academy of Sciences. An English translation of a Russian serial

Piave, Francesco Maria, 1810–1876. *Ermani*. Spanish
Resource described: Ermani : drama lírico en cuatro actos / de F. Piave ; música de G. Verdi ; versión castellana de M. Capdepón. A Spanish translation of Piave's libretto

Brunhoff, Jean de, 1899–1937. *Babar en famille*. English. Spoken word
Resource described: Babar and his children. An audio recording of an English translation of the children's story

Wilde, Oscar, 1854–1900. Works. 2000

Resource described: The complete works of Oscar Wilde / general editors, Russell Jackson and Ian Small. — Oxford ; New York : Oxford University Press, 2000-. Other expressions of Wilde's complete works have been published in other years

Shakespeare, William, 1564–1616. Works. 2003. Yale University Press
Resource described: The annotated Shakespeare. — New Haven : Yale University Press, ©2003-. An expression of Shakespeare's complete works; another expression with title Nelson Thomas Shakespeare also began in 2003

Langland, William, 1330?–1400? *Piers Plowman* (C-text)
Resource described: Piers Plowman / by William Langland ; an edition of the C-text by Derek Pearsall. Langland's work Piers Plowman exists in different versions designated as A-text, B-text, C-text, etc.

Nutcracker (Choreographic work : Baryshnikov)
Resource described: The nutcracker. A recording of a performance of the American Ballet Theatre and Mikhail Baryshnikov production of the ballet The nutcracker, choreography by Baryshnikov

6.9 Content Type

cartographic dataset	computer dataset	spoken word	tactile three-dimensional form
cartographic image	computer program	still image	text
cartographic moving image	notated movement	tactile image	three-dimensional form
cartographic tactile image	notated music	tactile notated movement	three-dimensional moving image
cartographic tactile three-dimensional form	performed music	tactile notated music	two-dimensional moving image
cartographic three-dimensional form	sounds	tactile text	

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**

ARN		8545266
010		no2010106062
040		lIImPPL #b eng #e rda #c lIImPPL #d IAhCCS #d IARh #d UPB #d UPB-Mu
046		#k 2010
100	1	Bradley, C. Alan, #d 1938- #t Flavia de Luce mystery, #h Spoken word
336		spoken word #b spw #2 rdacontent
377		eng #l English
430	0	Flavia de Luce mystery, #h Spoken word
400	1	Bradley, C. Alan, #d 1938- #t Flavia de Luce novel, #h Spoken word
430	0	Flavia de Luce novel, #h Spoken word
500	1	#i Narrator: #a Entwistle, Jayne #w r
643		New York #b Random House #a Westminster, Md. #b Books on Tape
644		f #5 lIImPPL
645		t #5 DPCC #5 lIImPPL
646		s #5 lIImPPL
670		The weed that strings the hangman's bag, ©2010: #b container (A Flavia de Luce mystery; read by Jayne Entwistle)
670		I am half-sick of shadows, ©2011: #b container (A Flavia de Luce novel; read by Jayne Entwistle)

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 6.24 [RDA](#).

6.10.1.2 Sources of Information

Take information on date of expression from any source.

6.10.1.3 Recording Date of Expression [LCPS](#)

Record the date of the expression in terms of the calendar preferred by the agency creating data. For details on recording dates according to the Christian calendar, see appendix H [RDA](#).

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.

EXAMPLE

2000

Resource described: The complete works of Oscar Wilde / general editors, Russell Jackson and Ian Small. — Oxford : New York : Oxford University Press, 2000.

1948

Resource described: The works of Oscar Wilde / edited, with an introduction, by G.F. Maine. — New collected edition. — London : Collins, 1948.

1940

Resource described: Baber and his children / Jean de Brunhoff. — [United States] : Decca, [1940]. An audio recording of an English translation of Jean de Brunhoff's children's story Baber en famille, narrated by Frank Luther with instrumental accompaniment. Recorded in New York City on October 28, 1940.

1992

Resource described: Blade runner / a Ladd Company release in association with Sir Run Run Shaw thru Warner Bros. — Jerry Perenchio and Bud Yorkin present a Michael Deesley-Ridley Scott production ; produced by Michael Deesley ; screenplay by Hampton Fancher and David Peoples ; directed by Ridley Scott. — Director's cut. Widescreen version. A revised version of the 1982 motion picture.

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)

ARN		9230087			
Rec stat	n	Entered	20120620	Replaced	20120621074506.0
Type	z	Upd status	a	Enc lvl	n
Roman	■	Ref status	a	Mod rec	
Govt agn	■	Auth status	a	Subj	a
Series	n	Auth/ref	a	Geo subd	n
Ser num	n	Name	a	Subdiv tp	n
Source	c	Name use	a	Subj use	a
Ser use	b	Rules	z		
010		no2012084507			
040		NNC #b eng #c NNC #e rda			
046		#k 2011			
100	1	Samutina, Hanna, #d 1929- #t Works. #k Selections. #f 2011			
400	1	Samutina, Hanna, #d 1929- #t Start do radosti. #f 2011			
670		Start do radosti, 2011.			

6.11 Language of Expression

6.11.1.3 Recording Language of Expression [LCPS](#)

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

English

Resource described: The Zengeno brothers / by Edmond de Goncourt. An English translation of a French novel

Indonesian

Resource described: Ada apa dengan Cinta? / Miles Productions memproduksi; sebuah film dari Rudi Soedarjo ; produser, Mira Lesmana, Riri Riza ; skenario, Jujur Prananto. The original motion picture in Indonesian

Spanish

Resource described: Obras completas / W. Somerset Maugham. A Spanish translation of the author's works

English

Resource described: Colloid journal of the Russian Academy of Sciences. An English translation of a Russian serial

Hebrew

Resource described: Moshav ve-aharon : operah be-ahavah marakhot / Arnold Shenberg ; lirgen Yisroel Eliaz. A Hebrew translation of the libretto to Schoenberg's opera Moses und Aron

Russian

Resource described: 27 ukradennykh p'isemel. A Georgian motion picture dubbed into Russian

Chinese

Resource described: Handel's Messiah in Chinese. An audio recording of a performance of a Chinese translation of the oratorio

Translations

LC-PCC PS for 6.27.3

Identify an expression in a language different from that of the original expression by adding the name of the language in subfield \$l to the authorized access point for the work.

When the original expression and one translation are in a compilation, give an analytical authorized access point for each expression. If a compilation contains the original expression and more than one translation, give analytical authorized access points for the original expression and at least one translation.

EXAMPLE

100 1# \$a Macken, JoAnn Early, \$d 1953-
245 10 \$a Mail carrier = \$b El cartero / \$c JoAnn Early Macken.
700 12 \$a Macken, JoAnn Early, \$d 1953- \$t Mail carrier.
700 12 \$a Macken, JoAnn Early, \$d 1953- \$t Mail carrier. \$l Spanish.

When two language editions are in a compilation, provide analytical authorized access points for each expression. If a compilation contains more than two language editions, give analytical authorized access points for the original edition and at least one other edition. If the original edition has not already been selected on the basis of one of the editions having been received earlier (see LCPS 6.2.2.4 [LCPS](#)), select the first one in the compilation as the original edition for purposes of choosing the preferred title for the work.

EXAMPLE

245 00 \$a Diplôme international de l'OIV en management du secteur de la vigne et du vin : \$b OIV MSC in wine management = Internationales Diplomes der OIV in management of the vine and wine sector = Internationales Diplome der OIV im Fachbereich Management im Weinbausektor = Diploma internazionale dell'OIV in gestione del settore della vigna e del vino = Diploma internacional de la OIV de management del sector de la uva y el vino.
730 02 \$a Diplôme international de l'OIV en management du secteur de la vigne et du vin.
730 02 \$a Diplôme international de l'OIV en management du secteur de la vigne et du vin. \$l English.

French title is chosen as the preferred title because it is the one named first in the compilation

Type	Code	Sub status	Auth	Len	Mod	Source	Code
Roman	■	Ref status	a	Mod rec		Name use	a
Govt agn	■	Auth status	a	Subj	a	Subj use	a
Series	n	Auth/ref	a	Geo subd	n	Ser use	b
Ser num	n	Name	a	Subdiv tp	n	Rules	z

010		no2012083742
040		WaU #b eng #e rda #c WaU
046		#k 1904
100	1	Tolstoy, Leo, #c graf, #d 1828-1910. #t Voina i mir. #l English #s (Wiener)
336		text #b txt #2 rdacontent
377		eng #l English
381		Wiener
400	1	Tolstoy, Leo, #c graf, #d 1828-1910. #t War and peace #s (Wiener)
670		War and peace, 1904: #b 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 RDA](#) and [6.11.1.3 RDA](#)).

EXAMPLE

Bibliographic record for a dubbed version of a motion picture

130 0# \$a Battaglia di Algeri. \$l English.

245 14 \$a The battle of Algiers ...

The RDA instruction calls for adding language in the case of a dubbed motion picture.

Name authority record for the motion picture

130 #0 \$a Battaglia di Algeri

430 #0 \$a Battle of Algiers

not

130 #0 \$a Battaglia di Algeri. \$l English

Note: AMIM2 \mathbb{E} 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 RDA](#) and [6.11.1.3 RDA](#).

EXAMPLE

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

245 00 \$a To live and die in L. A. ...

730 0# \$a To live and die in L. A. \$l English.

730 0# \$a To live and die in L. A. \$l French.

730 0# \$a To live and die in L. A. \$l Spanish.

Original in English, dubbed in French and Spanish

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 0# \$a Bronenosets "Potemkin" (Motion picture). \$l English.

245 14 \$a The battleship Potemkin ...

Add the language of the translated intertitles.

Name authority record for the motion picture (work)

130 #0 \$a Bronenosets "Potemkin" (Motion picture)

430 #0 \$a Battleship Potemkin

not

130 #0 \$a Bronenosets "Potemkin" (Motion picture). \$l English

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 RDA](#)).

EXAMPLE

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

245 00 \$a Seven samurai ...

730 0# \$a Shichinin no samurai. \$l English

730 0# \$a Shichinin no samurai. \$l Japanese.

Name authority record for the motion picture (work)

130 #0 \$a Shichinin no samurai

430 #0 \$a Seven samurai

6. Motion picture filmed simultaneously in different languages under different titles. Construct an authorized access point for a motion picture filmed simultaneously in different language versions (see [RDA 6.2.2.4 RDA](#)), using the preferred title of the first received.

EXAMPLE:

Bibliographic record for a German version of a motion picture filmed simultaneously in French and German, with the French having already been received and established

130 0# \$a Coup de grâce. \$l German
245 14 \$a Der Fangschuss ...

Name authority record for the motion picture (work)

130 #0 \$a Coup de grâce
430 #0 \$a Fangschuss

Note: AMIM2 [RDA](#) does not collocate under one title but treats each simultaneous production as a separate resource and links them through related-work access points.

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

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

6.12.1.1 Scope

Other distinguishing characteristic 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 [6.18 RDA](#)

For additional instructions on other distinguishing characteristics of expressions of religious works, see [6.25 RDA](#).

EXAMPLE

Buriat version

Another expression of the epic poem Gesar

Mongolian version

Another expression of the epic poem Gesar

1st version

The first of three versions of Johann Gottlieb Fichte's *Wissenschaftslehre* 1804

2nd version

The second of three versions of Johann Gottlieb Fichte's *Wissenschaftslehre* 1804

A-text

The earliest version of William Langland's narrative poem *Piers Plowman*

B-text

A later version of William Langland's narrative poem *Piers Plowman*

C-text

An even later version of William Langland's narrative poem *Piers Plowman*

Beck

An English translation by Tom Beck of Aleksandr Pushkin's *Evgenii Onegin*

Elton

An English translation by Oliver Elton of Aleksandr Pushkin's *Evgenii Onegin*

Director's cut

The 1992 revised version of the 1982 motion picture *Blade runner*

Final cut

The 2007 revised version of the 1982 motion picture *Blade runner*

Baryshnikov

A version of the choreographic work *The nutcracker* choreographed by Mikhail Baryshnikov in 1976

Lynn and Uthoff

A version of the choreographic work *The nutcracker* choreographed by Enid Lynn and Michael Uthoff in 1974

Nureyev, after Vainonen

A version of the choreographic work *The nutcracker* choreographed by Rudolf Nureyev in 1967 and derived from Vasilii Vainonen's 1934 version

Nelson Thornes

An expression of Shakespeare's complete works published in 2003 by Nelson Thornes

Yale University Press

Another expression of Shakespeare's complete works published in 2003 by Yale University Press

ARN		6391838		In	
Series	n	Auth/ref	a	Geo subd	n
Ser_num	n	Name	n	Subdiv tp	n
Ser_use	b	Rules	z		
010		n	2004076964		
040		DLC	#b eng #e rda #c DLC #d WaU		
046		#k	1942		
130	0		Gold rush (Motion picture : 1925 : Sound version)		
381			Sound version		
670			Chaplin, Charlie. Overture, c1997: #b t.p. (... from The gold rush)		
670			filmsite.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)		
670			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)		
670			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)		

ARN		9280951		In	
Type	z	Upd status	a	Enc lvl	n
Roman	■	Ref status	a	Mod rec	
Govt agn	■	Auth status	a	Subj	a
Series	n	Auth/ref	a	Geo subd	n
Ser_num	n	Name	a	Subdiv tp	n
Source	c	Name use	a	Ser_use	b
Subj use	a	Rules	z		
010		no	2012111789		
040		UPB	#b eng #e rda #c UPB		
046		#k	1918		
100	0		Apuleius. #t Works. #k Selections. #l Latin #s (Pike)		
336		text	#2 rdacontent		
377		lat	#l Latin		
381			Pike		
400	0		Apuleius. #t Short stories of Apuleius		
500	1	#i	Editor: #a Pike, Joseph B. #q (Joseph Brown), #d 1866-1938 #w r		
670			The short stories of Apuleius, ©1918: #b 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

Selections

Selections from Edward Gibbon's *The history of the decline and fall of the Roman Empire*

