

# **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

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# Access Points for Works and Expressions

RDA Chapters 5-6

## 5.3 Work Core Elements

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

- Preferred title for the work
- Identifier for the work

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

## Work Core Elements

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

- Form of work      **MARC Bibliographic/Authority 380**
- Date of work      **MARC Bibliographic/Authority 046 \$k \$l**
- Place of origin of the work      **MARC Authority 370 \$g**
- Other distinguishing characteristic of the work  
                                 **MARC Bibliographic/Authority 381**

## Work Core Elements

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

- Medium of performance [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.

LC-PCC PS for 5.3. Core Elements. *LC practice:* 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

**LC-PCC PS for 6.2.1.7.**  
*LC practice for  
Alternative: Apply  
the alternative.*

#### 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 Nifia and its impacts

# 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*

Saigyô, 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*

Barner (Family). *Barner 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 Weltrecht. — 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 Baid, 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-Aruwatu, 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

Hearings were added to 19.2.1.1.1 c) iii) in November 2011. This was a change from AACR2, and it made hearings named corporate bodies. However, there is a proposal (6JSC/ALA/15) to be considered by the JSC in November 2012 that will delete hearings from c) iii) and create an entirely new category for “works that record hearings conducted by legislative, governmental, and other bodies.” If approved, as it appears it will be, the creator of a hearing will be, as in AACR2, the body that held the hearing. Hearings themselves would not be considered to be named entities.



## 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.

Category g) was added to RDA in November 2011. While a change from AACR2, it was already a category included in the LCRIs, so it doesn't actually reflect any change in NACO practice.

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)	
Advocate (Nairobi, Kenya)	Nutcracker (Choreographic work)
Blue book contractors register (New York-New Jersey-Connecticut edition)	NuTcracker (Computer file)
Blue book contractors register (Southern California edition)	Ocean's eleven (Motion picture : 1960)
Bulletin (Geological Survey (South Africa))	Ocean's eleven (Motion picture : 2001)
Bulletin (New York State Museum : 1945)	Othello (Television program : 1963 : Canadian Broadcasting Corporation)
Bulletin (New York State Museum : 1976)	Othello (Television program : 1963 : WOR-TV (Television station : New York, N.Y.))
Bulletin (New Zealand. Ministry of Education. Research and Statistics Division)	I. Claudius (Television programme)
Charlemagne (Play)	Term added by an agency following British spelling
Charlemagne (Tapestry)	Guillaume (Chanson de geste)
Dublin magazine (1762)	To distinguish the access point for the work from the access point for the 13th century person known as Guillaume
Dublin magazine (1965)	Scottish History Society (Series)
Genesis (Anglo-Saxon poem)	To distinguish the access point for the work from the access point for the corporate body of the same name
Genesis (Middle High German poem)	Connecticut Commission on Children. Annual report (1999)
Genesis (Old Saxon poem)	Connecticut Commission on Children. Annual report (2005)
Last Judgement (Chester play)	Eyck, Jan van, 1390-1440. Saint Francis receiving the stigmata (Galleria sabauda (Turin, Italy))
Last Judgement (York play)	Eyck, Jan van, 1390-1440. Saint Francis receiving the stigmata (Philadelphia Museum of Art)

## 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: Guillaume

**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](#))

In the final example, the form of work “Series” is for a bibliographic series of books, not for a television series. For that, you would use “Television program”.

## 6.4 Date of Work

### 6.4.1.3 Recording Date of Work [LC925](#)

Record the date of the work in terms of the calendar preferred by the agency creating the data.

For works other than treatises, generally record the date of the work by giving the year or years alone. For treatises, generally record the date of the work by giving the year, month, and day (see [6.20.3.3 RDA](#), [2012/04](#)).

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.

1967-1969

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](#))

“Other distinguishing characteristic of the work” is basically a catchall for anything that doesn’t fit into the other elements that can be added to access points (form of work, date, or place of origin of the work).

Strauss example: this is an adaptation that is considered to be a new work, but is named using the title of the original plus the addition of the title of the adaptation:

### 6.28.1.6 Operas and Other Dramatic Works with New Text and Title

If the text, plot, setting, or other verbal element of a musical work is adapted or if a new text is supplied, and the title has changed, construct the authorized access point representing the work by combining (in this order):

- a) the authorized access point representing the original work
- b) the title of the adaptation, enclosed in parentheses.

## 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.

LC-PCC PS for 6.27.1.9  
Appendix 1 – Motion  
Pictures

**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 # \$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  
– 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. 7507

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):

- a) the authorized access point representing the person, family, or corporate body, responsible for the part, applying the instructions given under 6.27.1.1–6.27.1.8 [RDA](#), as applicable
- b) 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 *Alms 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 **FIG 25**.

**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 Zemganno*. English  
Resource described: *The Zemganno 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. Emani. Spanish  
Resource described: *Emani* : drama lírico en cuatro actos / de F. Piave ; música de G. Verdi ; versión castellana de M. Capdepon. 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

LC-PCC PS for 6.27.3. *LC practice*: Identify expressions by adding an expression attribute to the authorized access point for the work in the following situations:

1. music resources (see RDA 6.28.3); 2. sacred scriptures (see RDA 6.30.3); 3. translations (see below) 4. language editions (see below)

When identifying an expression not already represented by a name authority record, do not add another characteristic to differentiate one such expression from another expression (e.g., do not differentiate one translation of Shakespeare's *Hamlet* in French from another French translation; do not differentiate one arrangement of Berlioz' *Corsaire* from another arrangement). Other elements in LC's bibliographic record (e.g., translator, date, medium of performance) are available to the user for selecting a specific expression if desired; RDA 0.6.3 allows differentiating characteristics to be recorded as separate elements or as part of the authorized access points. If there is a name authority record with an authorized access point for an expression that includes an additional characteristic LC would not have added, use the form of the access point in that authority record; this action is consistent with the LC/PCC policy of using authorized access points in existing name authority records.

*PCC practice*: Pending outcome of report/recommendations from the PCC Access Point for Expressions Task Group

#### Translations

Identify an expression in a language different from that of the original expression by adding the name of the language in subfield \$I 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.

#### Language Editions

When cataloging a language edition other than the one designated as the original edition, identify the expression by adding the name of the language in subfield \$I to the authorized access point for the work. See LC-PCC PS 6.2.2.4 for the instruction on choosing the preferred title for the work.

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 LC-PCC PS 6.2.2.4), select the first one in the compilation as the original edition for purposes of choosing the preferred title for the work.

## 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**

### 6.9 Content Type (MARC 336 and/or \$h in access points)

The form of communication through which a work is expressed. Field 336 information enables expression of content types from various lists when the authority is for a title or name/title.

In bib. records, the content type would be added in \$h. \$h is currently not permitted in NACO authority records, so catalogers have used \$s (Version) instead.

In the examples in this slide, text in black is the authorized access point representing the work.

010		no2010106062
040		IIMpPL #b eng #e rda #c IIMpPL #d IAhCCS #d IArlh #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 IIMpPL
645		t #5 DPCC #5 IIMpPL
646		s #5 IIMpPL
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:* Babar 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 Babar 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)

046 \$k and \$l can be used to record the element separately if desired.

Twain, Mark, \$d 1835-1910. \$t Adventures of Huckleberry Finn. \$h Spoken word. \$f 2000 – this expression is read by Jack Lemmon – however, date might not be the best addition; perhaps the surname of the reader would be better

Pushkin, Aleksandr Sergeevich, \$d 1799-1837. \$t Evgenii Onegin. \$l English \$s (Arndt : \$f 1978) – there are two English expressions of Pushkin's work by Walter Arndt; the first was published in 1963; in 1978 an extensively revised version was completed, which wasn't published until 1981

In the examples in this slide, text in black is the authorized access point representing the work.

ARN 9230087

Rec stat	n	Entered	20120620	Replaced	20120621074506.0		
Type	z	Upd status	a	Enc vl	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		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 Zenganno 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 Soedarwo; 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: *Mosheh ve-Aharon*; operah bi-shalosh ma'arakhot / Arnold Shenberg; bregem Yisra'el Eliraz. 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 Diplome der OIV im management of the vine and wine sector = Internationales Diplom der OIV im Fachbereich Management im Weinbausktor = Diploma internazionale dell'OIV in gestione del settore della vigna e del vino = Diploma internacional de la OIV de management del sector la vifia 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

LC-PCC PS for 6.27.3

### Translations

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.

### Language Editions

When cataloging a language edition other than the one designated as the original edition, identify the expression by adding the name of the language in subfield \$l to the authorized access point for the work. See **Policy Statement 6.2.2.4** for the instruction on choosing the preferred title for the work.



ARN		9228462	
Type	Ref status	Mod rec	Name use
Roman	a		a
Govt agn	a	Subj	a
Series	a	Geo subd	b
Ser_num	a	Subdiv tp	z

010	no2012083742
040	WaU #b eng #e rda #c WaU
046	#k 1904
100 1	Tolstoy, Leo, #c graf, #d 1828-1910. #t Voïna 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 [RDA](#) 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

LC-PCC PS for 6.27.1.9 Appendix 1

LC-PCC PS for 6.27.1.9 Appendix 1

**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  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

The first example has the original German language track and a language track in English. The English name for this film is Run Lola Run.

The second example has the original English language track and dubbed versions in French and Spanish.

In the RDA examples in this slide, text in black is the authorized access point representing the work.

## 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

**Burial version**

An 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 Vasili Vainonen's 1934 version

**Nelson Thomes**

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

**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 use	b
Ser num	n	Name	n	Subdiv tp	n	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	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		no2012111789					
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**)

In the examples in this slide, text in black is the authorized access point representing the work or the part(s) of the work.

*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 Beṣah. \$l **German**
- Vedas. \$p Sāmaveda (**Kauthumasamhitā**)
- Catholic Church. \$t Breviary (**Ambrosian**)
- Seder Haḳafot (**Spinka**)
- 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 image shows a screenshot of a YouTube video player. At the top, the YouTube logo is visible on the left, and a search bar, 'Browse', and 'Movies' links are on the right. The video title is 'Edge of the World - Short Action Film'. Below the title, the channel name 'Andrew Thompson' is shown with a 'Subscribe' button and '32 videos'. The video player itself shows a blurred background of colorful bokeh lights with the title 'Edge Of The World' centered in white text. Below the video, there is a progress bar showing '09:45 / 12:23' and buttons for 'Like', 'Add to', and 'Share'. To the right of the video, it says '751 views'. Below the video, there is a description: '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=fgs7e3TGWif>'. On the right side, there are social media links for '10 likes, 1 dislike', 'Artist: The Glitch Mob', and 'Buy "Between Two Points (feat. Swan)" on: Google Play, iTunes, AmazonMP3, eMusic'.