Selections

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

Gold rush (Motion picture : 1925 : **Sound version**)

Blade runner (Motion picture : **Director's cut**)

Blade runner (Motion picture : **Final cut**)

Pushkin, Aleksandr Sergeevich, \$d 1799-1837. \$t Evgenii Onegin. \$l **English** \$s (**Hofstadter**)

Apuleius. \$t Works. \$k Selections. \$l **Latin** \$s (**Pike**)

Vivaldi, Antonio, \$d 1678-1741. \$t Vocal music. \$k Selections (**Musical Heritage Society**)

Twain, Mark, \$d 1835-1910. \$t Adventures of Huckleberry Finn. \$h **Spoken word** \$s (**Lemmon**)

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

Berlioz, Hector, \$d 1803-1869. \$t Vocal music. \$k Selections; \$o **arranged**

Beethoven, Ludwig van, \$d 1770-1827. \$t Serenades, \$m string trio, \$n op. 8, \$r D major; \$o **arranged** \$s (**Urhan**)

Good King Wenceslas; \$o **arranged** \$s (**McDonald**)

Carter, Elliott, \$d 1908- \$t Symphonies, \$n no. 1 (**Sketches**)

Moore, Douglas, \$d 1893-1969. \$t Works. \$k Selections (**Sketches**)

Handel, George Frideric, \$d 1685-1759. \$t Messiah. \$s **Vocal score**

Sullivan, Arthur, \$d 1842-1900. \$t Operas. \$s **Chorus scores**. \$k Selections

Schönberg, Claude-Michel. \$t Misérables. \$l **Danish**

Handel, George Frideric, \$d 1685-1759. \$t Messiah. \$s **Vocal score**. \$l **German**

Code of Hammurabi. \$l **Serbian**

Kosovo (Republic). \$t Kushtetuta e Republikës së Kosovës. \$l **English**

Córdoba (Spain). \$t Fuero (**Latin version**)

Bolivia. \$t Treaties, etc. \$g Paraguay, \$d 1938 July 21. \$l **English**

Bible. \$p Gospels. \$l **English**. \$s **Revised Standard**. \$f **1975**

Bible. \$p Psalms. \$l **Afrikaans**. \$s **Oberholzer and others**. \$f **2005**

Tosefta. \$p Beza. \$l **German**

Vedas. \$p Sāmaveda (**Kauthumasamhitā**)

Catholic Church. \$t Breviary (**Ambrosian**)

Seder Haqafot (**Spinkā**)

Haggadah (**Reform** : **Seligmann**)

Talmud Yerushalmi. \$l **German**. \$f **1975**

Da zang jing (**Koryō version**)

United States. \$b President (1861-1865 : Lincoln). \$t Speeches. \$l **Japanese**

Work/Expression Exercises

Exercise 1 –
Determine
authorized
access
point for
this work

The screenshot shows a YouTube video player interface. At the top, the YouTube logo is visible on the left, and a search bar, 'Browse', and 'Movies' are on the right. The video title is 'Edge of the World - Short Action Film' by 'Andrew Thompson', with a 'Subscribe' button and '32 videos' listed. The video player shows a blurred bokeh background with the title 'Edge Of The World' centered. The progress bar indicates 09:46 / 12:23. Below the player are 'Like', 'Add to', and 'Share' buttons, and a view count of '751 views'. The description below the video reads: 'Uploaded by Andrew Thompson on Mar 19, 2011. This film follows an elite group of highly trained mercenaries specializing in contract assassinations. Upon successful completion of their most recent assignment, they find themselves tasked with the killing of one of their own. An Andrew Thompson and Rick Iverson film. Shot on location in Sarasota, FL and Florida State University. Equipment: Canon 7D, T2i, vixia hf30. Budget: \$200. Bloopers: <http://www.youtube.com/watch?v=fgs7e3TGWrl>'. On the right side, there are statistics: '15 likes, 1 dislike', 'Artist: The GitCh Mob', and a music link for 'Buy "Between Two Points (feat. Swan)" on: Google Play, iTunes, AmazonMP3, eMusic'.



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

ARN		2995712					
Rec stat	c	Entered	19910805	Replaced	20120829074705.0		
Type	z	Upd status	a	Enc lvl	n	Source	
Roman	■	Ref status	n	Mod rec		Name use	a
Govt agn	■	Auth status	a	Subj	a	Subj use	a
Series	n	Auth/ref	a	Geo subd	n	Ser use	b
Ser num	n	Name	n	Subdiv tp	n	Rules	c
010		n	91077731				
040		DLC #b eng #c DLC #d WaU					
046		#k 1937					
130	0	Edge of the world (Motion picture)					
380		Motion picture					
670		Powell, M. Edge of the world, 1990: #b p. viii, etc. (The edge of the world; motion picture made 1936)					
670		Internet movie database, Aug. 27, 2012 #b (The edge of the world (1937); director: Michael Powell)					
670		Wikipedia, Aug. 27, 2012 #b (The edge of the world (1937) was the first major project by British filmmaker Michael Powell; release date: September 1937 (UK); running time: 81 min.; country: United Kingdom)					

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](#)

IMDb
Adam Schiff's Account | Logout | Help

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Your Watchlist

Edge of the World (2011)
SEE RANK

12 min - [Short](#) | [Action](#) | [Adventure](#)

Your rating: ★★★★★★★★ -/10
(awaiting 5 votes)
Reviews: [write review](#)

In the world of contract killers, Alpha Team reins supreme. This 5 man team executes with the precision of a highly trained military unit... [See full summary](#) >

Director: [Andrew Thompson](#)
Writer: [Andrew Thompson](#)

+ Watchlist ▾
Share... [Own the rights? Add a poster](#) >

Production Notes from IMDbPro

Status: Completed | See complete list of [25,800 in-production titles](#) >
Updated: 11 July 2011
More info: See more [production information](#) about this title on [IMDbPro](#).

Storyline Edit

In the world of contract killers, Alpha Team reins 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](#) | [Add Synopsis](#)


Genres: [Short](#) | [Action](#) | [Adventure](#) | [Crime](#)

Parents Guide: [Add content advisory for parents](#) >

Details Edit

Country: [USA](#)

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Your Watchlist

The Edge of the World (2011)
SEE RANK

5 min - [Short](#) | [Comedy](#)

Your rating: ★★★★★★★★ -/10
(awaiting 5 votes)
Reviews: [write review](#)

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

Director: [Colin Duffy](#)
Writer: [Amy Vorpahl](#)
Stars: [Amy Vorpahl](#) and [Blake Walker](#) | [See full cast and crew](#)

+ Watchlist ▾
Share... [Own the rights? Add a poster](#) >

Cast Edit

Credited cast:

	Amy Vorpahl	...	Beatrice (voice)
	Blake Walker	...	Phillip (voice)

[Full cast and crew](#) >

Storyline Edit


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

[Add Full Plot](#) | [Add Synopsis](#)

Genres: [Short](#) | [Comedy](#)

Parents Guide: [Add content advisory for parents](#) >

Introducing X-Ray for Movies



Thousands of movies including *The Hunger Games* available on the all-new Kindle Fire HD
for the all-new **kindle fire HD** Powered by **IMDb**

[ad feedback](#)

Like Be the first of your friends to like this.

Quick Links: overview ▾

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Paul

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Bethany

Follow @imdb < 623K followers

Sponsored Links [\(What's This?\)](#)

Exercise 2 –
Determine
authorized
access
point for
this
resource

YouTube

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

Andrew Thompson + Subscribe 32 videos

*RNA PRODUCTIONS
PRESENTS*

00:03 / 11:43

Like Add to Share

33,438 likes

4 likes, 0 dislikes

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 Iverson film. Shot on location in Sarasota, FL and Florida State University.

Equipment: Canon 7D, T2i, vixia h30.

Bloopers: <http://www.youtube.com/watch?v=fqs7e3TGWfI>

YouTube

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

Andrew Thompson + Subscribe 32 videos

*An Andrew Thompson
Film*

00:11 / 11:43

Like Add to Share

33,438 likes

4 likes, 0 dislikes

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 Iverson film. Shot on location in Sarasota, FL and Florida State University.

Equipment: Canon 7D, T2i, vixia h30.

Bloopers: <http://www.youtube.com/watch?v=fqs7e3TGWfI>

YouTube

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

Andrew Thompson + Subscribe 32 videos



10:00 / 11:43

Like Add to Share

33,438

4 likes, 0 dislikes

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 Iverson film. Shot on location in Sarasota, FL and Florida State University.


Equipment: Canon 7D, T2i, vixia hf30.

Bloopers: <http://www.youtube.com/watch?v=fqs7e3TGWrl>

YouTube

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

Andrew Thompson + Subscribe 32 videos



10:29 / 11:43

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33,438

4 likes, 0 dislikes

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 Iverson film. Shot on location in Sarasota, FL and Florida State University.

Equipment: Canon 7D, T2i, vixia hf30.

Bloopers: <http://www.youtube.com/watch?v=fqs7e3TGWrl>

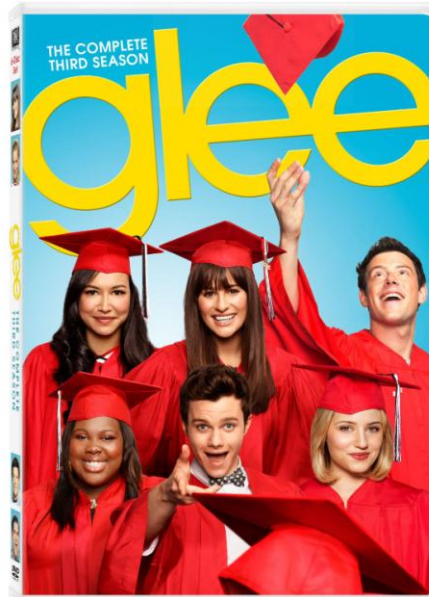


Rec stat	n	Entered	20120926	Replaced		
Type	z	Upd status	a	Enc lvl	n	Source c
Roman	■	Ref status	a	Mod rec		Name use a
Govt agn	■	Auth status	a	Subj	a	Subj use a
Series	n	Auth/ref	a	Geo subd	n	Ser use b
Ser num	n	Name	n	Subdiv tp	n	Rules c
010		no2012128002				
040		WaU #b eng #c WaU				
046		#k 2011				
130	0	Battle, Los Angeles (Motion picture)				
370		#g U.S.				
380		Motion picture				
380		Science fiction films #a War films #a Action and adventure films #a Fiction films #a Feature films #2 logft				
430	0	Battle, LA (Motion picture)				
430	0	World invasion (Motion picture)				
430	0	World invasion, battle Los Angeles (Motion picture)				
670		Battle, Los Angeles, c2011: #b title screen (Battle: Los Angeles)				
670		Wikipedia, Sept. 26, 2012 #b (Battle: Los Angeles (also known as Battle: LA and internationally as World Invasion: Battle Los Angeles); 2011 American military science fiction war film directed by Jonathan Liebesman)				
670		Internet movie database, Sept. 26, 2012 #b (Battle Los Angeles (2011); director: Jonathan Liebesman; genres: Action; Sci-Fi)				

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

Authority record found for the
work:

130_0 Glee (Television program)



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)



[The Good Wife: Season 2, Episode 5](#) [More at IMDbPro »](#)
VIP Treatment (26 Oct. 2010)
TV Episode - [TV-14](#) 63 min - [Crime](#) | [Drama](#) | [Mystery](#)

Your rating: ★★★★★★ -/10
Ratings: **8.3/10** from 118 users
Reviews: 1 user


The firm does some makeshift, last-minute investigating in order to decide whether to defend a masseuse accusing a beloved Nobel Prize winner of sexual assault, but the accused tries to use Peter to sway the firm's decision.

Director: [Michael Zinberg](#)

Writers: [Robert King](#) (creator), [Michelle King](#) (creator), and [2 more credits](#) »

Stars: [Julianna Margulies](#), [Matt Czuchy](#) and [Archie Panjabi](#) | [See full cast and crew](#)

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epguides.com TVRAGE Present

The Good Wife

(a Titles & Air Dates Guide)

by [this TVRage editor](#)

Last updated:
Wed, 3 Oct 2012 1:00



aired from: Sep 2009
to: _____

xx eps

[CBS](#) (US)

60 min

Episode #	Prod #	Original Air Date	Titles
• Season 1			
1	1-01	101	22/Sep/09 Pilot [Recap] [Trailer]
2	1-02	102	29/Sep/09 Stripped
3	1-03	103	06/Oct/09 You Can't Go Home Again
4	1-04	104	13/Oct/09 Fixed
5	1-05	105	20/Oct/09 Crash
6	1-06	106	03/Nov/09 Conjugal
7	1-07	107	10/Nov/09 Unorthodox
8	1-08	108	17/Nov/09 Unprepared
9	1-09	109	24/Nov/09 Threesome
10	1-10	110	15/Dec/09 Lifeguard [Trailer]
11	1-11	111	05/Jan/10 Infamy
12	1-12	112	12/Jan/10 Painkiller
13	1-13	113	02/Feb/10 Bad
14	1-14	114	09/Feb/10 Hi
15	1-15	115	02/Mar/10 Bang
16	1-16	116	09/Mar/10 Flesh
17	1-17	117	16/Mar/10 Heart
18	1-18	118	06/Apr/10 Doubt
19	1-19	119	27/Apr/10 Boom
20	1-20	120	04/May/10 Mock
21	1-21	121	11/May/10 Unplugged
22	1-22	122	18/May/10 Hybristophilia
23	1-23	123	25/May/10 Running
• Season 2			
24	2-01		29/Sep/10 Taking Control
25	2-02		05/Oct/10 Double Jeopardy
26	2-03		12/Oct/10 Breaking Fast
27	2-04		19/Oct/10 Cleaning House
28	2-05		26/Oct/10 VIP Treatment
29	2-06		09/Nov/10 Poisoned Pill
30	2-07		16/Nov/10 Bad Girls
31	2-08		23/Nov/10 On Tap
32	2-09		14/Dec/10 Nine Hours
33	2-10		11/Jan/11 Breaking Up
34	2-11		19/Jan/11 Two Counts
35	2-12		01/Feb/11 Silly Season
36	2-13		08/Feb/11 Real Deal
37	2-14		15/Feb/11 Not Worth
38	2-15		22/Feb/11 Silver Bullet [Trailer]
39	2-16		01/Mar/11 Great Fireball [Trailer]
40	2-17		22/Mar/11 Ham Sandwich [Trailer]
41	2-18		29/Mar/11 Killer Song [Trailer]
42	2-19		05/Apr/11 Wrongful Termination [Trailer]
43	2-20		12/Apr/11 Foreign Affairs [Trailer]
44	2-21		03/May/11 In sickness [Trailer]
45	2-22		10/May/11 Getting Off (1) [Trailer]
46	2-23		17/May/11 Closing Arguments (2)