YouTube  Q Browse Movies

### Edge of the World - Short Action Film

Andrew Thompson + Subscribe 32 videos



Written/Directed by  
**Andrew Thompson**

10:29 / 12:23

Like Add to Share

751 views

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=fqs7e3TGWHI>

18 likes, 1 dislike

Artist: [The Glitch Mob](#)

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

<a href="#">Rec stat</a>	c	Entered	19910805	Replaced	20120829074705.0		
<a href="#">Type</a>	z	<a href="#">Upd status</a>	a	<a href="#">Enc lvl</a>	n	<a href="#">Source</a>	
<a href="#">Roman</a>	■	<a href="#">Ref status</a>	n	<a href="#">Mod rec</a>		<a href="#">Name use</a>	a
<a href="#">Govt agn</a>	■	<a href="#">Auth status</a>	a	<a href="#">Subj</a>	a	<a href="#">Subj use</a>	a
<a href="#">Series</a>	n	<a href="#">Auth/ref</a>	a	<a href="#">Geo subd</a>	n	<a href="#">Ser use</a>	b
<a href="#">Ser num</a>	n	<a href="#">Name</a>	n	<a href="#">Subdiv tp</a>	n	<a href="#">Rules</a>	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](#)

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Apps
Your Watchlist

## Edge of the World (2011)

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](#)

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### 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

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](#) >

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Your Watchlist

## The Edge of the World (2011)

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](#)

[Own the rights? Add a poster](#)

### Cast

Credited cast:

[Edit](#)

	<a href="#">Amy Vorpahl</a> ... Beatrice (voice)	
	<a href="#">Blake Walker</a> ... Phillip (voice)	

[Full cast and crew](#) >

### Storyline

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](#)

[Edit](#)

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

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

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2,847,230 people like IMDb.

Paul

Jay

Abram

David

Bethany

[Follow @imdb](#) 623K followers

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



Exercise 2 –  
Determine  
authorized  
access  
point for  
this  
resource

The image shows a screenshot of a YouTube video player. At the top, the YouTube logo is visible on the left, and a search bar, 'Browse', and 'Movies' links are on the right. The video title is 'Edge of the World Director's Cut - Short Action Film'. Below the title, the channel name 'Andrew Thompson' is shown with a '+ Subscribe' button and '32 videos' in a dropdown menu. The video player itself is mostly black, with the text 'RNA PRODUCTIONS PRESENTS' centered in a white, serif font. Below the video player, there are buttons for 'Like', 'Add to', 'Share', and 'Print'. To the right of these buttons, the view count '33,438' is displayed. Below the buttons, it says 'Uploaded by Andrew Thompson on Feb 13, 2012'. A description follows: '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.' To the right of the description, it says '4 likes, 0 dislikes'. Below the description, it says 'An Andrew Thompson and Rick Iverson film. Shot on location in Sarasota, FL and Florida State University.' Below that, it says 'Equipment: Canon 7D, T2i, vixia HF30.' At the bottom, it says 'Bloopers: <http://www.youtube.com/watch?v=fqs7e3TGWtI>'.

YouTube  Browse Movies

### 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

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=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 [dislike](#)

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>

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

Andrew Thompson + Subscribe 32 videos



Like Add to Share

33,438

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.

4 likes, 0 dislikes

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>

Exercise 3 –  
Determine  
the  
authorized  
access  
point(s) for  
expressions  
of this  
resource





**"It's Independence Day meets District 9, except cooler."**  
—David Karger, Rotten Tomatoes

**M**arine staff sergeant [Aaron Eckhart] and his platoon take on an enemy unlike any they've ever encountered when hostile alien invaders attack the planet in this epic sci-fi action film.

**PROOF-OF-PURCHASE**

**SPECIAL FEATURES:**

- Behind the Battle
- Aliens in L.A.
- Preparing for Battle
- Creating L.A. in LA

THOMAS PHILLIPS PRESENTS A COLUMBIA PICTURES FILM IN ASSOCIATION WITH SONY PICTURES HOME ENTERTAINMENT. CASTING BY JACQUES AUDIN. COSTUME DESIGNER MICHAEL WOODRUFF. HAIR AND MAKEUP DESIGNER JESSICA MATHIAS. EXECUTIVE PRODUCERS JEFFREY BROWN, JAMES HANCOCK, JAMES HANCOCK. PRODUCED BY JAMES HANCOCK. WRITTEN BY NEIL TRAVIS. DIRECTED BY JOHN DAHL. CASTING BY JACQUES AUDIN. COSTUME DESIGNER MICHAEL WOODRUFF. HAIR AND MAKEUP DESIGNER JESSICA MATHIAS. EXECUTIVE PRODUCERS JEFFREY BROWN, JAMES HANCOCK, JAMES HANCOCK. PRODUCED BY JAMES HANCOCK. WRITTEN BY NEIL TRAVIS. DIRECTED BY JOHN DAHL.

SOME OF THE INFORMATION IN THE GRID BELOW MAY NOT APPLY TO SPECIAL FEATURES

<b>LANGUAGES</b>	ENGLISH, FRENCH (Doublé au Québec), SPANISH, THAI 5.1 Dolby Digital, ENGLISH - Audio Description Track Dolby Surround	<b>2.8:1</b>
<b>SUBTITLES</b>	ENGLISH, ENGLISH SDH, FRENCH, SPANISH, CHINESE, KOREAN, THAI	<b>ANAMORPHIC WIDESCREEN</b>
<b>ASPECT RATIO</b>	2.8:1	<b>APPROX. 116 MINUTES</b>
<b>FORMAT</b>	DOLBY DIGITAL	<b>COLOR</b>

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**LANGUAGES:** ENGLISH, FRENCH (Doublé au Québec), SPANISH, THAI 5.1 Dolby Digital, ENGLISH - Audio Description Track Dolby Surround

**SUBTITLES:** ENGLISH, ENGLISH SDH, FRENCH, SPANISH, CHINESE, KOREAN, THAI

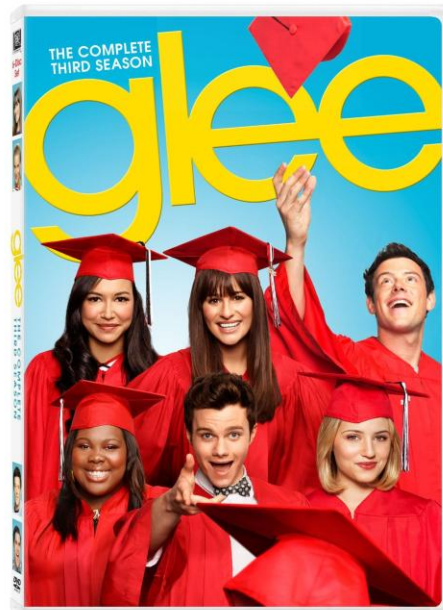
Rec stat	n	Entered	20120926	Replaced		
Type	z	<a href="#">Upd status</a>	a	<a href="#">Enc lvl</a>	n	<a href="#">Source</a>
Roman	■	<a href="#">Ref status</a>	a	<a href="#">Mod rec</a>		<a href="#">Name use</a>
Govt agn	■	<a href="#">Auth status</a>	a	<a href="#">Subj</a>	a	<a href="#">Subj use</a>
Series	n	<a href="#">Auth/ref</a>	a	<a href="#">Geo subd</a>	n	<a href="#">Ser use</a>
Ser num	n	<a href="#">Name</a>	n	<a href="#">Subdiv tp</a>	n	<a href="#">Rules</a>
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 lcgft				
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:

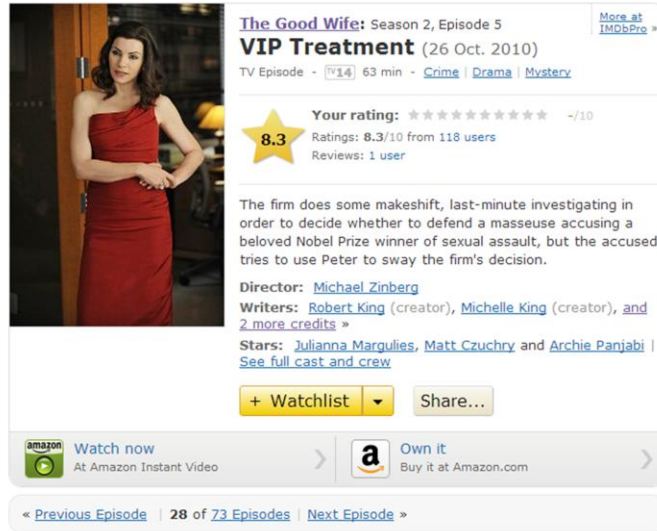
130\_0 Glee (Television program)



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 screenshot shows the IMDb page for the television episode "VIP Treatment" from "The Good Wife: Season 2, Episode 5". The page includes a photo of Julianna Margulies, the episode title, release date (26 Oct. 2010), and genre (Crime | Drama | Mystery). It features a star rating of 8.3/10 from 118 users and a synopsis: "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." Credits for Director (Michael Zinberg), Writers (Robert King, Michelle King), and Stars (Julianna Margulies, Matt Czuchry, Archie Panjabi) are listed. At the bottom, there are buttons for "Watch now" (Amazon Instant Video) and "Own it" (Amazon.com), along with navigation for "Previous Episode" and "Next Episode".

*SEE ALSO INFO FROM EPGUIDES.COM ON NEXT SLIDE*

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

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

# the Grim Reaper's road map

An atlas of mortality in Britain



Mary Shaw, Bethan Thomas,  
George Davey Smith and Daniel Dorling

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**

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<sup>8</sup>Conservation 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

RDA 9.4 Title of the person includes: Titles of Royalty; Consorts of Royal Persons; Children and Grandchildren of Royal Persons; Titles of Nobility; Popes; Bishops, etc.; Other Persons of Religious Vocation

NOTE: 368 \$d is a new subfield and not yet implemented by OCLC/NACO

RDA 9.6.1 Other designation associated with the person is a term other than a title that is associated with a person's name.

# 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

RDA 9.6.1 Other designation associated with the person is a term other than a title that is associated with a person's name.