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 Hystad, Patti Jensen, Ken Josephson, Perry Kendall,
Brian McKee, Gord Miller, Aleck Ostry, David Weicker, and Martin Wright

Canadian Western Geographical Series • Volume 42
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Western Geographical Press

Department of Geography, University of Victoria
P.O. Box 3050, Victoria, BC, Canada V8W 3P5
phone: (250) 721-7331 fax: (250) 721-6216

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-

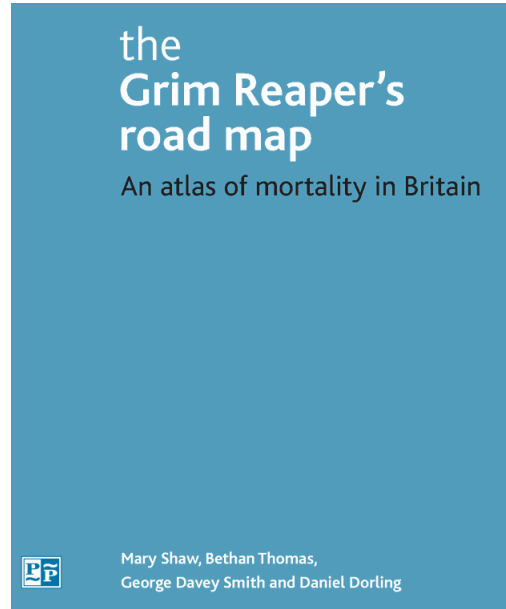
100 1_ Thomas, Bethan

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

A Global Representative System of Marine Protected Areas

Principal Editors
Graeme Kelleher, Chris Bleakley, and Sue Wells



Volume I

The Great Barrier Reef Marine Park Authority
The World Bank
The World Conservation Union (IUCN)

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.)

DEVELOPMENT OF A FLORISTIC QUALITY ASSESSMENT METHODOLOGY FOR WISCONSIN

Final Report to USEPA - Region V
Wetland Grant # CD975115-01-0

June 2003

Prepared by:
Wisconsin Department of Natural Resources
Bureau of Fisheries Management and Habitat Protection
101 S. Webster St., Madison, WI 53707

Edited by:
Dreux J. Watermolen

Principal Author:
Thomas W. Bernthal¹

Coefficient of Conservatism Expert Group:
Theodore S. Cochran², Gary Fewless³, Robert W. Freckmann⁴, Richard A. Henderson⁵,
Randolph Hoffman⁶, Emmet J. Judziewicz⁷, Lawrence Lettner⁸, Gerould Wilhelm⁹



¹Wisconsin DNR, Bureau of Fisheries Management and Habitat Protection, Lakes and Wetlands Section, Madison, WI

²University of Wisconsin - Madison, Department of Botany, Madison, WI

³University of Wisconsin - Green Bay, Biology Department, Green Bay, WI

⁴University of Wisconsin - Stevens Point, Biology Department, Stevens Point, WI

⁵Wisconsin DNR, Bureau of Integrated Science Services, Wildlife and Forestry Research Section, Monona, WI

⁶Wisconsin DNR, Bureau of Endangered Resources, Ecosystem and Diversity Conservation Section, Madison, WI

⁷Southeastern Wisconsin Regional Planning Commission, Waukesha, WI

⁸Conservation Design Forum, Naperville, IL

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).

9.2.2 Preferred Name for the Person NAME

CORE ELEMENT

9.2.2.1 Scope

The **preferred name for the person** is the name or form of name chosen as the basis for the authorized access point representing that person.

If an individual has more than one identity, a preferred name is chosen for each identity (see 9.2.2.8 [RDA](#)).

9.2.2.2 Sources of Information

Determine the preferred name for a person from the following sources (in order of preference):

- the preferred sources of information (see 2.2.2 [RDA](#)) in resources associated with the person
- other formal statements appearing in resources associated with the person
- other sources (including reference sources).

For additional instructions on names of persons that appear in more than one language form, see 9.2.2.5.2 [RDA](#); for names written in a script that differs from the preferred script of the agency creating the data, see 9.2.2.5.3 [RDA](#).

9.2.2.3 Choosing the Preferred Name

In general, choose the name by which the person is commonly known as the preferred name for that person. The name chosen may be the person's real name, pseudonym, title of nobility, nickname, initials, or other appellation. For additional instructions on choosing the preferred name for a person known by more than one form of the same name or by more than one name, see 9.2.2.5–9.2.2.8 [RDA](#).

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).

100 1_ \$a Iglesias, Julio, \$d 1973-
Usage: Julio Iglesias, Jr.
Date of birth available

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.

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

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OTHER IDENTIFYING ATTRIBUTES

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 **LCPS**

Record dates in terms of the calendar preferred by the agency creating the data. 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. **2012.04**

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 *[year] or [year]*.

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 *[year]–[year]*.

EXAMPLE

1623–1624

Period of activity

1378–1395

Period of activity

approximately 1479–1499

Period of activity

1687–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

1705

EXAMPLE

19th century

7th century B.C.

13th/14th century

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

9.3.2.3 Recording Date of Birth **LCPS**

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.
 1552?
 Probable year of birth
 1647 or 1648
 Year of birth uncertain; known to be one of two years
 approximately 1003
 Approximate year of birth

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

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

1936 May 5
 Date of birth for a person named John Smith born in 1936
 1936 December 17
 Date of birth for another person named John Smith born in 1936

Change from AACR2: Spell out months

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 **LCPS**

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 before a death date in access points, regardless of whether a birth date is also present

Personal Name Access Points – Dates

AACR2 22.17A

RDA 9.3, 9.19.1.3, LC-PCC PS 9.3.2.3, 9.3.3.3

Smith, John, 1924-	Smith, John, 1924-
Smith, John, 1900 Jan. 10-	Smith, John, 1900 January 10-
Smith, John, 1836 or 7-1896	Smith, John, 1836 or 1837 -1896
Smith, John, ca. 1837-1896	Smith, John, approximately 1837-1896
Smith, John, 1837-ca. 1896	Smith, John, 1837- approximately 1896
Smith, John, ca. 1837-ca. 1896	Smith, John, approximately 1837- approximately 1896
Smith, John, b. 1825	Smith, John, 1825 -
Smith, John, d. 1859	Smith, John, -1859

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Personal Name Access Points – Dates

AACR2 22.17A

RDA 9.3, 9.19.1.5, LC-PCC PS 9.3.4.3, 9.19.1.5

Johnson, Carl F., fl. 1893-1940	Johnson, Carl F., active 1893-1940
Joannes, Diaconus, 12th cent.	Joannes, Diaconus, active 12th century
Joannes, Actuarius, 13th/14th cent.	Joannes, Actuarius, active 13th/14th century
Lin, Li, jin shi 1152	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.

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LCPS for 9.19.1.1 [RDA](#)

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 differentiate 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 differentiate 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

RDA 9.19.1.4, LC-PCC PS 9.19.1.4

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*

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.* ⁸⁸

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

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. \$q
(Leslie Arthur James)

Fuller form of initials known:
Leslie Arthur James

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

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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 LCRI22.17-22.20 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>

16. 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. 2012/04

6 Feet \$c (Rapper)
WishFM \$c (Disc jockey)
45726 \$c (Cartoonist)
AquaMoon \$c (Poet)

Oceania \$c (Writer)
Perspective \$c (Writer)
Stone Mountain \$c (Writer)
Smooth \$c (Poet)

Profession or Occupation added to a name that consists of a phrase or appellation not conveying the idea of a person

010		n 2005062203	
040		DLC #b eng #e rda #c DLC #d DLC #d PPI-MA #d UPB #d DLC #d IIMpPL	
046		#f 19810115	
100	0	Pitbull #c (Rapper)	Element added to authorized access point
370		Miami, Fla.	
374		Rapper	Element recorded separately
375		male	
400	0	Lil' Chico	
400	0	Mr. 305	
400	1	Perez, Armando Christian	
670		Pitbull (Rapper). M.I.A.M.I., p2004: #b label (Pitbull)	
670		All music guide WWW site, August 22, 2005 #b (Miami rapper Pitbull; born Armando Perez in Miami, FL)	
670		Miami herald online for Sun, Aug. 14, 2005, viewed Sept. 12, 2005 #b (Pitbull, born Armando Christian Perez)	
670		Wikipedia, Mar. 16, 2007 #b (Pitbull; b. Armando Christian Pérez, Jan. 15, 1981, Miami, Fla.; also known as Lil' Chico or Mr. 305; Cuban-American rapper)	
670		Pitbull WWW site, Mar. 16, 2007: #b Spanish biography (Armando "Pitbull" Perez)	

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 [9.16 RDA](#)). 2012/04

EXAMPLE

Johannes (Notary)

A. K. (Musician)

Chris (Rapper)

Hancock, Mary (Architect)

Butler, Jean (Composer)

Hall, Daniel (Tax collector)

Orr, Marjorie (Veterinarian)

Watt, James (Gardener)

Brown, Carol (Flutist)

Personal Name Access Points – Qualifiers

AACR2 22.19, LCRI 22.19

RDA 9.19.1.1, 9.19.1.2, 9.19.1.6

Johannes \$c (Notary)

Johannes \$c (Notary)

Thomas \$c (Anglo-Norman poet)

Thomas \$c (Anglo-Norman poet)

Smith, John, \$c Sir

Smith, John \$c (*[Profession or Occupation]*)
or Smith, John *[undifferentiated]*

Brown, George, \$c Captain

Brown, George \$c (*Soldier*)
or Brown, George *[undifferentiated]*

Brown, George, \$c F.I.P.S.

Brown, George \$c (*[Profession or Occupation]*)
or Brown, George *[undifferentiated]*

Brown, George, \$c Rev.

Brown, George \$c (*Clergyman*)

Brown, George, \$c Ph. D.

Brown, George \$c (*[Profession or Occupation]*)
or Brown, George *[undifferentiated]*

Brown, George, \$c flutist

Brown, George \$c (*Flutist*)

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Examples of Profession or Occupation Used to Distinguish Persons

010		no2012093696
040		WaU #b eng #e rda #c WaU #d IEN
100	1	Barron, David #c (Film producer)
370		#c 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

010		no2012109060
040		l1mchBWI #b eng #c l1mchBWI #e rda
100	1	Jackson, Elizabeth #c (Actor)
370		#f Los Angeles, Calif.
372		Motion picture industry
374		Actor #a Film producer #a Screenwriter
375		female
377		eng
400	1	Levin, Elizabeth #c (Actor)
670		Falling overnight, 2012: #b container (Elizabeth Jackson)
670		IMDb, July 20, 2012: #b (Elizabeth Levin; actress; producer; misc. crew; an American actress; alt. name: Elizabeth Jackson)
670		Twitter, July 10, 2012: #b @ElizabethJacksn (Elizabeth Jackson; producer, writer, actor in Los Angeles)

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.

LCPS for 9.0 [RDA](#)

PURPOSE AND SCOPE

In addition to the languages named here, see LCPS Appendix F.0 [LEPS](#) for the following languages:

Congoese, Ethiopian, and Somali names

Filipino names

LC/NACO practice: Apply this chapter to fictitious entities and real non-human entities having roles as creators or contributors; continue the current subject cataloging policy for fictitious characters when providing subject access points (as described in Subject Headings Manual (SHM) instruction sheet H 1610 Fictitious characters ☒). Separate authority records will exist in the Library of Congress/NACO Authority File and the Library of Congress Subject Headings files.

EXAMPLE

RDA access point in bibliographic record when a fictitious character is the creator

100 1# \$a Fletcher, Jessica.

Subject heading in bibliographic record

650 #0 \$a Fletcher, Jessica (Fictitious character) \$v Fiction.

Include the 667 field ☒ shown below in the RDA authority record for the specific fictitious entity. Ensure that the 008 ☒ coding is correct.

EXAMPLE

RDA authority record

008/11 value "n"

008/15 value "b"

100 1# \$a Fletcher, Jessica

667 ## \$a SUBJECT USAGE: This heading is not valid for use as a subject; use a fictitious character heading from LCSH.

[2011-12]

Personal Name Access Points – Fictitious Persons

AACR2 21.4C1

100 1_ \$a Beard, Henry.

245 10 \$a Miss Piggy's guide to life / \$c by Miss Piggy as told to Henry Beard.

245 00 \$a Before you leap : \$b a frog's-eye view of life's greatest lessons / \$c by Kermit the Frog.

RDA 9.0, 19.2, 18.5

100 0_ \$a Miss Piggy, \$e author.

245 10 \$a Miss Piggy's guide to life / \$c by Miss Piggy as told to Henry Beard.

700 1_ \$a Beard, Henry, \$e author.

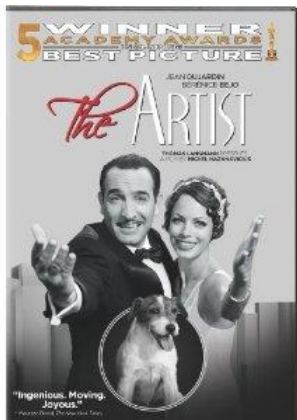
100 0_ \$a Kermit, \$c the Frog, \$e author.

245 10 \$a Before you leap : \$b a frog's-eye view of life's greatest lessons / \$c by Kermit the Frog.