9.6.1.4 For a Christian saint, record *Saint*.

9.6.1.5 For a spirit, record *Spirit*.

NOTE: The British Library has a proposal to revise 9.6 (6JSC/BL/4, on the JSC working documents website) to provide for recording other designations for persons named in religious works, fictitious and legendary persons, and non-human entities:

For a person named in a religious work, record an appropriate designation, e.g. *Biblical figure*. For a fictitious or legendary person, record *Fictitious character*, *Legendary character*, or another appropriate designation. For a non-human entity, record a designation for type, species or breed, e.g. *Cat*.

The proposal would also add a catchall "Other Designation" as a last resort to differentiate persons by adding designations such as: Brother of Andrew Lang; Of the North Oxford Association; Writer on horsemanship; of Nottingham. This would restore some of the kinds of distinguishing terms allowed by AACR2 22.19.

## 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.

<b>Fuller form of name</b>	MARC Authority 378
<b>Profession or occupation</b>	MARC Authority 374
<b>Period of activity of the person</b>	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).

NAME

9.2.2 Preferred Name for the Person  
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):

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

With few exceptions, the instructions for choosing the preferred name for a person are the same as what is found in AACR2.

## 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., *II*) 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-

79

There aren't a huge number of changes from AACR2 to RDA for personal names. One of the main ones is that terms like Jr., Sr., fils, and père and numbers such as II and III are now considered an integral part of the person's name. In AACR2 they were omitted unless needed to distinguish between two or more persons with the same name when dates or fuller form of name were not known.

Because Julio Iglesias, Jr.'s birth date is available, in AACR2 the term "Jr." is not included in his heading. In RDA, terms indicating relationship such as "Jr." are treated as part of the preferred name. Date of birth is a core element in RDA, so it is still added when known.

## 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.

There are some changes in the way dates are recording in RDA from how they were included in headings in AACR2.



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.

AACR2 22.17A restricts the use of fl. and century dates to before the twentieth century. There is no such restriction in RDA.

LC-PCC PS for 9.3.4.3:

*LC practice:* When recording the date in an authorized access point, use “active” and “century” rather than the abbreviations “fl.” and “cent.” The term “active” should appear before the first period of activity date (e.g., “active 12th century”).

### 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*

LC-PCC PS for 9.3.2.3:

*LC practice/PCC practice:* Record the month in English.

*LC practice/PCC practice:* Use a hyphen after date of birth when recording the date in an authorized access point; do not use the term “born” with the date.

### 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*

LC-PCC PS for 9.3.3.3:

*LC practice/PCC practice:* Use a hyphen before the date of death when recording the date in an authorized access point; do not use the term “died” with the date.

## 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 <b>January</b> 10-
Smith, John, 1836 or 7-1896	Smith, John, 1836 or <b>1837</b> -1896
Smith, John, ca. 1837-1896	Smith, John, <b>approximately</b> 1837-1896
Smith, John, 1837-ca. 1896	Smith, John, 1837- <b>approximately</b> 1896
Smith, John, ca. 1837-ca. 1896	Smith, John, <b>approximately</b> 1837- <b>approximately</b> 1896
Smith, John, b. 1825	Smith, John, <b>1825</b> -
Smith, John, d. 1859	Smith, John, <b>-1859</b>

85

Date of birth and Date of death are core elements, and are always added to newly established access points when known.

RDA Appendix B does not contain any abbreviations for months. Other terms associated with dates that are abbreviated in AACR (b., d., fl., cent.) are spelled out if used in RDA records because abbreviations should not be used. “ca.” is replaced by “approximately”.

9.3.2.1 **Date of birth** is the year a person was born. Date of birth may also include the month and day of the person’s birth

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

LC-PCC PS for 9.3.2.3: *LC practice/PCC practice*: Record the month in English.

*LC practice/PCC practice*: Use a hyphen after date of birth when recording the date in an authorized access point; do not use the term “born” with the date.

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

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

LC-PCC PS for 9.3.3.3: *LC practice/PCC practice*: Use a hyphen before the date of death when recording the date in an authorized access point; do not use the term “died” with the date.

*Note*: the various dates associated with a person (birth, death, period of activity) are *separate* elements in RDA. But because they all map to MARC X00 subfield \$d, something extra (e.g., “born”, “died”, or a hyphen between, before, or after) is needed when encoding those RDA elements in access points to give the dates meaning.

## 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., <b>active</b> 1893-1940
Joannes, Diaconus, 12th cent.	Joannes, Diaconus, <b>active</b> 12th <b>century</b>
Joannes, Actuarius, 13th/14th cent.	Joannes, Actuarius, <b>active</b> 13th/14th <b>century</b>
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.*

86

RDA Appendix B does not contain any abbreviations for months. Other terms associated with dates that are abbreviated in AACR (b., d., fl., cent.) are spelled out if used in RDA records because abbreviations should not be used. “ca.” is replaced by “approximately”.

9.3.4.3 If the person’s date of birth and date of death are both unknown, record a date or range of dates indicative of the person’s period of activity applying the basic instructions on recording dates associated with persons given under 9.3.1.

In AACR2, flourished dates are not used for dates within the twentieth century. There is no such limitation on recording years of activity in RDA.

LC Policy Statement 9.3.4.3: *LC practice: Use “active” rather than the term “flourished” that appears in examples in RDA. The term “active” should appear before the first period of activity date (e.g., “active 12th century”).*

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 9.19.1.5: *LC practice for Optional addition: Do not apply.*

*Note: the various dates associated with a person (birth, death, period of activity) are separate elements in RDA. But because they all map to MARC X00 subfield \$d, something extra (e.g., “born”, “died”, or a hyphen between, before, or after) is needed when encoding those RDA elements in access points to give the dates meaning.*

## 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*

LCRI 22.19 In general, prefer terms of address over descriptive phrases, descriptive phrases over "flourished" date(s), "flourished" date(s) over "century" date(s). (*BL practice*: The British Library will generally use "flourished" or "century" dates in preference to terms of address; do not change such headings to conform to LC practice.) Also, prefer terms of address and descriptive phrases appearing with the name on the chief source of information of the item being cataloged over terms of address and descriptive phrases found elsewhere in the item, and prefer terms of address and descriptive phrases found in the item over those found in reference sources.

## Personal Name Access Points – Fuller Form

### AACR2 22.18A, LCRI 22.18A

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

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

LCRI 22.18A: **Apply the option**

### RDA 9.19.1.4, LC-PCC PS 9.19.1.4

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

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

*Change from AACR2/LCRI:*

LC-PCC PS 9.19.1.4: *LC practice for Optional addition: Do not apply.* <sup>88</sup>

AACR2 22.18A. If a fuller form of a person's name is known and if the heading as prescribed by the preceding rules does not include all of that fuller form, add the fuller form to distinguish between headings that are otherwise identical. Add all the fuller form of the inverted part of the heading and/or the fuller form of the entry element, as appropriate. Enclose the addition in parentheses.

*Optionally*, make the additions specified above even if they are not needed to distinguish between headings. However, when following this option, do not add: unused forenames to headings that contain forenames; initials of names that are not part of the heading; unused parts of surnames to headings that contain surnames.

LCRI 22.18A. For names that conflict, see 22.17-22.20. Apply the optional provision. This means adding within parentheses the full form of an initial or abbreviation used in the heading when the full form is known with certainty. (In some cases of doubt, do not add the full form.) Do not search solely to discover this information if there is no conflict. When adding the full form, observe the following guidelines:

1) If the initial occurs in the forename portion of the surname-forename heading, give in the parenthetical addition not only the full form but also the other forenames that appear in the forename portion of the heading. However, do not include a particle or prefix that appears in the forename portion. Place the parenthetical addition directly after the forename portion and before any other addition (e.g., date, title).

2) If the initial occurs in the name entered as a given name, etc., give in the parenthetical addition all the names that appear in the heading. Place the parenthetical addition directly after the given name and before any other addition (e.g., date, title).

3) For names that are represented in the heading by an abbreviation rather than an initial (cf. LCRI 22.1B), give in the parenthetical addition the full name for the particular person.

RDA 9.5 Fuller Form of Name. *A fuller form of name is a core element when needed to distinguish a person from another person with the same name.*

9.19.1.4 If neither the date of birth nor the date of death of the person is available to distinguish one access point from another (see 9.19.1.3), add a fuller form of the person's name (see 9.5). *Optional Addition* Add a fuller form of name even if there is no need to distinguish between access points. Add the fuller form of name before the date of birth and/or death, if applicable.

LC-PCC PS for 9.19.1.4: *LC practice for Optional addition: Do not apply.*



## Personal Name Access Points – Fuller Form

### AACR2/LCRI 22.18A

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

*Fuller form of initial known:*  
Simon

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

*Fuller form of initials known:*  
Leslie Arthur James

### RDA/LC-PCC PS 9.19.1.4

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

*May record fuller form as separate  
element:*

378 \_\_ \$q George Simon

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

*No conflict with any other name*

*May record fuller form as separate  
element:*

378 \_\_ \$q Leslie Arthur James

89

Based on LCRI 22.18A, when the fuller form of an initial was known, it was added to the heading if it was not needed to break a conflict. In RDA, per LC-PCC PS 9.19.1.4, LC catalogers will only add the fuller form to the access point when it is needed to differentiate a person with the same name when dates are not available to break the conflict. The fuller form of name will be recorded as a separate element in field 378. The PCC policy for the optional addition at RDA 9.19.1.4 is not yet determined.

## 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.

- o Example: Chief source: Adam Doe
  - Information found elsewhere: Adam Lawrence Doe
- o 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>

Catalogers may take into account unestablished headings found in OCLC and may break conflicts with those headings when establishing a new name.

## 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.

NACO Personal Names FAQ - <http://www.loc.gov/aba/pcc/naco/personnamefaq.html>

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)	

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

## 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 ( <i>Profession or Occupation</i> ) or Smith, John [ <i>undifferentiated</i> ]
Brown, George, \$c Captain	Brown, George \$c ( <i>Soldier</i> ) or Brown, George [ <i>undifferentiated</i> ]
Brown, George, \$c F.I.P.S.	Brown, George \$c ( <i>Profession or Occupation</i> ) or Brown, George [ <i>undifferentiated</i> ]
Brown, George, \$c Rev.	Brown, George \$c ( <i>Clergyman</i> )
Brown, George, \$c Ph. D.	Brown, George \$c ( <i>Profession or Occupation</i> ) or Brown, George [ <i>undifferentiated</i> ]
Brown, George, \$c flutist	Brown, George \$c ( <i>Flutist</i> )

97

22.19A1. If neither a fuller form of name nor dates are available to distinguish between identical headings of which the entry element is a given name, etc., devise a suitable brief term and add it in parentheses.

22.19B1. If neither a fuller form of name nor dates are available to distinguish between identical headings of which the entry element is a surname, add a qualifier (e.g., term of honour, term of address, title of position or office, initials of an academic degree, initials denoting membership in an organization) that appears with the name in works by the person or in reference sources. Add the qualifier after the last element of the name.

In RDA 9.19.1.2, titles or other designations added to names are limited to:

- a title of royalty (see 9.4.1.4) or nobility (see 9.4.1.5)
- the term Saint (see 9.6.1.4)
- title of religious rank (see 9.4.1.6-9.4.1.8)
- the term Spirit (see 9.6.1.5)
- a term indicating profession or occupation (see 9.16) or field of activity of the person (see 9.15), in that order of preference, for a person whose name consists of a phrase or appellation not conveying the idea of a person.

9.19.1.6 If none of the elements specified under 9.19.1.3 (date of birth and/or death), 9.19.1.4 (fuller form of name), or 9.19.1.5 (period of activity of the person) is available to distinguish one access point from another, add a term indicating the profession or occupation of the person (see 9.16).

9.19.1.1 If no suitable addition is available, use the same access point for all persons with the same name, and use an undifferentiated name indicator (see 8.11) to designate the name as one that is undifferentiated.

*Note:* There are no restrictions on using profession as an addition to access points in RDA, which means there will be fewer undifferentiated names than in AACR2.

*Note:* The parenthetical addition to the access point is encoded in X00 subfield \$c.

*Note:* F.I.P.S. in the AACR2 example stands for Fellow of the Incorporated Phonographic Society. That George Brown authored several shorthand manuals.

*Note:* The original release of RDA (9.19.1.7) also allowed the addition of Field of Activity to distinguish one access point from another. However at the November 2011 meeting of the Joint Steering Committee, the JSC approved a proposal to remove Field of Activity as a possible addition to access points. This change will be reflected in a future RDA update.

## 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		lIMchBWI #b eng #c lIMchBWI #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 LCPS](#) 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]

### RDA 9.0. Persons include fictitious entities.

*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.

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.

*Note:* The JSC will be considering a proposal from the British Library to revise the scope note at 9.0 to: Persons include persons named in religious works, fictitious and legendary persons, and real non-human entities. (6JSC/BL/4 - <http://www.rda-jsc.org/docs/6JSC-BL-4.pdf>). The proposal would also add new rules to record the element **Other Designations Associated with Persons**:

#### 9.6.1.6 Persons named in religious works

For a person named in a religious work, record an appropriate designation.

Example

Biblical figure

#### 9.6.1.7 Fictitious and legendary persons

For a fictitious or legendary person, record *Fictitious character*, *Legendary character*, or another appropriate designation.

#### 9.6.1.8 Non-human entities

For a non-human entity, record a designation for type, species or breed.

## 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.

101

In RDA, fictitious entities and real non-human entities can receive access points as creators and contributors. Here are two well known examples of fictitious (and non-human) entities.

AACR2 21.4C. Works erroneously or fictitiously attributed to a person or corporate body  
If responsibility for a work is known to be erroneously or fictitiously attributed to a person, enter under the actual personal author or under title if the actual personal author is not known. Make an added entry under the heading for the person to whom the authorship is attributed, unless he or she is not a real person.

The hums of Pooh / by Winnie the Pooh  
(Written by A.A. Milne)

Main entry under the heading for Milne

The adventure of the peerless peer / by John H. Watson ; edited by Philip José Farmer  
(Written by Farmer as if by the fictitious Dr. Watson)

Main entry under the heading for Farmer

RDA 9.0. Persons include fictitious entities.

LC-PCC PS for 9.0: 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.

The name authority record for a fictitious or real non-human entity will be coded to show that the heading is not valid for use as a subject.

*Note:* There doesn't appear to be a better designator in RDA for Beard's role than "author." In reality, he is the author of the book, but he is presented on the resource as the person who collaborated with Miss Piggy in some unclear way. [The *Free Online Dictionary* defines "as-told-to" as: Written by a professional author based on conversations with the subject.]

## 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. VanAirdale, 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

- 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 Palm Dog Award 2012 Golden Collar Award

## Early life and family

Uggie was rejected by at least his first two owners as being too wild.<sup>[1]</sup> 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.<sup>[1]</sup> Von Muller only intended to foster the dog while he found him a new home, but decided that Uggie should stay.<sup>[2]</sup> 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."<sup>[1]</sup> 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.<sup>[2]</sup>

## Career

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.<sup>[1][2]</sup> His first named role, and big break, was as "Queenie" in the romantic drama *Water for Elephants*, alongside actors Robert Pattinson and Reese Witherspoon.<sup>[1][3]</sup>

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

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,<sup>[1]</sup> with some critics describing him as "stealing every scene".<sup>[7]</sup> 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.<sup>[1]</sup> 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.<sup>[8]</sup> Because it was a silent film, Sarah joked that she could call out commands while the film was rolling.<sup>[9]</sup>

The image shows a screenshot of the IMDb website for the actor Uggie. At the top, there is a search bar and navigation links. The main content area features a large photo of Uggie, a Jack Russell terrier, with the word "Actor" circled in red. Below the photo is a bio: "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](#)". There are also links for "More at IMDbPro", "Contact Info", and "Represent Uggie?". Below the bio is a row of smaller photos and a "Known For" section with movie posters for "The Artist (2011)", "Water for Elephants (2011)", and "Mr. Fix It (2006)". To the right, there is an advertisement for "Introducing X-Ray for Movies" on the Kindle Fire HD, a "Share this page" section with social media icons, and a "Related News" section with several article links. The page number "04" is visible in the bottom right corner.

Here's an example of real non-human entities. In AACR2 neither Socks nor Buddy could be established as name headings, but in RDA they are treated as individuals who can be given access points as creators or contributors. Their name authority records would be coded to say that they are not valid for use as a subject heading.

Note the definition of person in the RDA Glossary: **Person:** An individual or an identity established by an individual (either alone or in collaboration with one or more other individuals). This definition does not require that an individual be a human.

LC-PCC PS for 9.0: 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.

Note about the two headings:

The name "Socks" was judged to not convey the idea of a person. For a person whose name consists of a phrase or appellation not conveying the idea of a person, profession or occupation (9.16) is a core element and is added to the name of the person (9.19.1.6). I've used the qualifier (Presidential pet) as an occupation for Socks. Other possibilities were "Pet cat", "Presidential cat", "White House cat", "Clinton family pet", etc. The choice is left to cataloger judgment.

With Buddy the dog, we do have a name that conveys the idea of a person (albeit a canine person), so neither profession/occupation nor field of activity are needed or required. His dates serve to differentiate him from other persons known as Buddy.



## Personal Name Access Points – Real Non-Human Entities

AACR2	RDA 9.0, 19.2, 18.5
130 0_ \$a Artist (Motion picture : 2011)	130 0_ \$a Artist (Motion picture : 2011)
245 14 \$a The artist \$h [videorecording] / \$c the Weinstein Company, Thomas Langmann presents ...	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.	511 1_ \$a Jean Dujardin, Berenice Bejo, James Cromwell, Penelope Ann Miller, Malcolm McDowell, Missi Pyle, Beth Grant, Joel Murray, John Goodman, <b>Uggie</b> .
<i>No access point for Uggie</i>	<b>700 0_ \$a Uggie, \$d 2002- \$e actor.</b>

105

Here's an example of real non-human entities. In AACR2 Uggie could not be established as a name heading, but in RDA he is treated as an individual who can be given an access points as a creator of a work or as a contributor to an expression. Name authority records for non-human entities will be coded to say that they are not valid for use as a subject heading.

Note the definition of person in the RDA Glossary: **Person:** An individual or an identity established by an individual (either alone or in collaboration with one or more other individuals). This definition does not require that an individual be a human.

LC-PCC PS for 9.0: 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.

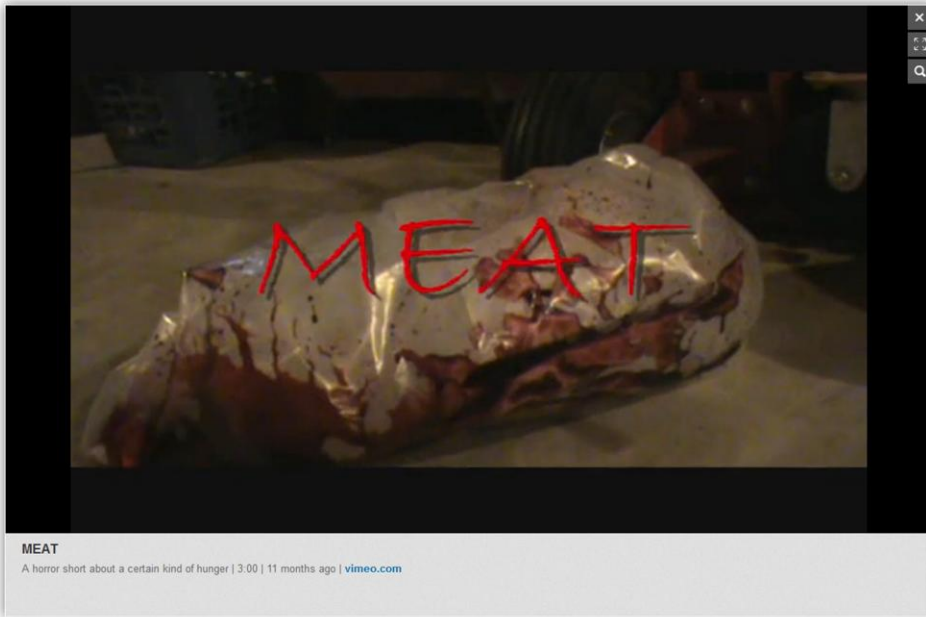
Note about the two headings:

The name "Socks" was judged to not convey the idea of a person. For a person whose name consists of a phrase or appellation not conveying the idea of a person, profession or occupation (9.16) is a core element and is added to the name of the person (9.19.1.6). I've used the qualifier (Presidential pet) as an occupation for Socks. Other possibilities were "Pet cat", "Presidential cat", "White House cat", "Clinton family pet", etc. The choice is left to cataloger judgment.