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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
- Jen Lilley as Onlooker
- Nina Siemaszko 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 Skollar as Peppy's assistant

Uggie

From Wikipedia, the free encyclopedia

Uggie (born 2002) is a trained **Jack Russell Terrier** famous for his roles in *Mr. Fix It*, *Water for Elephants*, and *The Artist*. His memoir *Uggie, My Story* was published in the US, UK and France in October 2012.

The campaign "Consider Uggie" was launched in December 2011 on Facebook by S.T. VanAirdsdale, an editor at *Movieline*, 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.

Contents [hide]

- 1 Early life and family
- 2 Career
- 3 "Consider Uggie"
- 4 Awards
- 5 Filmography
- 6 References
- 7 External links

Personal name
entity elements

Occupation: Actor,
Author & Spokesdog

Uggie	
Species	Dog
Breed	Jack Russell Terrier
Sex	Male
Born	2002 California, USA
Nation from	American
Occupation	Actor, Author & Spokesdog
Years active	2005-present
Known for	<i>The Artist</i> and <i>Water for Elephants</i>
Owner	Omar von Muller
Weight	16 pounds (7.3 kg)
Appearance	White and brown
	2011 <i>Palm Dog Award</i>
	2012 <i>Golden Collar Award</i>

Early life and family [edit]

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 alerted him to the dog.^[1] Von Muller only intended to foster the dog while he found him a new home, but decided that Uggie should stay.^[2] 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 thing[s] is that he was not afraid of things. That is 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."^[1] 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.^[2]

Career [edit]


His earliest roles were in commercials and minor roles in the films *What's Up Scarlett*, *Wassup Rockers* (2005), and *Mr. Fix It* (2006) alongside David Boreanaz.^{[1][2]} His first named role, and big break, was as "Queenie" in the romantic drama *Water for Elephants*, alongside actors Robert Pattinson and Reese Witherspoon.^{[1][2]}

He appeared in "The Incredible Dog Show" from August 2010 onwards,^{[4][5]} a tour of dogs with different tricks, which toured the United States and South America; his trick was riding a skateboard.^[6]

He went on to appear in the 2011 silent movie *The Artist*, and it was this role that brought him to the attention of mass media,^[1] with some critics describing him as "stealing every scene".^[7] He had two stunt doubles in the film, named Dash and Dude, who were colored to look more like Uggie, but Uggie did most of his own stunts and the doubles were barely required.^[1] Uggie and his trainers for the film, Sarah Clifford and Omar Muller spent three days with the film's star Jean Dujardin to teach the French actor the verbal commands and hand signals Uggie needed whilst in a scene.^[2] Because it was a silent film, Sarah joked that she could call out commands while the film was rolling.^[6]

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Uggie SEE RANK


actor

Uggie is a Jack Russell terrier, born in 2002. He was rescued from being sent to a dog pound by Omar Von Muller, animal trainer. His career included touring with a dog talent show in the United States and South America and starring in commercials. His most famous movie roles are in *Water for Elephants* and *The Artist*... [See full bio](#) >

[More at IMDbPro](#) >


Contact Info: [View manager](#)

Represent Uggie? [Add or change photos](#)




[20 photos](#) | [1 video](#) | [381 news articles](#) >


Known For




[The Artist \(2011\)](#)



[Water for Elephants \(2011\)](#)




[Mr. Fix It \(2006\)](#)



[The 26th Annual Genesis Awards \(2012\)](#)

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Personal Name Access Points – Real Non-Human Entities

AACR2

130 0_ \$a Artist (Motion picture : 2011)

245 14 \$a The artist \$h [videorecording] / \$c the Weinstein Company, Thomas Langmann presents ...

511 1_ \$a Jean Dujardin, Berenice Bejo, James Cromwell, Penelope Ann Miller, Malcolm McDowell, Missi Pyle, Beth Grant, Joel Murray, John Goodman.

No access point for Uggie

RDA 9.0, 19.2, 18.5

130 0_ \$a Artist (Motion picture : 2011)

245 14 \$a The artist / \$c the Weinstein Company, Thomas Langmann presents ...

511 1_ \$a Jean Dujardin, Berenice Bejo, James Cromwell, Penelope Ann Miller, Malcolm McDowell, Missi Pyle, Beth Grant, Joel Murray, John Goodman, **Uggie**.

700 0_ \$a Uggie, \$d 2002- \$e actor.

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Personal Name Exercises

Exercise 1 – Determine authorized access point for the film's director/writer



MEAT
A horror short about a certain kind of hunger | 3:00 | 11 months ago | vimeo.com



MEAT
A horror short about a certain kind of hunger | 3:00 | 11 months ago | vimeo.com



IMDb record for *Meat*

Meat (III) (2011) [SEE RANK](#)

7 min · [Short](#) · [Horror](#) · [25 July 2011 \(USA\)](#)

Your rating: ★★★★★ (awaiting 5 votes) [Reviews](#) [write review](#)

Hard to Digest

Director: [Robert Beksinski III](#)
Writer: [Robert Beksinski III](#)
Stars: [Judy Nitterhouse](#) and [Michael Alan Williams](#) | [See full cast and crew](#)

[+ Watchlist](#) [Share...](#) [Own the rights? Add a poster >](#)

Cast [Edit](#)

Credited cast:

	Judy Nitterhouse	...	Harriet
	Michael Alan Williams	...	Henry

[Full cast and crew >](#)

Storyline [Edit](#)

[Add Full Plot](#) | [Add Synopsis](#)

Taglines: [Hard to Digest](#)

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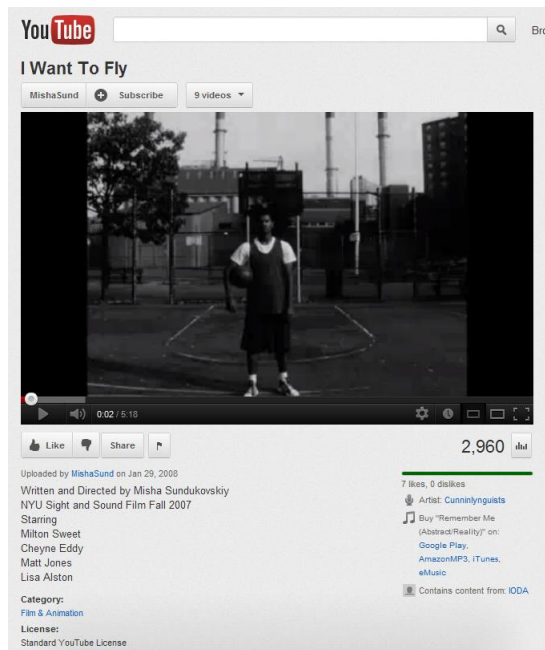
IMDb record for Beksinski



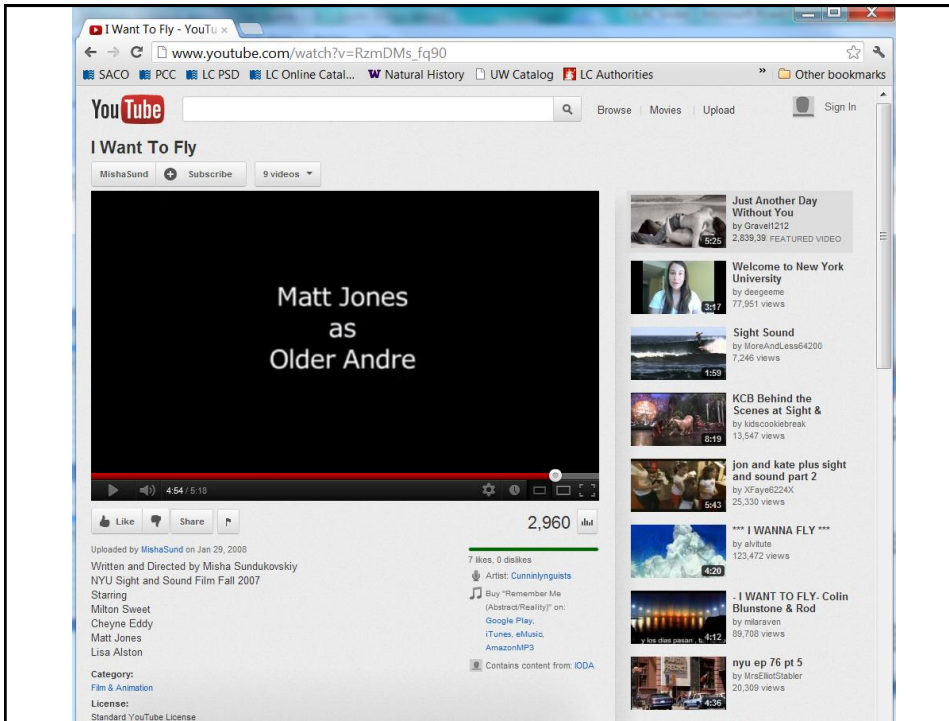
The screenshot shows the IMDb profile for Robert Beksinski III, a Director. The page includes a navigation bar with options like Movies, TV, News, Trailers, Community, IMDbPro, and Apps. A search bar is present with the text "Find Movies, TV shows, Celebrities and more...". The profile section features a profile picture, the name "Robert Beksinski III", and the role "Director". Below this, there are links to "Update information for Robert Beksinski III" and "More at IMDbPro". A "Filmography" section is visible, listing "Meat (short)" as a Director in 2011/III. The page also contains an advertisement for "X-Ray for Movies" on a Kindle Fire HD, social media sharing options, and a "Do you have a demo reel?" section with two video thumbnails.

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

Exercise 2 –
Determine the
authorized access
point for the actor
Matt Jones



The screenshot shows a YouTube video player for the video "I Want To Fly" by MishaSund. The video is 0:02 / 5:18 long and has 2,960 views. The video content shows a person in a dark dress standing on a basketball court. Below the video player, there is a description: "Written and Directed by Misha Sundukovskiy NYU Sight and Sound Film Fall 2007". The cast includes Milton Sweet, Cheyne Eddy, Matt Jones, and Lisa Alston. The video is categorized as "Film & Animation" and has a "Standard YouTube License". There are also links to buy the music on various platforms like Google Play, AmazonMP3, iTunes, and eMusic.



OCLC Connexion - [LC Authority File Root Browse List]

File Cataloging Authorities Edit Action Batch View Tools Window Help

Text Strings User Tools

Expanded Term: Do Expanded Scan

Root Results	Re...
Jones, Matt	1
Jones, Matt, #d 1968-	1
Jones, Matt, #d 1968 Aug. 5-	1
Jones, Matt, #d 1968 July 3-	1
Jones, Matt, #d 1975-	1
Jones, Matt Bushnell, #d 1871-1940	1
Jones, Matt #q (Matthew Edward Paul)	1
Jones, Matthew	1
Jones, Matthew, #d 1966-	1
Jones, Matthew, #d 1968-	1
Jones, Matthew, #d 1980-	1
Jones, Matthew A.	1
Jones, Matthew A., #d 1975-	1
Jones, Matthew Adam	1
Jones, Matthew B.	1
Jones, Matthew C., #d 1982-	1
Jones, Matthew Edward Paul	1
Jones, Matthew F.	1
Jones, Matthew H.	1
Jones, Matthew Henry.	1
Jones, Matthew Kenneth	1

23 of 50 INS 38:28

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 Search

www.imdb.com/find?q=Matt+Jones&ts=all

IMDb

Register | Login | Help

Names (Exact Matches) (Displaying 57 Results)

1. [Matt Jones](#) (III) (Writer, *Coronation Street* (1960))
2. [Matt Jones](#) (II) (Visual Effects, *Knowing* (2009))
3. [Matt Jones](#) (I) (Writer, *No Small Wavs* (1997))
4. [Matt Jones](#) (LX) (Camera and Electrical Department, *Dark Tense* (2011))
5. [Matt Jones](#) (VII) (Actor, *The Climactic Death of Dark Ninja* (2004))
6. [Matt Jones](#) (XIX) (Visual Effects, *Balls of Fury* (2007))
7. [Matt Jones](#) (LVII) (Writer, *Real Fitness LA* (2011))
8. [Matt Jones](#) (LXIV) (Actor, *Red State* (2011))
aka "Matt L. Jones"
9. [Matt Jones](#) (VIII) (Transportation Department, *Quantum of Solace* (2008))
10. [Matt Jones](#) (VI) (Miscellaneous Crew, *Showgirls* (1995))
11. [Matt Jones](#) (X) (Cinematographer, *Out of Nowhere (The Remix)* (2004))
12. [Matt Jones](#) (XLVII) (Actor, *Halloween Romance* (2009))
13. [Matt Jones](#) (XXV) (Art Department, *Corpse Bride* (2005))
14. [Matt Jones](#) (LI) (Visual Effects, *Time Team* (1994))
15. [Matt Jones](#) (XV) (Actor, *Black Oasis* (2006))
16. [Matt Jones](#) (XX) (Producer, *New Pollution* (2006))
17. [Matt Jones](#) (XXXIV) (Camera and Electrical Department, *Madonna: The Girlie Show - Live Down Under* (1994))
18. [Matt Jones](#) (XXXI) (Writer, *Acas and Eight* (2008))
19. [Matthew Jones](#) (XLV) (Actor, *NCIS: Los Angeles* (2009))
aka "Matt Jones"
20. [Matt Jones](#) (LV) (Actor, *Rage* (2011))
21. [Matt Jones](#) (XI) (Stunts, *fixers* (2006))
22. [Matt Jones](#) (XLVII) (Actor, *The Inn Keeper* (2010))
23. [Matt Jones](#) (XXXII) (Self, *The Gruen Transfer* (2008))
24. [Matt Jones](#) (XXXIII) (Producer, *Quinn Riley* (2004))
25. [Matt Jones](#) (IX) (Actor, *Orion Slave Girls Must Die!!!* (2007))
26. [Matt Jones](#) (LIX) (Cinematographer, *Johnny Midnight* (2010))
27. [Matt Jones](#) (LVIII) (Miscellaneous Crew, *Mr. Nice* (2010))
28. [Matt Jones](#) (XVIII) (Actor, *Balance* (2006))
29. [Matt Jones](#) (IV) (Sound Department, *2002: The Rape of Eden* (1994))
30. [Matt Jones](#) (LIV) (Camera and Electrical Department, *Curry Munchers* (2011))
31. [Matt Jones](#) (LXIII) (Sound Department, *Zima* (2011))

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More searches for Matt Jones

- Videos [BETA](#)
- Titles
- Names
- Companies
- Plot Keywords
- IMDb Features
- Characters
- Plot Summaries
- Biographies
- Quotes

Suggestions For Improving Your Results

If you are searching for a particular episode of a TV Series, you should search for the title of the TV series, not the episode. Or you can use the following link to search all Episode Titles.