With Buddy the dog, we do have a name that conveys the idea of a person (albeit a canine person), so neither profession/occupation nor field of activity are needed or required. His dates serve to differentiate him from other persons known as Buddy.

## Personal Name Exercises

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



Determine the authorized access point for the director of the film “Meat.”





# IMDb record for Meat

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

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

Your rating: ★★★★★★ -/10  
(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:

	<a href="#">Judy Nitterhouse</a>	...	Harriet
	<a href="#">Michael Alan Williams</a>	...	Henry

[Full cast and crew](#) >

**Storyline** [Edit](#)

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

Taglines: [Hard to Digest](#)

Introducing X-Ray for Movies  
for the all-new **kindle fire HD** Powered by **IMDb** [Learn more](#)

[Like](#) 2 people like this. Be the first of your friends.

Quick Links: [overview](#)

Connect with IMDb

IMDb on Facebook [Like](#)

2,810,862 people like IMDb.

David Bethany Sky Paul Abram

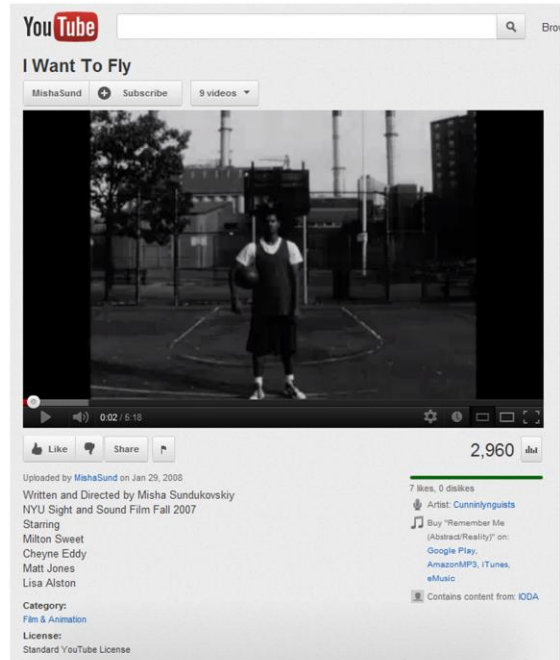
## IMDb record for Beksinski



The screenshot shows the IMDb profile for Robert Beksinski III. At the top, there is a banner for 'PLAN YOUR STRATEGY!' with a world map and a 'Play FREE Now' button for 'pogo.com'. Below the banner is the IMDb logo and a search bar. The profile header includes the name 'Robert Beksinski III', a 'Director' link, and a 'SEE RANK' button. A bio section prompts the user to contribute to IMDb. The 'Filmography' section shows one title: 'Meat (short)' from 2011/III. On the right, there is a promotional banner for 'Introducing X-Ray for Movies' on the Kindle Fire HD, a 'Share this page' section with social media icons, a 'Quick Links' dropdown menu, 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



Establish the access point for the actor Matt Jones.



I Want To Fly - YouTube

www.youtube.com/watch?v=RzmDMs\_fq90

SACO PCC LC PSD LC Online Catal... Natural History UW Catalog LC Authorities Other bookmarks

YouTube

I Want To Fly

MishaSund Subscribe 9 videos

Matt Jones  
as  
Older Andre

4:54 / 5:10

Like Share

2,960 likes

7 likes, 0 dislikes

Artist: Cunninlynguists

Buy "Remember Me (Abstract/Reality)" on: Google Play, iTunes, eMusic, AmazonMP3

Contains content from: KDA

Just Another Day Without You by Grave1212 2,839,38 FEATURED VIDEO

Welcome to New York University by deegeeme 77,951 views

Sight Sound by MoreAndLess64200 7,246 views

KCB Behind the Scenes at Sight & Sound by kidscookebreak 13,547 views

Jon and kate plus sight and sound part 2 by Xfay6224K 25,330 views

\*\*\* I WANNA FLY \*\*\* by alvibe 123,472 views

..I WANT TO FLY- Colin Blunstone & Rod by mlaraven 69,708 views

nyu ep 76 pt 5 by MrsEricSaber 30,309 views

Uploaded by MishaSund on Jan 29, 2008

Written and Directed by Misha Sundukovskiy

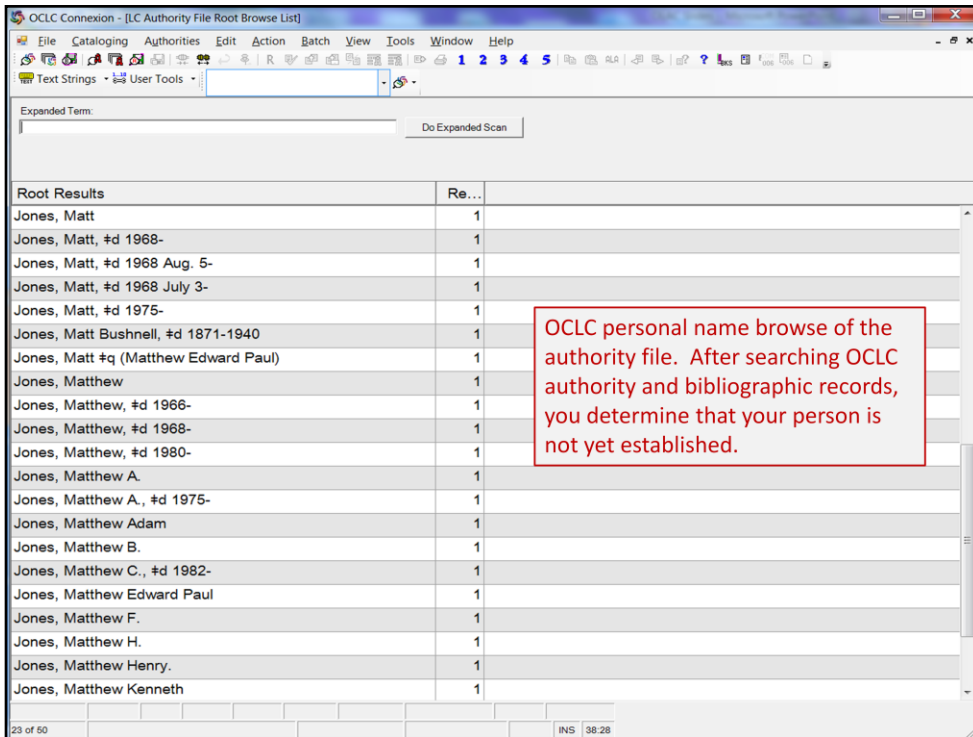
NYU Sight and Sound Film Fall 2007

Starring

Milton Sweet  
Cheyne Eddy  
Matt Jones  
Lisa Alston

Category:  
Film & Animation

License:  
Standard YouTube License



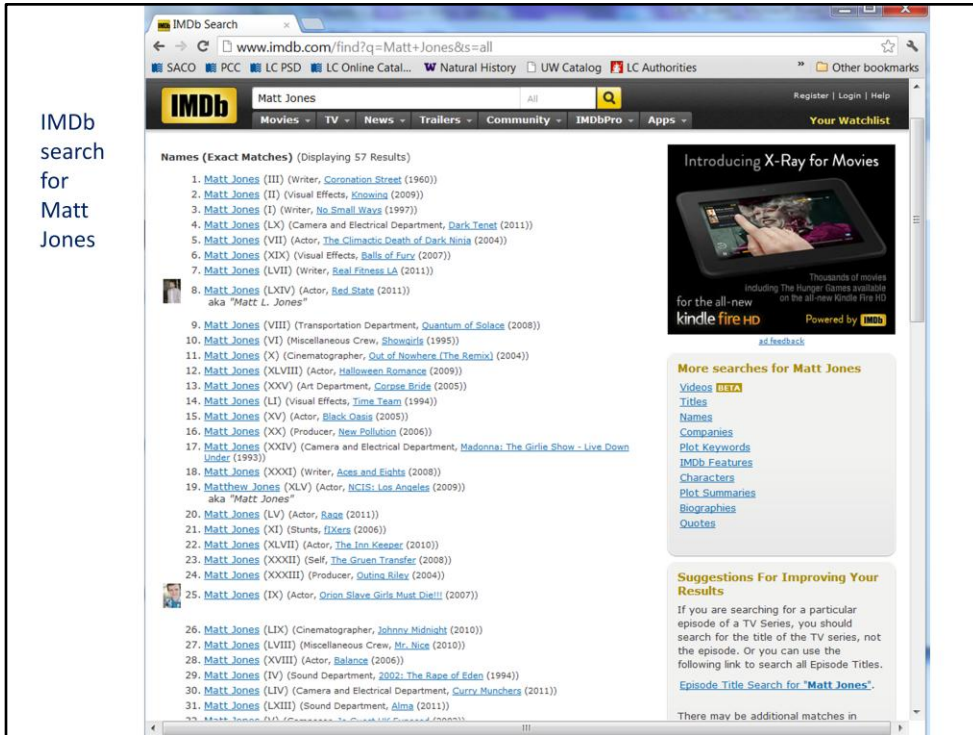
Expanded Term:  Do Expanded Scan

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

After looking through all of these authority records, you are certain that none of them represent your person. So you look in reference sources online to see if you can find more information.

IMDb search for Matt Jones



The screenshot shows a web browser window with the IMDb search results for "Matt Jones". The browser's address bar shows the URL "www.imdb.com/find?q=Matt+Jones&is=all". The IMDb logo is visible in the top left corner of the page. The search results are listed under the heading "Names (Exact Matches) (Displaying 57 Results)". The list includes 31 entries, each with a number, a name with Roman numerals, a role, and a movie title with its year. For example, "1. Matt Jones (III) (Writer, Coronation Street (1960))". On the right side of the page, there is an advertisement for "Introducing X-Ray for Movies" featuring a Kindle Fire HD. Below the ad, there are sections for "More searches for Matt Jones" with links for Videos, Titles, Names, Companies, Plot Keywords, IMDb Features, Characters, Plot Summaries, Biographies, and Quotes. Another section titled "Suggestions For Improving Your Results" provides advice on how to search for TV series episodes. At the bottom of the results, it says "There may be additional matches in".

IMDb Search  
www.imdb.com/find?q=Matt+Jones&is=all

IMDb Matt Jones

Names (Exact Matches) (Displaying 57 Results)

1. Matt Jones (III) (Writer, *Coronation Street* (1960))
2. Matt Jones (II) (Visual Effects, *Knives Out* (2009))
3. Matt Jones (I) (Writer, *No Small Ways* (1997))
4. Matt Jones (LX) (Camera and Electrical Department, *Park 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, *Sud of Nowhere I (The Remix)* (2004))
12. Matt Jones (XLVIII) (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* (2005))
16. Matt Jones (XX) (Producer, *New Pollution* (2006))
17. Matt Jones (XXIV) (Camera and Electrical Department, *Madonna: The Girlie Show - Live Down Under* (1993))
18. Matt Jones (XXXI) (Writer, *Aces and Eights* (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, *Fluxus* (2006))
22. Matt Jones (XLVII) (Actor, *The Inn Keeper* (2010))
23. Matt Jones (XXXII) (Self, *The Seven Transfer* (2008))
24. Matt Jones (XXXIII) (Producer, *Quinta 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 Edge of Eden* (1994))
30. Matt Jones (LIV) (Camera and Electrical Department, *Curry Munchers* (2011))
31. Matt Jones (LXIII) (Sound Department, *Aina* (2011))
32. Matt Jones (LX) (Camera and Electrical Department, *Curry Munchers* (2011))
33. Matt Jones (LX) (Camera and Electrical Department, *Curry Munchers* (2011))

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

More searches for Matt Jones

- Videos **IMDb**
- 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

The screenshot shows the IMDb website for Matt Jones (XXXX). The browser address bar displays [www.imdb.com/name/nm3209677/bio](http://www.imdb.com/name/nm3209677/bio). The page features a navigation bar with categories like Movies, TV, News, Trailers, Community, IMDbPro, and Apps. A search bar is present with the text "Find Movies, TV shows, Celebrities and more...".

**IMDb** > [Matt Jones](#) > Biography

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

**Birth Name**  
Matthew Anthony Jones

**Nickname**  
MJ  
Jones

**Height**  
6' 3½" (1.92 m)

**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.

[5 Foods you must not eat](#)  
Powered.com 2012-01-06 10:43:43 AM EST [View Details](#) [View Details](#) [View Details](#) [View Details](#) [View Details](#)

**Quicklinks**  
biography

**Top Links**  
- [biography](#)  
- [by votes](#)  
- [awards](#)  
- [NewsDesk](#)  
- [message board](#)

**Filmographies**  
- [overview](#)  
- [by role](#)  
- [by year](#)  
- [by ratings](#)  
- [by votes](#)  
- [by TV series](#)  
- [awards](#)  
- [by genre](#)  
- [by keyword](#)

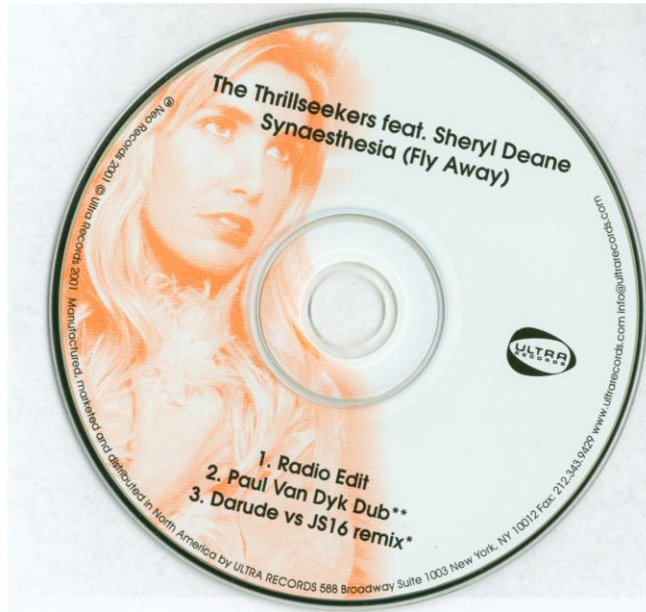
**Biographical**  
- [biography](#)  
- [other works](#)  
- [publicity](#)  
- [photo gallery](#)  
- [Twitter](#)  
- [blog](#)  
- [NewsDesk](#)  
- [message board](#)

**External Links**  
- [official sites](#)  
- [www.imdb.com](#)

**add photo**  
[add/change photo](#)  
[Add Resume](#)

**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**  
[get feedback](#)

Exercise 3 –  
Determine the  
authorized  
access point for  
Sheryl Deane



Establish the 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**

10.3 Type of family is a categorization or generic descriptor for the type of family. Record a term indicating the type of family using an appropriate term (e.g., Family, Clan, Royal house, Dynasty).

10.4 A date associated with the family is a significant date associated with a family. Record dates associated with the family applying the instructions given under 9.3, as applicable.

10.5 A place associated with the family is a place where a family resides or has resided or has some connection. Record the place or places (e.g., town, city, province, state, country) in which the family resides or has resided or has some connection. Record the place name in the form prescribed in chapter 16. Abbreviate the names of countries, states, provinces, territories, etc., as instructed in appendix B (B.11), as applicable.

10.6 A prominent member of the family is a well-known individual who is a member of a family. Record the name of a prominent member or members of the family in the form of the authorized access point representing the person, formulated according to the guidelines and instructions given under 9.19.1.

### OTHER ELEMENTS THAT ARE NOT CORE

10.7 A hereditary title is a title of nobility, etc., associated with a family. Record a hereditary title associated with the family. Record the title in direct order in the plural form.

10.8 Family history is information pertaining to the history of a family.

## 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)

## 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)

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 lvi	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
					Subj use
					Ser use
					Rules

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.

126

*Important to note*: while RDA provides for the creation and use of descriptive access points for family names, the Library of Congress current policy is that RDA family name access points will not be used as subjects. Instead, a family name heading from LCSH must be used. See slides for field 376 in the authority section of this presentation for examples of name authority records for a family showing that the access point may not be used as an LC subject heading.

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 are being coded with the following:

- 008/11 Subject heading system/thesaurus code: n [Not applicable]
- 008/15 Heading use code--subject added entry: b [Heading not appropriate as subject added entry]
- 667 SUBJECT USAGE: This heading is not valid for use as a subject; use a family name heading from LCSH.

ARN 8909009

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



19 kids & Counting  
TLC

# The DUGGAR FAMILY

*Children  
ARE A  
Blessing FROM  
THE Lord*  
-Psalm 127



Home Family Info Store Photos and Media Michelle's Blog Duggar News Family Resources FAQ Duggar Kids Contact

## Quick Links

- Michelle's Home
- Jim Bob's Workshop
- Duggar Family Favorites
- Dynamic Daughters
- Mighty Young Men
- Duggar Kids Links
- Family Camps
- Homeschool Resources
- Mission Trips
- Upcoming Events

### Embassy Institute: Duggars #1 Recommended Resource



Embassy Institute has hundreds of our favorite messages that have helped us raise our children to seek God in today's world. For only \$9 per month your family will have unlimited access to messages from Gil and Kelly Bates (who also have 19 children), to the Jim Sammon's Financial Freedom Seminar that is life changing! [Read More >>>](#)

© 2011, Jim Bob & Michelle Duggar Family

1 2 3 4 5 6 7 8 9 10 11

### LIFE-CHANGING BASIC SEMINAR

NOW AVAILABLE IN CHINESE

FIND OUT MORE

变更



### A Fun-Filled, Family-Safe Adventure Game

for your children!

PLAY NOW



## MICHELLE'S LATEST BLOG POSTS

## 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

There are no separate MARC fields/subfields to encode the separate elements Preferred Name and Number of a Conference. The other core elements all have a place to be recorded separately as well as in access points.

## 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. [R012/04](#)

#### 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 [LCIPS](#)

When constructing an authorized access point to represent a corporate body, use the preferred name for the corporate body (see [11.2.2 RBA](#)) 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)

### 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 (Akademiia nauk SSSR, Karel'skii nauchnyi tsentr)

Institut geologii (Akademiia 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 **LCP5**

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.)

Mezhdunarodnyj 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 Psalms (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 (1965 : 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

## 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)

159

In RDA there is one instruction for conferences, congresses, meetings, exhibitions, fairs, festivals, etc. (11.2.2.11). This results in the following changes to AACR2: frequency will be retained in the preferred name of a conference, congress, meeting, etc. (24.7A1). Year of convocation will be omitted from the preferred name of exhibitions, fairs, festivals, etc. (24.8A1), but will be included as an addition to the authorized access point. Location will be included as an addition to the authorized access point even if the location is part of the preferred name of the body (24.7B4, 24.8B1).

24.7A1. Omit from the name of a conference, etc. (including that of a conference entered subordinately, see 24.13), indications of its number, *frequency*, or year(s) of convocation.

24.7B4. If the location is part of the name of the conference, etc., do not repeat it.

24.8B1. As instructed in 24.7B, add to the name of an exhibition, fair, festival, etc., its number, date, and location. Do not add the date and/or location if they are integral parts of the name.

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

11.13.1.8 Add to the name of a conference, etc. (including that of a conference recorded subordinately, see 11.2.2.14), if applicable and readily ascertainable (in this order): a) the number of the conference, etc. (see 11.6) b) the date of the conference, etc. (see 11.4.2) c) the location of the conference, etc. (see 11.3.2)

## Conferences, Congresses, Fairs, Festivals, etc.

**AACR2 24.7A1, 24.8B1**

**RDA 11.2.2.11, 11.13.1.8**

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

160

In RDA there is one instruction for conferences, congresses, meetings, exhibitions, fairs, festivals, etc. (11.2.2.11). This results in the following changes to AACR2: frequency will be retained in the preferred name of a conference, congress, meeting, etc. (24.7A1). Year of convocation will be omitted from the preferred name of exhibitions, fairs, festivals, etc. (24.8A1), but will be included as an addition to the authorized access point. Location will be included as an addition to the authorized access point even if the location is part of the preferred name of the body (24.7B4, 24.8B1).

24.7A1. Omit from the name of a conference, etc. (including that of a conference entered subordinately, see 24.13), indications of its number, *frequency*, or year(s) of convocation.

24.7B4. If the location is part of the name of the conference, etc., do not repeat it.

24.8B1. As instructed in 24.7B, add to the name of an exhibition, fair, festival, etc., its number, date, and location. Do not add the date and/or location if they are integral parts of the name.

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



## 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)

24.7B4. If the sessions of a conference, etc., were held in two locations, add both names.

World Peace Congress (1st : 1949 : *Paris, France, and Prague, Czechoslovakia*)

Institute on Diagnostic Problems in Mental Retardation (1957 : *Long Beach State College and San Francisco State College*)

If the sessions of a conference, etc., were held in three or more locations, add the first named place followed by *etc.*

International Conference on Alternatives to War (1982 : *San Francisco, Calif., etc.*)

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

When included in an access point, multiple locations will be separated by a semicolon (RDA E.1.2.4).