[Episode Title Search for "Matt Jones"](#).

There may be additional matches in

IMDb record for your Matt Jones

Matt Jones (XXX) - Biography

www.imdb.com/name/nm3209677/bio

IMDb

Register | Login | Help

Biography for **Matt Jones** (XXX) [More at IMDbPro](#)

Birth Name
Matthew Anthony Jones

Nickname
MJ
Jones

Height
6' 3½" (1.92 m)

add photo
add/change photo
Add Resume

Quicklinks
biography

Top Links
- biography
- by votes
- awards
- NewsDesk
- message board

Filmographies
- overview
- by type
- by year
- by ratings
- by votes
- by TV series
- awards
- by genre
- by keyword

Biographical
- biography
- other works
- publicity
- photo gallery
- Twitter
- blog
- NewsDesk
- message board

External Links
- official sites

Mini Biography

Born and raised in the San Francisco Bay Area, following high school Matt played basketball and studied theater at Brown University for two years, before leaving school to more avidly pursue a career in acting. He has since studied at San Francisco's American Conservatory Theatre and the UCLA School of Theatre, Film, and Television.

IMDb Mini Biography By: [Anonymous](#)

Trivia

Was nominated for a 2011 Bay Area Theater Critics Circle Award for his performance in TheaterWorks' world-premiere production of Dan Dietz's play, "Clementine in the Lower 9".

Is a recipient of the 2011 Princess Grace Award.

Speaks Spanish.

Plays guitar.

Holds a B.A. from the UCLA School of Theater, Film, and Television.

Attended high school in San Francisco, CA.

Born in San Rafael, CA.

Sponsored Links [\(what's this?\)](#)

[Free Obituaries Search](#)
Obituaries Archives.com * 1) Type in Someone's Name 2) Find Their Obituary Instantly!

[Arrest Records: 2 Secrets](#)
www.InstantCheckmate.com * 1) Enter Name and State. 2) Access Full Background Checks Instantly.

[3\) Foods you must not eat](#)

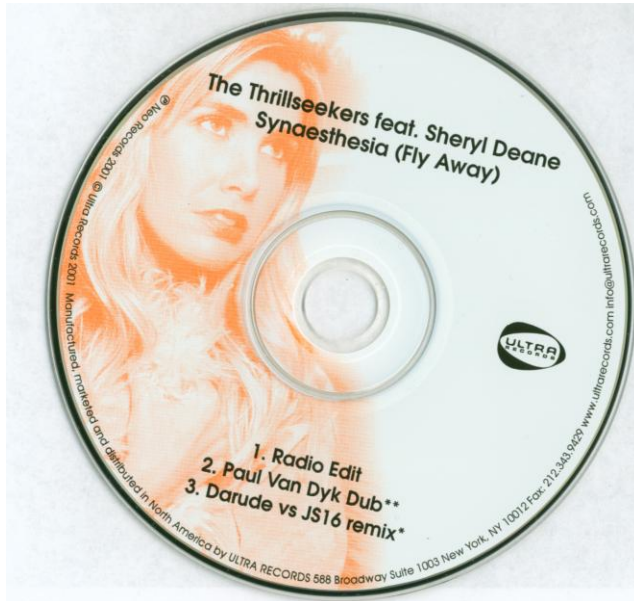
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Exercise 3 –
Determine the
authorized
access point for
Sheryl Deane



The Thrillseekers feat. Sheryl Deane
Synaesthesia (Fly Away)



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 (included in MARC X00 \$a)

10.10.1.3 Date Associated with the Family (X00 \$d)

10.10.1.4 Place Associated with the Family (X00 \$c)

10.10.1.5 Prominent Member of the Family (X00 \$g)

123

Family Name Access Point Examples

100 3_ \$a Branson (Family) *Probably not distinctive enough*

100 3_ \$a Donald (Clan) *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)

124

OCLC Connexion - [Online LC Authority File: Baig (Family : 1868- : Me.)]

File Cataloging Authorities Edit Action Batch View Tools Window Help

Text Strings User Tools

ARN 9271098

Rec stat	n	Entered	20120807	Replaced	20120807154650.0
Type	z	Upd status	a	Enc lvl	n
Roman	■	Ref status	n	Mod rec	
Govt agn	■	Auth status	a	Subj	n
Series	n	Auth/ref	a	Geo subd	n
Ser num	n	Name	n	Subdiv tp	n
				Source	
				Name use	a
				Subj use	b
				Ser use	b
				Rules	z

010	n 2012051263
040	DLC #b eng #c DLC #e rda
046	#s 1868 #t 2012
100	3 Baig (Family : #d 1868- : #c Me.)
370	#c U.S. #e Calais, Me. #f New Brunswick
376	Family #b Baig, Burton, 1920-2009
667	SUBJECT USAGE: This heading is not valid for use as a subject; use a family name heading from LCSH.
670	NUCMC data from Maine Hist. Soc. for Its Collection, 1868-2001 #b (Baig family; Burton Baig (1920-2009) and Jessie Gordon Baig (born 1915) resided in Calais, Me. Burton was the manager of Medjuck's Furniture Store in New Brunswick [Canada]. Also a Mason for 50 years, a Shriner, and a member of the St. Stephen's Rotary Club)

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.

ARN		8909009					
<u>Rec stat</u>	c	Entered	20110708	Replaced	20110721074818.0		
<u>Type</u>	z	<u>Upd status</u>	a	<u>Enc lvl</u>	n	<u>Source</u>	c
<u>Roman</u>	■	<u>Ref status</u>	a	<u>Mod rec</u>		<u>Name use</u>	a
<u>Govt agn</u>	■	<u>Auth status</u>	a	<u>Subj</u>	n	<u>Subj use</u>	b
<u>Series</u>	n	<u>Auth/ref</u>	a	<u>Geo subd</u>	n	<u>Ser use</u>	b
<u>Ser num</u>	n	<u>Name</u>	n	<u>Subdiv tp</u>	n	<u>Rules</u>	z

010		no2011105126
040		UPB #b eng #c UPB #e rda #d UPB
100	3	Boyd (Family : #g Boyd, John David, 1839-1917)
376		Family #b Boyd, John David, 1839-1917
500	1	#i Progenitor: #a Boyd, John David, #d 1839-1917 #w r
667		SUBJECT USAGE: This heading is not valid for use as a subject; use a family name heading from LCSH.
670		Ida Boyd Reid collection on the Boyd family, 1839-1996 #b (family established by John David Boyd (1839-1917))

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. [2012/04](#)

EXAMPLE

[2012/04](#)

The Library Association
Der Wehrbeauftragte

Alternative [LCPS](#)

Omit an initial article (see appendix [C RDA](#)) 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

[2012/04](#)

Amis de la terre du Morvan
not Les Amis de la terre du Morvan

Library Association
not The Library Association

Danske Præsteforening
not Den Danske Præsteforening

but

El Niño Task Force

Le Corbusier 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 RDA](#)) as the basis for the authorized access point.

EXAMPLE

Museum of American Folk Art
Royal Aeronautical Society
World Methodist Conference
Eurovision Song Contest
E. Azalia Hackley Memorial Collection
Unesco
Society of St. John the Evangelist
Synagogue de la place des Vosges
Boundary Commission for England
Centro Universitário Belas Artes 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 Piaget 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)

European Society for Neurochemistry. Meeting (11th : 1996 : Groningen, Netherlands)

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 (Organisation)
Designation added by an agency following British spelling conventions

Health of the Public (Program)
Designation added by an agency following American spelling conventions

Johann Traeg (Firm)

KBS Kyōto (Radio station)

Merced de Quito (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 **LCPS**

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 RDA**), 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 (Ill.)
 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.)

Dominique's (Restaurant : New Orleans, La.)
 Dominique's (Restaurant : Washington, D.C.)
 St. Peter's Church (Hope, England)
 St. Peter's Church (Limpsfield, 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.)

Optional Addition

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

EXAMPLE

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

Baha'i House of Worship (Ingleside, N.S.W.)

Beth Tikvah Synagogue (Toronto, Ont.)

St. Mary (Church : Abberley, England)

First Baptist Church (Cape May County, N.J.)

St. James' Church (Gleninagh Heights, Galway, Ireland)

Bhadrakāli (Temple : Kathmandu, Nepal)

Masjid-i Jum'ah (Isfahān, Iran)

Basílica de San Francisco (La Paz, Bolivia)

but

Grande synagogue 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)

but

KBS Kyōto (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 [11.13.1.8 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 RDA](#)) if the institution's name is commonly associated with the name of the body (see [11.5 RDA](#)) 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

B'nai B'rith Hillel Federation Jewish Student Center (University of Cincinnati)
not B'nai B'rith Hillel Federation Jewish Student Center (Cincinnati, Ohio)

B'nai B'rith Hillel-Federation Jewish Student Center (University of Maryland, College Park)
not B'nai B'rith Hillel-Federation Jewish Student Center (College Park, Md.)

Institut geologii (Akademiā nauk SSSR. Karel'skii nauchnyi tsentr)

Institut geologii (Akademiā nauk SSSR. Komi nauchnyi tsentr)

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 RDA](#)) or associated institution (see [11.13.1.4 RDA](#)), add a date or dates associated with the body (see [11.4.3–11.4.4 RDA](#)).

EXAMPLE

Gesellschaft für Musikforschung (1868–1906)

Gesellschaft für Musikforschung (1946–)

South Dakota. Department of Public Safety (1973–1984)

South Dakota. Department of Public Safety (2003–)

Double Image (Musical group : 1977–)

Double Image (Musical group : 1989–)

Double Image (Musical group : 1997–)

Mary (Sloop : 1752)

Mary (Sloop : 1846–1855)

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 RDA](#)) 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 RDA](#).

11.13.1.6 Type of Jurisdiction [LCP5](#)

Add a term designating the type of jurisdiction to the name of a government other than a city or a town (see [11.7.1.5 RDA](#)), 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 : Judet)

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 RDA](#) is sufficient or appropriate for distinguishing between two or more bodies, add an appropriate designation (see [11.7.1.6 RDA](#)).

EXAMPLE

Church of God (Holiness)
 Church of God (Seventh Day)
 Congo (Brazzaville)
 Congo (Democratic Republic)
 Indiana (Battleship : BB-50)
 Indiana (Battleship : BB-58)
 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 (Baseball)
 HSBC World Match Play Championship (Golf tournament)
 Oxford University International (Chess tournament)
 Rucker Tournament (Basketball)
 Bunker Hill (Aircraft Carrier : CV-17)
 No conflict with other aircraft carriers
 Bunker Hill (Cruiser : CG-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 RDA](#)), 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 Sixth Biennial Symposium on Active Control of Vibration and Noise
 Symposium on Some Mathematical Questions in Biology
not 1992 Symposium on Some Mathematical Questions in Biology
 Schweizerische Grönland-Expedition
not Schweizerische Grönland-Expedition 1912/13
 Polyurethanes Expo
not Polyurethanes Expo '99
 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.

CORE ELEMENT

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 LCPS

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.

16.2.2.4 Recording the Preferred Name LCPS

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 [6.5 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:
Rumbach Utcai Zsinagóga

11.3.2 Location of Conference, Etc.

EXAMPLE

Columbia Falls, Me.

Preferred name for the conference recorded as: Clambake Conference on the Nature and Source of Human Error

Moscow, Russia

Preferred name for the conference recorded as: Mezhdunarodnyĭ simpozium "Global'noe rasselenie gominid"

Vancouver, B.C.

Preferred name for the event recorded as: Olympic Winter Games

Orlando, Fla.

Preferred name for the exposition recorded as: Polyurethanes Expo

Salzburg, Austria

Preferred name for the event recorded as: Salzburger Festspiele

Malling, England

Dundee, Scotland

Preferred name for the conference recorded as: Symposium on Breeding and Machine Harvesting of Rubus and Ribes

Tehran, Iran

Isfahān, Iran

Shīrāz, Iran

Preferred name for the conference recorded as: International Congress of Iranian Art and Archaeology

Exceptions

Record the name of an associated institution (see [11.5 RDA](#)) 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.

CORE ELEMENT

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 RDA](#). Record a span of two or more years in the form *[year]-[year]*.

EXAMPLE

1995

Preferred name recorded as: International Conference on Georgian Psalmody

2010

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

1978 February 13-15

Preferred name recorded as: Federal-Provincial Conference of First Ministers

1978 November 27-29

Preferred name recorded as: Federal-Provincial Conference of First 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 Psalmody

48th

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.

LCPS for 11.6.1.3 RDA

RECORDING NUMBER OF A CONFERENCE, ETC.

LC practice: Use the form 1st, 2nd, 3rd, etc., for the English ordinal numeral in the addition to an access point for a conference, etc. [2010-02]

LCPS for 11.7.1.4 RDA

NAMES NOT CONVEYING THE IDEA OF A CORPORATE BODY

LC practice: Record the designation in English.

Initialisms and Acronyms

If the name chosen for the authorized access point for a corporate body is an initialism or acronym written in all capital letters (with or without periods between them), add a qualifier to the name.

EXAMPLE

110 2# \$a CAST (Group)

410 2# \$a C.A.S.T.

111 2# \$a CAV (Conference)

11.13.1.8 Number, Date, and Location of a Conference, Etc. [LCPS](#)

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

- a) the number of the conference, etc. (see [11.6 RDA](#))
- b) the date of the conference, etc. (see [11.4.2 RDA](#))
- c) the location of the conference, etc. (see [11.3.2 RDA](#)).