E.1.2.4 Enclose the number, date, and location of a conference, etc., in parentheses. Separate the number, date, and location by a space, colon, space. Separate multiple locations by a semicolon.

Enclose the number, date, and location of an exhibition, etc., in parentheses. Separate the number, date, and location by a space, colon, space. Separate multiple locations by a semicolon.

## 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.)

162

AACR2 21.1B1. A corporate body is an organization or a group of persons that is identified by a particular name and that acts, or may act, as an entity. Consider a corporate body to have a name if the words referring to it are a specific appellation rather than a general description. Consider a body to have a name if, in a script and language using capital letters for proper names, the initial letters of the words referring to it are consistently capitalized, and/or if, in a language using articles, the words are always associated with a definite article. Typical examples of corporate bodies are associations, institutions, business firms, nonprofit enterprises, governments, government agencies, projects and programmes, religious bodies, local church groups identified by the name of the church, and conferences. Conferences are meetings of individuals or representatives of various bodies for the purpose of discussing and/or acting on topics of common interest, or meetings of representatives of a corporate body that constitute its legislative or governing body.

LCRI 21.1B1. When determining whether a conference has a name, cases arise that exhibit conflicting evidence insofar as two of the criteria in the definition of a corporate body are concerned: capitalization and the definite article. When the phrase is in a language that normally capitalizes each word of a name, even in running text, consider a capitalized phrase a name even if it is preceded by an indefinite article. (This statement cannot apply to other languages.)

Another important point to bear in mind when deciding whether a phrase is a name is that the phrase must include a word that connotes a meeting: "symposium," "conference," "workshop," "colloquium," etc. Note: Some notable sequential conferences that lack such a term are exceptionally considered to be named, e.g., Darmstädter Gespräch. In addition, phrases that combine acronyms or initialisms with the abbreviated or full form of the year are also considered to be named.

RDA 11.2.1.1 A name of the corporate body is a word, character, or group of words and/or characters by which a corporate body is known.

11.2.2.1 The preferred name for the corporate body is the name or form of name chosen as the basis for the authorized access point representing that body.

11.7.1.1 Other designation associated with the corporate body is a word, phrase, or abbreviation indicating incorporation or legal status of a corporate body, or any term serving to differentiate the body from other corporate bodies, persons, etc.

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.

LCRI 21.1B1 was not carried over into the LC Policy Statements. Therefore a conference in RDA does not have to have a word denoting a meeting in its preferred name. However, a qualifier will need to be added to names of conferences that do not convey the idea of a conference.

## 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.

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**DEPARTMENT OF THEATRE  
and MUSIC STUDIES**

**The 8th Biennial Festival of Ten-Minute Plays**

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.



The College at Brockport  
350 New Campus Drive  
Brockport, NY 14420  
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**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 Dancing to the Sounds of The Gateswimmers 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](#)

## 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](#))

#### News

[As Isaac Barrels Toward the Gulf Coast, The College at Brockport Looks Back at Hurricane Katrina](#)  
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[Tue, Sep 11](#)  
[Spirit Week - Show off your Talent](#)  
[Wed, Sep 12](#)  
[Spirit Week - Wacky Hair](#)

[Click Here to Submit Script](#)

## 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?

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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:

1. **Martha's Choice** by Rich Espey
2. **Night Before Last** by Doug Reed
3. **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

**News**

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 Spirit Week - Mix Match Day

[Tue, Sep 11](#)  
 Spirit Week - Show off your Talent!

[Wed, Sep 12](#)  
 Spirit Week - Wacky Hair

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





Jewel box insert

PRODIGE

CHILI HI FLY IS IT LOVE?

PRODIGE

# IS IT LOVE?

- ✕ 1. RADIO EDIT 3:15
- 2. 12" REMIX 6:41
- 3. DE FUNK REMIX 6:16
- 4. DE FUNK DUB 6:19

## 5. TAKE ME TO THE DISCO

"It Is Love" written by Simon Lewicki/Noel Burgess/Charles Smith/Scott Deshaun/James Warren Taylor/Robert Williams/Robert Earl/Robert Earl. Published by Shock Music Publishing Pty Ltd/Sony ATV Music Publishing Pty Ltd/Warner-Telstar/Second Disc. Contains elements from "My Lady" performed by Real & The Gang courtesy of Mercury Records, under license from Universal Music Special Markets Inc. Produced by S. Lewicki & N. Burgess.  
 "Take Me To The Disco" written by Simon Lewicki, vocals by Andy Payne.  
 Produced by Chili Hi Fly Published by Shock Music Publishing Pty Ltd.  
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15 March 2002  
 RAZOR & TIE  
 ENTERTAINMENT  
 TINTED  
 RECORDS

PRODIGE

CHILI HI FLY IS IT LOVE?

PRODIGE

CHILI HI FLY

### 5. TAKE ME TO THE DISCO

"Is It Love?" written by Simon Lewicki/Noel Burgess/Charles Smith/Eumir Deodato/James Warren Taylor/Robert Mickens/Robert Bell/Roland Bell. Published by Shock Music Publishing Pty Ltd/Sony-ATV Music Publishing PTY/Warner-Tamerlane/Second Decade. Contains elements from "Be My Lady" performed by Kool & The Gang courtesy of Mercury Records, under license from Universal Music Special Markets Inc. Produced by S. Lewicki & N. Burgess  
"Take Me To The Disco" written by Simon Lewicki, vocals by Andy Seymour.  
Produced by Chili Hi Fly Published by Shock Music Publishing Pty Ltd.

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15 MARCH 2002





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## 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.<sup>[1]</sup> 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

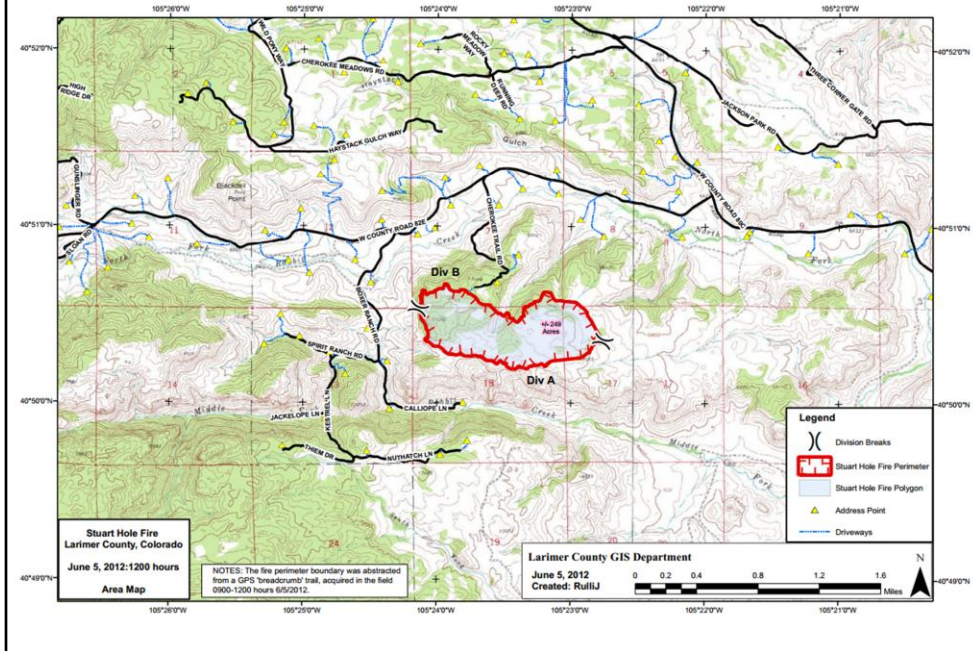
[edit]

- <sup>a</sup> 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



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Lārījān (Āzarbāyjān-i Khāvaṛī, 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 3751

Corporate body browse in OCLC authority file



### 11.2.2.19 Government Bodies Recorded Subordinately LCPS

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

Australian Capital Territory. Chief Minister's Department  
Name: ACT Chief Minister's Department

Congo (Brazzaville). Unité de planification de la population  
Name: Unité de planification de la population

Costa Rica. Departamento de Medicina Preventiva  
Name: Departamento de Medicina Preventiva

Hamburg (Germany). Abteilung Landwirtschaft und Gartenbau  
Name: Abteilung Landwirtschaft und Gartenbau

Kent (England). Land Use and Transport Policy Unit  
Name: Land Use and Transport Policy Unit

Oregon. Bridge Engineering Section  
Name: Bridge Engineering Section

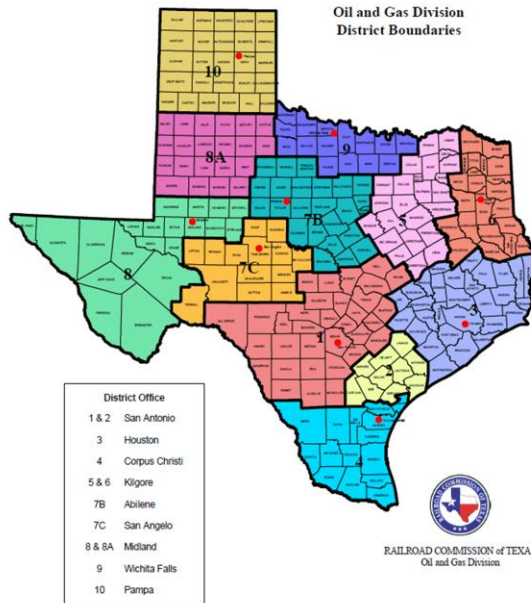
Prince George's County (Md.). Watershed Protection Branch  
Name: Watershed Protection Branch

Switzerland. Sektion für Arbeitskraft und Auswanderung  
Name: Sektion für Arbeitskraft und Auswanderung

United States. Division of Wildlife Services  
Name: Division of Wildlife Services

Vermont. Department of Water Resources  
Name: Department of Water Resources

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. [UCPS](#)