EXAMPLE

Clambake Conference on the Nature and Source of Human Error (1st : 1980 : Columbia Falls, Me.)

Governor's Conference on Aging (Fla.) (3rd : 1992 : Tallahassee, Fla.)

Mezhdunarodnyĭ simpozium "Global'noe rasselenie gominid" (1993 : Moscow, Russia)
No applicable number

Australian Bioethics Association. National Conference (6th : 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

Gapapaiwa Writers' Workshop (1st : 1993)
Location of workshop not readily ascertainable

Olympic Winter Games (21st : 2010 : Vancouver, B.C.)

Inter-American Music Festival (12th : 1981 : Washington, D.C.)

Auckland Art Fair (2009 : Auckland, N.Z.)
Number of fair not readily ascertainable

Polyurethanes Expo (1999 : Orlando, Fla.)
No applicable number

EuroSSC (2006 : Enschede, 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 RDA](#)).

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 XXth Century— Achievements and Perspectives" (1995 : Moscow State University)
No applicable number

Seminário a Situação Económica de Moçambique e os Possíveis Cenários para o seu Desenvolvimento (1994 : Faculdade de Economia da Universidade Eduardo Mondlane)
No applicable number

U.S. Open (Golf tournament) (1989 : 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 its 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 1956–1965 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 (1985 : James Madison University, Mary Baldwin College)

No applicable number

International Congress of Iranian Art and Archaeology (5th : 1968 : Tehran, Iran; Isfahān, Iran; Shīrāz, Iran)

No applicable number

Danish-Swedish Analysis Seminar (1995 : Copenhagen, Denmark; Lund, Sweden; Paris, France)

No applicable number

LCPS for 11.13.1.8 [RDA](#)

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: CAV'90, CAV'91, CAV'92, CAV'93 ...; 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)

245 10 \$a Computer-aided verification : \$b proceedings / \$c International Conference, CAV

Monograph bibliographic record (if decision is not to catalog the conference proceedings as a serial)

111 2# \$a CAV (Conference) \$n (19th : \$d 2007 : \$c Berlin, Germany)

245 10 \$a Computer-aided verification : \$b 19th international conference, CAV 2007, Berlin, Germany, July 3-7, 2007 : proceedings.

[2011-12]

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)

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Conferences, Congresses, Fairs, Festivals, etc.

AACR2 24.7A1, 24.8B1

RDA 11.2.2.11, 11.13.1.8

Comparative Canadian Literature Conference	Annual Comparative Canadian Literature Conference
Symposium on Active Control of Vibration and Noise	Biennial Symposium on Active Control of Vibration and Noise
Jean Piaget Society. Meeting Expo 86 (Vancouver, B.C.)	Jean Piaget Society. Annual Meeting Expo (1986 : Vancouver, B.C.)
Festival of Flowers '94 (Itanagar, India)	Festival of Flowers (1994 : Itanagar, India)
Vancouver Conference on Modernism (1981)	Vancouver Conference on Modernism (1981 : Vancouver, B.C.)
Salzburger Festspiele (2008)	Salzburger Festspiele (2008 : Salzburg, Austria)
Auckland Art Fair (2009)	Auckland Art Fair (2009 : Auckland, N.Z.)

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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)

Freedom & Faith (Conference) (1984 : Saint Charles, Ill.)

Digital Library Futures: User Perspectives and Institutional Strategies
(Conference) (2009 : Milan, Italy)

Role of Obesity in Cancer Survival and Recurrence (Workshop) (2011 :
Washington, D.C.)

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Corporate Name Exercises

Exercise 1 – Determine the authorized access point for the festival. Resource being cataloged is its website.

HOME ABOUT THE SHOW TICKETS TRAVEL/HOTEL EXHIBITOR INFO MUSIC FESTIVAL CONTACT US



© 2011 Dallas International Guitar Festival. All rights reserved.

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.

The screenshot shows the website for the Department of Theatre and Music Studies at The College at Brockport. The page is titled "DEPARTMENT OF THEATRE and MUSIC STUDIES" and "The 8th Biennial Festival of Ten-Minute Plays". The main content area contains the following text:

The deadline for submission of plays to the *Festival of Ten VIII* has now passed and plays are no longer being accepted.

The Department of Theatre wants to thank all of the nearly 400 playwrights who have submitted plays.

Our screeners will now begin to read the play as we embark on the process that will lead us to the ten plays that will be performed in our *Festival of Ten VIII* in February 2013.

There is a small photograph of a person in a red dress performing on stage.

The left sidebar contains navigation links: Home, Programs Offered, Prospective Students, People (Faculty, Students, Alumni), Current Production Season, Production Photos, Facilities, School of The Arts, Humanities and Social Sciences, SUNY Brockport Fine Arts Events, Friends of Brockport Theatre, Follow Brockport Theatre on Facebook, and Follow Brockport Theatre on Twitter.

The right sidebar contains a "News" section with links to articles about Isaac Biemis, Hurricane Katrina, and a jam-packed weekend. Below that is an "Events" section listing film screenings: "Fri, Sep 7" (LNWE Film: "Trouble the Water" 9 pm) and "LNWE Film: "Trouble the Water" 10:45 pm".

At the bottom left, there is contact information: "The College at Brockport, 350 New Campus Drive, Brockport, NY 14420, © 2012 The College at Brockport".

The College at
BROCKPORT
State University of New York

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Programs Offered
Frequently Asked Questions about Majoring in Theatre at Brockport
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Geva Theatre Center Alliance
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Past Production Photos
NAST Accredited
Festival of Ten VII Award Winners
Friends of Brockport Theatre
Facilities
School of The Arts, Humanities and Social Sciences
SUNY Brockport Fine Arts Events
List of Past Productions
Awards
Alumni

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 are several important changes to the **Festival** submission guidelines and script format that must be followed or the scripts will not be considered for the **Festival**. Please read and follow all of the guidelines listed below:

- **All Submissions are Online.** (Click on Button Below to Submit Plays)
- *Do Not Mail Entries*
- Each submission must have a cover sheet (Click here for cover sheet form. copy file, fill out and attach with submission)
- Please follow the *Dramatist Guild* format for plays or the suggested script format available here (Click here for script format sheet)
- Each script must have a running time of seven to fourteen minutes
- Only original scripts allowed
- Maximum of two scripts per playwright
- No musicals
- Previously produced plays, for which admission 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, 2010 midnight EST
- The top ten scripts will be produced in fully realized productions as part of the College at Brockport Festival of Ten VII in February 2011
- Awards will be given to the top three selected plays
- Finalists will be notified by December 3, 2010
- Complete Festival of Ten VII Policies and Procedures as Established by The College at Brockport - Department of Theatre (Click Here to Download)

[Click Here to Submit Script](#)

News

As Isaac Barrets Toward the Gulf Coast The College at Brockport Looks Back at Hurricane Katrina
Brockport Officially Welcomes Incoming Class
Brockport First-Year Class Arrives
Celebrate a Jam-Packed Weekend by Danone in the Sounds of The Gateswinners Big Band

Events

Fri_Sep_7
LNWE Film: "Trouble the Water"
9 pm
LNWE Film: "Trouble the Water"
10:45 pm
Mon_Sep_10
Spirit Week - Mix Match Day
Tue_Sep_11
Spirit Week - Show off your Talent
Wed_Sep_12
Spirit Week - Wacky Hair

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?

The College at BROCKPORT
State University of New York

ASPIRE. ENGAGE. EXCEL.

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The Department of Theatre
4th Biennial Festival of Ten-Minute Plays

The Audience Choice for Best Play:
Martha's Choice by Rich Espey

Selection Jury's Choice for Best Plays:

- Martha's Choice** by Rich Espey
- Night Before Last** by Doug Reed
- The Celine Dion Songbook** by Alex Broun

The Department of Theatre wishes to Thank all of the Playwrights who submitted plays to this years *Festival*.

Look for the *Festival of Ten V* in March of 2007. An announcement for submissions will be made in January 2006

All the Festival of Ten IV Plays:

Ben, The Mute by Catherine Rush
Night Before Last by Doug Reed
Monogamy by Joe Hickey
Martha's Choice by Rich Espey
In Dutch by Richard St. George

QUICK LINKS

SEARCH

News

As Isaac Barrels Toward the Gulf Coast The College at Brockport Looks Back at Hurricane Katrina

Brockport Officially Welcomes Incoming Class

Brockport First-Year Class Arrives

Celebrate a Jam-Packed Weekend by Dancing to the Sounds of The Gateswinners Big Band

Events

Fri, Sep 7
LNWE Film: "Trouble the Water" 9 pm

LNWE Film: "Trouble the Water" 10:45 pm

Mon, Sep 10
Spirit Week - Mix Match Day

Tue, Sep 11
Spirit Week - Show off your Talent

Wed, Sep 12
Spirit Week - Wacky Hair

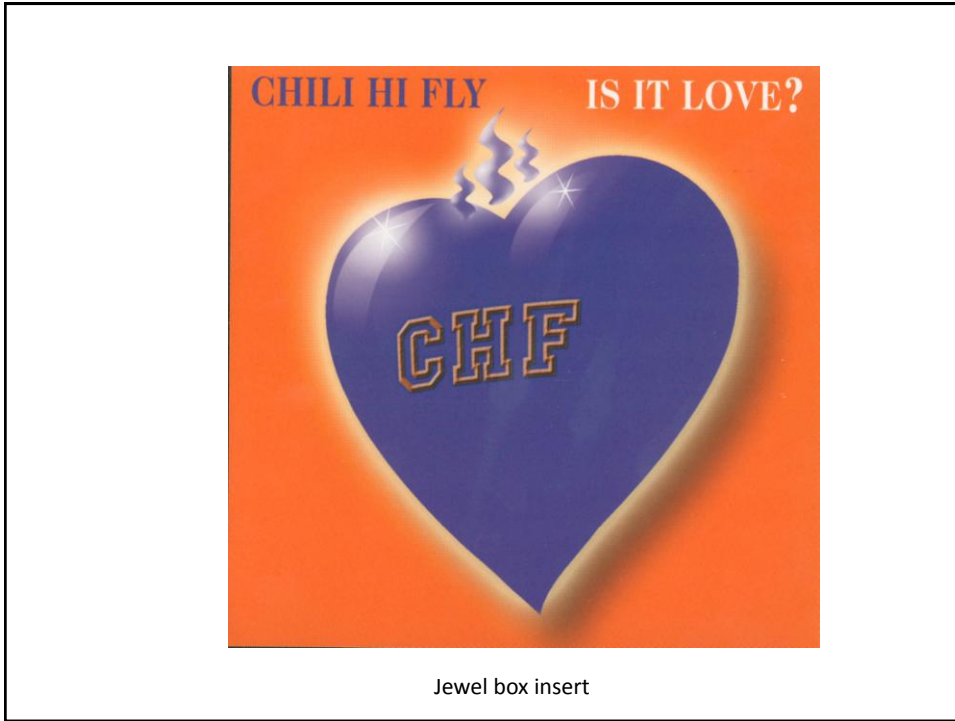
Exercise 3
– Determine the authorized access point for this corporate body

CHILI HI FLY
IS IT LOVE?

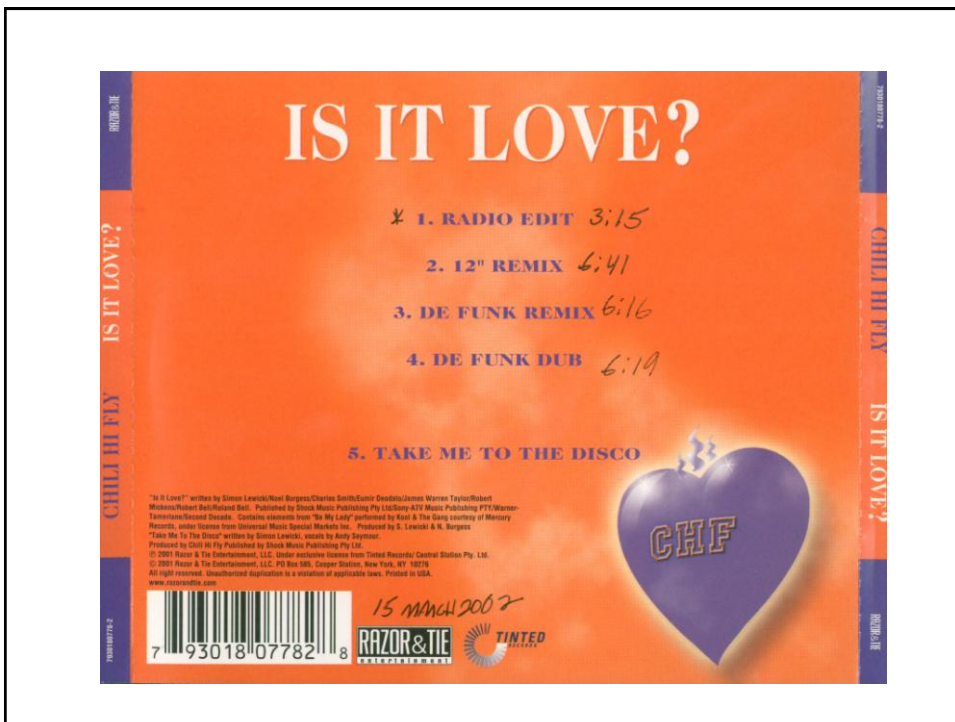
RAZOR & TIE
7930180778-2

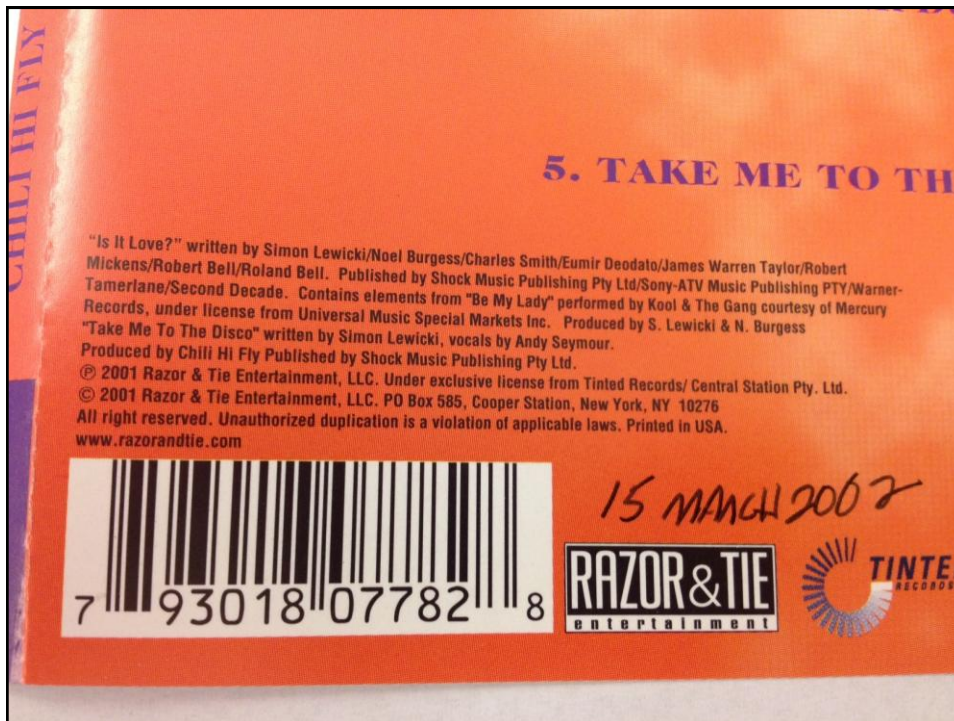
TINTED

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Wiki Loves Monuments: Historic sites, photos, and prizes!



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 2011)*

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, "Be 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 [[edit](#)]

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

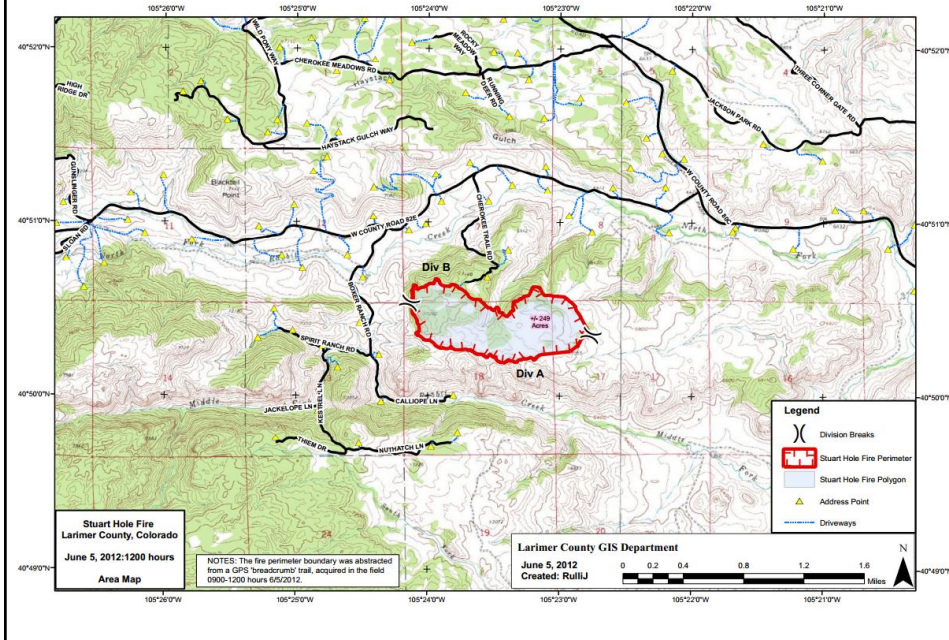
References [[edit](#)]

- ↑ Roberts, David (2006). *British Hit Singles & Albums* (19th ed.). London: Guinness World Records Limited. p. 105. ISBN 1-904994-10-5.

🎵 *This article on an Australian band or other musical ensemble is a stub. You can help Wikipedia by expanding it.*

🎵 *This article on a house music band is a stub. You can help Wikipedia by expanding it.*

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



OCLC Connexion - [LC Authority File Root Browse List]

File Cataloging Authorities Edit Action Batch View Tools Window Help

Text Strings User Tools

Expanded Term: Do Expanded Scan

Root Results	Re...
LaricS	1
Laride-Inc.	1
Lārījān (Azarbāyjān-i Khāvarī, Iran)	1
LARIM	1
Larimer Co., Colo.	1
Larimer Co., Colo. #b Larimer-Weld Regional Council of...	1
Larimer County (Colo.)	1
Larimer County (Colo.) #b Dept. of Roads and Bridges	1
Larimer County (Colo.) #b Roads and Bridges, Dept. of	1
Larimer County Genealogical Society	1
Larimer County Heritage Association	1
Larimer County Heritage Writers (Colo.)	1
Larimer County Stockgrowers Association (Colo.)	1
Larimer (Pa. : Township)	1
Larimer Park (Evanston, Ill.)	1
Larimer School (Evanston, Ill.)	1
Larimer Street (Denver, Colo.)	1
Larimer Township (Pa.)	1
Larimer-Weld Regional Council of Governments	1
Larimi Media Directories	1
Larimore Commercial Club (Larimore, N.D.)	1

19 of 50 INS 37.51

Corporate body browse in OCLC authority file

11.2.2.19 Government Bodies Recorded Subordinately **LCP5**

Record the name of a government body as a subdivision of the authorized access point representing the government if it belongs to one or more of the types listed below. Make it a direct or indirect subdivision of the access point representing the government applying the instructions given under 11.2.2.20 **RDA**. Omit from the subdivision the name or abbreviation of the name of the government in noun form unless such an omission would result in a name that does not make sense.

Relevant
RDA
Instructions

EXAMPLE

Canada. Department of Consumer and Corporate Affairs
not Canada. Canada Department of Consumer and Corporate Affairs
 Name: Canada Department of Consumer and Corporate Affairs

but

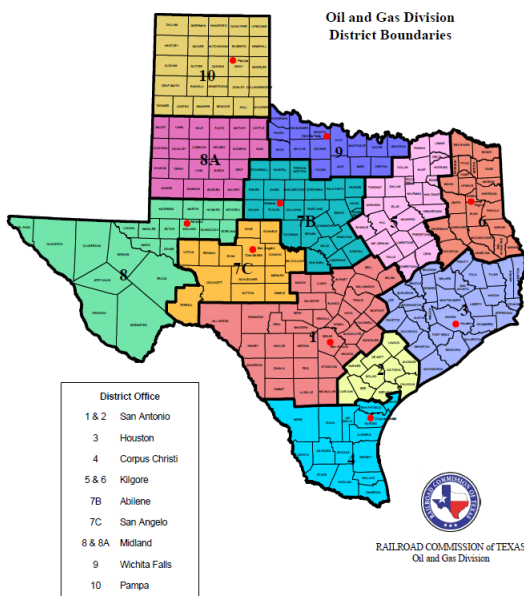
Canada. Corporations Canada
not Canada. Corporations
 Name: Corporations Canada

TYPE 1. An agency with a name containing a term that by definition implies that the body is part of another (e.g., *Department, Division, Section, Branch*).

EXAMPLE

<p>Australian Capital Territory. Chief Minister's Department Name: ACT Chief Minister's Department</p> <p>Congo (Brazzaville). Unit� de planification de la population Name: Unit� de planification de la population</p> <p>Costa Rica. Departamento de Medicina Preventiva Name: Departamento de Medicina Preventiva</p> <p>Hamburg (Germany). Abteilung Landwirtschaft und Gartenbau Name: Abteilung Landwirtschaft und Gartenbau</p> <p>Kent (England). Land Use and Transport Policy Unit Name: Land Use and Transport Policy Unit</p> <p>Oregon. Bridge Engineering Section Name: Bridge Engineering Section</p>	<p>Prince George's County (Md.). Watershed Protection Branch Name: Watershed Protection Branch</p> <p>Switzerland. Sektion f�r Arbeitskraft und Auswanderung Name: Sektion f�r Arbeitskraft und Auswanderung</p> <p>United States. Division of Wildlife Services Name: Division of Wildlife Services</p> <p>Vermont. Department of Water Resources Name: Department of Water Resources</p>
---	--

Exercise 4b – Determine the authorized access point for the creator of this map



TYPE 2. An agency with a name containing a word that normally implies administrative subordination in the terminology of the government concerned (e.g., *Committee, Commission*), provided that the name of the government is required for the identification of the agency. **L.C.P.S.**

Relevant
RDA
Instructions

EXAMPLE

Australia. Bureau of Agricultural Economics
Name: Bureau of Agricultural Economics

Burkina Faso. Comité national de lutte contre le SIDA
Name: Comité national de lutte contre le SIDA

Canada. Royal Commission on Banking and Finance
Name: Royal Commission on Banking and Finance

Côte d'Ivoire. Agence d'études et de promotion de l'emploi
Name: Agence d'études et de promotion de l'emploi

Equatorial Guinea. Gabinete de Planificación Forestal
Name: Gabinete de Planificación Forestal

Japan. Kishōchō
Name: Kishōchō

Minas Gerais (Brazil). Secretaria de Indústria, Comércio e Turismo
Name: Secretaria de Indústria, Comércio e Turismo

Scotland. Chief Scientist Office
Name: Chief Scientist Office

United States. Commission on Online Child Protection
Name: Commission on Online Child Protection

Utah. State Economic Coordinating Committee
Name: State Economic Coordinating Committee

Valencia (Spain). Servicio de Investigación Arqueológica Municipal
Name: Servicio de Investigación Arqueológica Municipal

Vienna (Austria). Statistisches Amt
Name: Statistisches Amt

but

Cultural Development Authority of King County
Name: Cultural Development Authority of King County

Honolulu Committee on Aging
Name: Honolulu Committee on Aging

Queensland Parks and Wildlife Service
Name: Queensland Parks and Wildlife Service

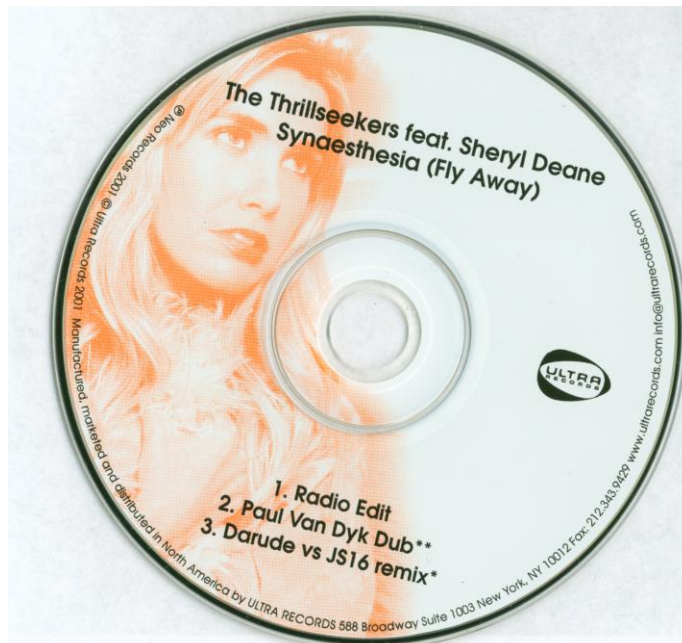
Royal Commission on Education in Ontario
Name: Royal Commission on Education in Ontario

Snohomish County Office of Community Planning
Name: Snohomish County Office of Community Planning

U.S. Census Bureau
Name: U.S. Census Bureau

Vancouver School Board
Name: Vancouver School Board

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 **Search**

2 headings found for *Thrillseekers*

	Heading	Type	Sample Title
1	Thrillseekers	Personal	The fifth step into phuture & the past
2	Thrillseekers	Corporate	

Thrillseekers

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

Preferred Forms

100 0 _ 1a Thrillseekers

4xx's: Alternate Name Forms (3)

400 1 _ 1a Helstrip, S.

400 1 _ 1a Helstrip, Steve **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 (fy 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 [LCPS](#)

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.

Relevant RDA Instructions

EXAMPLE

J.I.M. Stewart

Real name used in "serious" novels and critical works

Michael Innes

Pseudonym used by J.I.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](#)).

Relevant RDA Instructions

EXAMPLE

John Le Carré

not David John Moore Cornwell

George Orwell

not Eric Arthur Blair

Martin Ross

not Violet Florence Martin

Nevil Shute

not Nevil Shute 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

Persons, Families and
Corporate Bodies Associated
with a Resource

AACR2 21.0D1 & MARC Code List for Relators

700 1_ \$a Stead, Erin E., \$e **ill.**

700 1_ \$a Eastwood, Clint, \$d
1930- \$4 **pro** \$4 **drt** \$4 **act**
\$4 **cmp**

700 1_ \$a Coates, Anne V., \$e
film editor.

700 1_ \$a Pine, Jerry, \$e **thesis
advisor.**

RDA 18.5 & Appendix I

700 1_ \$ Stead, Erin E., \$e
illustrator.

700 1_ \$a Eastwood, Clint, \$d
1930- \$e **film producer, \$e
film director, \$e actor, \$e
composer (expression)**

700 1_ \$a Coates, Anne V., \$e
**editor of moving image
work.**

*No equivalent, but RDA allows
use of other terms not in
Appendices I-K*

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Bibliographic Records

Relationships between
Works, Expressions,
Manifestations, and Items

New MARC Bibliographic Coding for Relationship Information

7XX fields:

§i - 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 §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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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.
700 1_ \$a Boulle, Pierre, \$d
1912-1994. \$t Planète des
singes.
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 ...
700 1_ **§i Motion picture
adaptation of (work):** \$a
Boulle, Pierre, \$d 1912-1994.
\$t Planète des singes.
730 0_ **§i Sequel:** \$a Beneath
the planet of the apes
(Motion picture)

192

Related Expressions

AACR2 21.14A, 21.30G, 25.5C1

RDA 26.1, 24.5 & Appendix J

130 _0 \$a Espejo enterrado. \$l English.

130 _0 \$a Espejo enterrado. \$l English.

245 14 \$a The buried mirror \$h [videorecording] : \$b reflections on Spain and the New World / \$c a Sogetel, S.A. production in association with the Smithsonian Institution ...

245 14 \$a The buried mirror : \$b reflections on Spain and the New World / \$c a Sogetel, S.A. production in association with the Smithsonian Institution ...

250 __ \$a English version.

250 __ \$a English version.

546 __ \$a Dubbed into English from the original Spanish.

730 0_ \$i **Translation of:** \$a Espejo enterrado.

193

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.

194

ARN		296711	In Distribution
040		DLC #b eng #c DLC #d DLC #d OCI #d DLC #d OCoLC #d OCI #d DLC #d OCoLC #d DLC #d OCoLC #d UPB #d WaU	
046		#f 19470921	
053	0	PS3561.I483	
100	1	King, Stephen, #d 1947-	
400	1	King, Stiven, #d 1947-	
400	1	King, Stivn, #d 1947-	
500	1	#i Alternate identity: #a Bachman, Richard #w r	
670		His Carrie, 1974.	
670		Washington post, 4/9/85 #b (Stephen King has written 5 novels using the pseudonym Richard Bachman)	
670		Collings, M.R. The work of Stephen King, 1993: #b CIP galley (b. Stephen Edward King, 9/21/47, Portland, Me.)	
670		Langol'ery, 1993: #b t.p. (Stiven King)	
670		The lost work of Stephen King, 1998: #b CIP t.p. (Stephen King) galley (Stephen Edwin King; b. Sept. 21, 1947)	
670		Kudžo, 1987: #b t.p. (Stivn King) copyr. (Stephen King)	
670		Stephen King.com, the official Web site, viewed on Feb. 28, 2006: #b biography, etc. (Stephen Edwin King; b. Portland, Maine, 1947; site also includes listings of author's works) #u http://www.stephenking.com	
670		Wikipedia, May 23, 2011 #b (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)	
700	1 4	King, Stephen #q (Stephen Edwin), #d 1947-	195

ARN		1126234	In Distribution
010		n 84087593	
040		DLC #b eng #c DLC #d DLC #d OCoLC #d DLC #d WaU	
053	0	PS3561.I483	
100	1	Bachman, Richard	
400	1	Pak'ūman, Ric'hödū	
400	1	Bakhman, Richard	
400	1	Bakman, Ritsard	
500	1	#i Real identity: #a King, Stephen, #d 1947- #w r	
670		His Thinner, c1984: #b t.p. (Richard Bachman)	
670		Washington post, April, 9, 1985 #b (Stephen King has written 5 novels using the pseudonym Richard Bachman)	
670		OCLC, Sept. 29, 2003 #b (hdg.: Bachman, Richard; usage: Richard Bachman, Ritsard Bakman, Richard Bakhman, Ric'hödū Pak'ūman)	
670		Wikipedia, May 23, 2011 #b (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)	
700	1 4	Bachman, Richard, #d 1947-	196

ARN		1526011						
Type	z	Upd status	a	Enc lvl	n	Source		
Roman	■	Ref status	a	Mod rec		Name use	a	
Govt agn	■	Auth status	a	Subj	a	Subj use	a	
Series	n	Auth/ref	a	Geo subd	n	Ser use	b	
Ser num	n	Name	n	Subdiv tp	n	Rules	c	
010		n	85138792					
040		DLC #b eng #c	DLC #d DLC #d IAhCCS #d	WaU				
046		#k	1968					
130	0	Planet of the apes (Motion picture : 1968)						
380		Motion picture						
430	0	Monkey planet (Motion picture)						
500	1	#i Motion picture adaptation of (work);	#a Boule, Pierre, #d 1912-1994. #t Planète des singes	#w r				
530	0	#i Remade as (work);	#a Planet of the apes (Motion picture : 2001)	#w r				
530	0	#i Sequel;	#a Beneath the planet of the apes (Motion picture)	#w r				
670		Arrow, W. Visions from nowhere, 1976.						
670		Internet movie database, January 24, 2011 #b (Planet of the Apes (1968), directed by Franklin J. Schaffner, screenplay by Michael Wilson and Rod Serling, original music by Jerry Goldsmith; also known as Monkey planet; also lists Planet of the Apes (2001), directed by Tim Burton, screenplay by William Broyles Jr., Lawrence Konner & Mark Rosenthal, original music by Danny Elfman)						
670		Wikipedia, January 24, 2011 #b (Planet of the Apes (1968 film); American science fiction film directed by Franklin J. Schaffner and based on the novel La planète des singes by Pierre Boule; followed by sequel Beneath the Planet of the Apes (1970); the movie was "reimagined" in 2001 by director Tim Burton)						
730	4	Planet of the apes (Motion picture : 1968)						197

ARN		8747867						
Type	z	Upd status	a	Enc lvl	n	Source	c	
Roman	■	Ref status	a	Mod rec		Name use	a	
Govt agn	■	Auth status	a	Subj	a	Subj use	a	
Series	n	Auth/ref	a	Geo subd	n	Ser use	b	
Ser num	n	Name	a	Subdiv tp	n	Rules	z	
010		no2011012083						
040		WaU #b eng #c WaU #e rda #d WaU						
046		#k	1963					
100	1	Boule, Pierre, #d 1912-1994. #t Planète des singes						
530	0	#i Adapted as a motion picture (work);	#a Planet of the apes (Motion picture : 1968)	#w r				
530	0	#i Adapted as a motion picture (work);	#a Planet of the apes (Motion picture : 2001)	#w r				
670		French Wikipédia, January 24, 2011 #b (La Planète des singes is a dystopian science fiction novel written in 1963 by Pierre Boule)						
670		Wikipedia, January 24, 2011 #b (Planet of the Apes is a 1968 American science fiction film directed by Franklin J. Schaffner and based on the novel La planète des singes by Pierre Boule, which was published in 1963; 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)						198

ARN		8747870					
Type	z	Upd status	a	Enc lvl	n	Source	c
Roman	■	Ref status	a	Mod rec		Name use	a
Govt agn	■	Auth status	a	Subj	a	Subj use	a
Series	n	Auth/ref	a	Geo subd	n	Ser use	b
Ser num	n	Name	n	Subdiv tp	n	Rules	c
010		no2011012086					
040		WaU #b eng #c WaU #d WaU					
046		#k 1970					
130	0	Beneath the planet of the apes (Motion picture)					
380		Motion picture					
530	0	#i Sequel to: #a Planet of the apes (Motion picture : 1968) #w r					
670		Beneath the planet of the apes [VR], ©2000.					
670		Rosenman, L. Beneath the planet of the apes [SR], 2000, ©1970.					
670		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					
Type	z	Upd status	a	Enc lvl	n	Source	c
Roman	■	Ref status	a	Mod rec		Name use	a
Govt agn	■	Auth status	a	Subj	a	Subj use	a
Series	n	Auth/ref	a	Geo subd	n	Ser use	b
Ser num	n	Name	n	Subdiv tp	n	Rules	c
010		no2001058175					
040		IAhCCS #b eng #c IAhCCS #d WaU #d IEN					
046		#k 2001					
130	0	Planet of the apes (Motion picture : 2001)					
380		Motion picture					
500	1	#i Motion picture adaptation of (work): #a Boule, Pierre, #d 1912-1994. #t Planète des singes #w r					
530	0	#i Remake of (work): #a Planet of the apes (Motion picture : 1968) #w r					
670		Planet of the apes : original motion picture soundtrack, p2001.					
670		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

ARN		879701					
Rec.stat	c	Entered	19831227	Replaced	20031015052621.0		
Type	z	Upd.status	a	Enc.lvl	n	Source	<input type="checkbox"/>
Roman	<input type="checkbox"/>	Ref.status	a	Mod.rec	<input type="checkbox"/>	Name.use	a
Govt.agn	<input type="checkbox"/>	Auth.status	a	Subj	a	Subj.use	a
Series	n	Auth/ref	a	Geo.subd	n	Ser.use	b
Ser.num	n	Name	n	Subdiv.tp	n	Rules	c
010	n	82224093					
040	DLC #b eng #c DLC #d DLC #d IAhCCS						
130	0	Indiana Jones and the Temple of Doom (Motion picture)					
430	0	Temple of Doom (Motion picture)					
670	Martin, L. Indiana Jones and the Temple of Doom, 1984.						

ARN 1223616																											
Rec stat	c	Entered	19841031	Replaced	20030212053403.0																						
Type	z	Upd status	a	Enc lvl	n	Source																					
Roman	■	Ref status	a	Mod rec		Name use a																					
Govt agn	■	Auth status	a	Subj	a	Subj use a																					
Series	n	Auth/ref	a	Geo subd	n	Ser use b																					
Ser num	n	Name	n	Subdiv tp	n	Rules c																					
<table border="1"> <tr> <td>010</td> <td>n</td> <td>84173837</td> </tr> <tr> <td>040</td> <td></td> <td>DLC #b eng #c DLC #d NcU</td> </tr> <tr> <td>130</td> <td>0</td> <td>Raiders of the lost ark (Motion picture)</td> </tr> <tr> <td>430</td> <td>0</td> <td>Indiana Jones and the raiders of the lost ark (Motion picture)</td> </tr> <tr> <td>670</td> <td></td> <td>Raiders of the lost ark [SR] p1981 #b (from the sound track of the motion picture)</td> </tr> <tr> <td>670</td> <td></td> <td>Kasdan, Lawrence. Raiders of the lost ark: screenplay, 1979.</td> </tr> <tr> <td>670</td> <td></td> <td>Internet movie database, February 6, 2003 #b (Raiders of the lost ark; 1981, directed by Steven Spielberg; writing credits George Lucas and Philip Kaufman (story), Lawrence Kasdan; also known as: Indiana Jones and the raiders of the lost ark (1981)(USA: video title))</td> </tr> </table>							010	n	84173837	040		DLC #b eng #c DLC #d NcU	130	0	Raiders of the lost ark (Motion picture)	430	0	Indiana Jones and the raiders of the lost ark (Motion picture)	670		Raiders of the lost ark [SR] p1981 #b (from the sound track of the motion picture)	670		Kasdan, Lawrence. Raiders of the lost ark: screenplay, 1979.	670		Internet movie database, February 6, 2003 #b (Raiders of the lost ark; 1981, directed by Steven Spielberg; writing credits George Lucas and Philip Kaufman (story), Lawrence Kasdan; also known as: Indiana Jones and the raiders of the lost ark (1981)(USA: video title))
010	n	84173837																									
040		DLC #b eng #c DLC #d NcU																									
130	0	Raiders of the lost ark (Motion picture)																									
430	0	Indiana Jones and the raiders of the lost ark (Motion picture)																									
670		Raiders of the lost ark [SR] p1981 #b (from the sound track of the motion picture)																									
670		Kasdan, Lawrence. Raiders of the lost ark: screenplay, 1979.																									
670		Internet movie database, February 6, 2003 #b (Raiders of the lost ark; 1981, directed by Steven Spielberg; writing credits George Lucas and Philip Kaufman (story), Lawrence Kasdan; also known as: Indiana Jones and the raiders of the lost ark (1981)(USA: video title))																									



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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 prequel 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 thuggee cult practicing child slavery, black magic, and ritual human sacrifice.

Producer and co-writer George Lucas decided to make the film a prequel as 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 Willard 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.^[2] 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.^[1] The film has also been the subject of controversy due to its portrayal of India and Hinduism.^{[3][4][5]}



Theatrical poster by Drew Struzan

Directed by Steven Spielberg
Produced by Robert Watts

Contents [hide]

- 1 Plot
- 2 Cast
- 3 Production
 - 3.1 Development

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 RDA](#) (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:* prequel to

separated from (work) A work that spun off a part of its content to form a new work. *Reciprocal relationship:* continued 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 RDA](#) (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 (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:* prequel

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)

superseded 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:* supersedes (work)

superseded 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:* supersedes in part (work)

In Authority Records

130_0 \$a Indiana Jones and the Temple of Doom (Motion picture)

430_0 \$a Temple of Doom (Motion picture)

____ \$_____ \$_ Raiders of the lost ark (Motion picture) \$__

130_0 \$a Raiders of the lost ark (Motion picture)

430_0 \$a Indiana Jones and the raiders of the lost ark (Motion picture)

____ \$_____ \$_ Indiana Jones and the Temple of Doom (Motion picture)

\$__

In Bibliographic Records

130_0 \$a Indiana Jones and the Temple of Doom (Motion picture)

245 10 \$a Indiana Jones and the Temple of Doom / \$c Paramount Pictures presents a ...

____ \$_____ \$_ Raiders of the lost ark (Motion picture)

130_0 \$a Raiders of the lost ark (Motion picture)

245 10 \$a Raiders of the lost ark / \$c Paramount Pictures presents a Lucasfilm Ltd. ...

____ \$_____ \$_ Indiana Jones and the Temple of Doom (Motion picture)

How would you relate this work to the film for which it was composed?

ARN		7924442					
Rec stat	n	Entered	20081031	Replaced	20081101071109.0		
Type	z	Upd status	a	Enc lvl	n	Source	c
Roman	■	Ref status	n	Mod rec		Name use	a
Govt agn	■	Auth status	a	Subj	a	Subj use	a
Series	n	Auth/ref	a	Geo subd	n	Ser use	b
Ser num	n	Name	a	Subdiv tp	n	Rules	c

010	no2008161285
040	OOxM-Mu #b eng #c OOxM-Mu
100	1 Williams, John, #d 1932- #t Raiders of the lost ark
670	Williams, J. Raiders of the lost ark [SR] p1995: #b label (Raiders of the lost ark) container (motion picture soundtrack composed and conducted by John Williams, 1981)

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 (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 (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 (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 (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 (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 (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 (work)

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

supplement to (work) A work that is updated or otherwise complemented by the augmenting work. *Reciprocal relationship:* supplement (work)