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

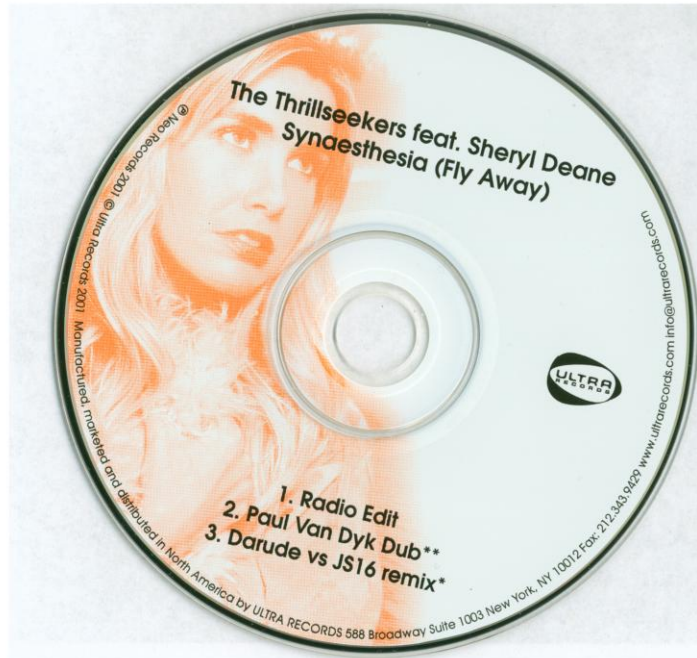
**Royal Commission on Education in Ontario**  
Name: Royal Commission on Education in Ontario

**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



1. Radio Edit
2. Paul Van Dyk Dub\*\*
- ✓ 3. Darude vs JS16 remix\*

Written by S. Helstrip / D. Sherman / P. Newton  
Produced and arranged by S. Helstrip.  
\*Remix and additional production by Darude & JS16 for 16 Inch  
\*\*Remix and additional production by Paul Van Dyk for Vandit

Vocals by Sheryl Deane.  
S. Helstrip courtesy of DV8 Management  
Additional vocals by Gayle Fraser.  
Published by Black and Blue Music

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27 MARCH 2002



## 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 <a href="#">Thrillseekers</a>	Personal	The fifth step into phuture & the past
2 <a href="#">Thrillseekers</a>	Corporate	

**Thrillseekers** 


VIAF ID: 80029503 (Personal)


Permalink: <http://viaf.org/viaf/80029503>

 Preferred Forms

  100 0 \_*†a* [Thrillseekers](#) 



 4xx's: Alternate Name Forms (3)






400 1 \_*†a* Helstrip, S. 

400 1 \_*†a* Helstrip, Steve *†e* Wirklicher Name 

400 0 \_*†a* Thrill Seekers 

Wirklicher Name = Real name

 Selected Titles

1. The fifth step into phuture & the past (1) 
2. The 5th step into phuture & the past best of Phuture Wax ; mixed by Tom Wax (1) 
3. Synaesthesia (fly away) (1) 
4. Chartmix (1) 
5. Chart mix (1) 



## More info you've found

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

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

Discogs website:

### **Thrillseekers, The**

Real Name: Steven Robin Helstrip

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

## Relevant RDA Instructions

### 9.2.2.6 Different Names for the Same Person

If a person other than one who:

- a) has changed his or her name (see [9.2.2.7 RDA](#))

*or*

- b) has more than one identity (see [9.2.2.8 RDA](#))

is known by more than one name, choose the name by which the person is clearly most commonly known, if there is one, as the preferred name.

Otherwise, choose the preferred name according to the following order of preference:

- a) the name that appears most frequently in resources associated with the person
- b) the name that appears most frequently in reference sources
- c) the latest name.

Record the other names by which the person is known as variant names (see [9.2.3 RDA](#)).

### 9.2.2.8 Individuals with More Than One Identity **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

### LC-PCC PS for 9.2.2.8. INDIVIDUALS WITH MORE THAN ONE IDENTITY

*LC practice:* If an authorized access point is needed for a bibliographic identity recorded as a variant name in a 400 field in an AACR2 name authority record, create a separate RDA name authority record for that identity. Modify the existing authority record to convert the 400 field to a 500 field.

*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		RDA 18.5 & Appendix I
700 1_ \$a Stead, Erin E., \$e ill.		700 1_ \$ Stead, Erin E., \$e illustrator.
700 1_ \$a Eastwood, Clint, \$d 1930- \$4 pro \$4 drt \$4 act \$4 cmp		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 film editor.		700 1_ \$a Coates, Anne V., \$e editor of moving image work.
700 1_ \$a Pine, Jerry, \$e thesis advisor.		<i>No equivalent, but RDA allows use of other terms not in Appendices I-K</i>

190

This slide indicates how relationships to persons, families, and corporate bodies associated with a resource are explicitly recorded in AACR2 and RDA (RDA 18-22). I've only shown personal name added entries, but the principles apply equally to families and corporate bodies and also to entities recorded in 1XX fields.

Differences between AACR2 and RDA encoding:

Designations of function in AACR2 are given in abbreviated form, whereas in RDA relationship designators are spelled out.

Specialist catalogers may use MARC 21 relator terms or codes to code specific functions in AACR2 access points. The MARC relator terms are not always identical to RDA designators, and there are terms in both lists that don't have equivalents in the other. In RDA, the relationship designators are always spelled out fully.

RDA 18.5.1.3 Record one or more appropriate terms from the list in appendix I with an identifier and/or authorized access point representing the person, family, or corporate body to indicate the nature of the relationship more specifically than is indicated by the defined scope of the relationship element itself.

If none of the terms listed in appendix I is appropriate or sufficiently specific, use a term designating the nature of the relationship as concisely as possible.

# 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.

191

## 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

#### AACR2 21.28 Related Works

21.28A1. Apply this rule to a separately catalogued work (see also 1.1B9, 1.5E1a, and 1.9) that has a relationship to another work. Such works include:

- continuations and sequels; supplements; indexes;
- concordances; incidental music to dramatic works;
- cadenzas; scenarios, screenplays, etc.; choreographies;
- librettos and other texts set to music; subseries;
- special numbers of serials; collections of extracts from serials

Do not apply this rule to a work that has only a subject relationship to another work.

For particular types of relationship (e.g., adaptations, revisions, translations), see 21.8-21.27.

21.28B1. Enter a related work under its own heading (personal author, corporate body, or title) according to the appropriate rule in this chapter. Make an added entry (name-title or title, as appropriate) for the work to which it is related.

RDA 25.1.1.1 A related work is a work related to the resource being described (e.g., an adaptation, commentary, supplement, sequel, part of a larger work).

25.1.1.3 Reference a related work applying the general guidelines on referencing related works, expressions, manifestations, and items given under 24.4. [*Which are*: Identifier for the Related Work; Authorized Access Point Representing the Related Work; Description (structured or unstructured) of the Related Work]

24.5.1.3 Record an appropriate term from the list in appendix J to indicate the nature of the relationship more specifically than is indicated by the defined scope of the relationship element itself. If none of the terms listed in appendix J is appropriate or sufficiently specific, use a term designating the nature of the relationship as concisely as possible. When using an unstructured description, indicate the nature of the relationship as part of the unstructured description. *Note: RDA appendices are not closed lists. If a term is needed that isn't in an appendix, the cataloger can devise their own term and notify the JSC for possible inclusion in the RDA appendix. Catalogers can also use other vocabularies.*

*Note:* in the RDA example in the slide, the unstructured description given in the 500 note field of the AACR2 record could also be included in the RDA record, but it's probably unnecessary when the relationship designator has been used with the authorized access point for the related work.

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.



## 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

21.14A. Enter a translation under the heading appropriate to the original. Make an added entry under the heading for the translator if appropriate under the provisions of 21.30K1.

21.30K1. Translators. If the main entry is under the heading for a person, make an added entry under the heading for a translator if: a) the translation is in verse *or* b) the translation is important in its own right *or* c) the work has been translated into the same language more than once *or* d) the wording of the chief source of information of the item being catalogued implies that the translator is the author *or* e) the main entry heading may be difficult for catalogue users to find (e.g., as with many oriental and medieval works).

25.5C1. If the linguistic content of the item being catalogued is different from that of the original (e.g., a translation, a dubbed motion picture), add the name of the language of the item to the uniform title. Precede the language by a full stop.

21.30G1. Make an added entry under the heading for a work to which the work being catalogued is closely related (see 21.8-21.28 for guidance in specific cases). *NOTE however that in AACR2 for a translation we wouldn't normally make an added entry for the original language expression of the work. 21.14A says nothing about making that kind of added entry.*

21.28B1. Enter a related work under its own heading (personal author, corporate body, or title) according to the appropriate rule in this chapter. Make an added entry (name-title or title, as appropriate) for the work to which it is related.

26.1.1.1 A related expression is an expression related to the expression represented by an identifier, an authorized access point, or a description (e.g., a revised version, a translation).

26.1.1.3 Reference a related expression applying the general guidelines on referencing related works, expressions, manifestations, and items given under 24.4. [*Which are:* Identifier for the Related Work; Authorized Access Point Representing the Related Work; Description (structured or unstructured) of the Related Work]

24.5.1.3 Record an appropriate term from the list in appendix J to indicate the nature of the relationship more specifically than is indicated by the defined scope of the relationship element itself. If none of the terms listed in appendix J is appropriate or sufficiently specific, use a term designating the nature of the relationship as concisely as possible. When using an unstructured description, indicate the nature of the relationship as part of the unstructured description. *Note: RDA appendices are not closed lists. If a term is needed that isn't in an appendix, the cataloger can devise their own term and notify the JSC for possible inclusion in the RDA appendix. Catalogers can also use other vocabularies.*

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.

## 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

**⌘i - Relationship information** Subfield may contain either a *designation of a relationship* of the entity in a 4XX or 5XX field to the 1XX entity in the record or it may contain a textual *reference instruction phrase* that is to be used for a user display indicating the relationship of the 1XX entity in the record to the entity in a 4XX or 5XX field. If the subfield contains a Relationship designation, the appropriate reference instruction phrase may be derived from it. The relationship may be name to name (if only names of persons, families, or corporate bodies are involved) or resource to resource (if name/titles or titles are involved).

*Relationship designation:* When a tracing field contains a relationship designation in subfield ⌘i, control subfield ⌘w/0 contains code r (Relationship designation in subfield ⌘i or ⌘4). Code r indicates that the generation of a tag related reference instruction phrase in a cross reference display should be suppressed. The content of subfield ⌘i or ⌘4 should be used to generate the reference instruction phrase that is used in a cross reference display.

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.

ARN		296711	In Distribution
040		DLC #b eng #c DLC #d DLC #d OCl #d DLC #d OCoLC #d OCl #d DLC #d OCoLC #d DLC #d OCoLC #d UPB #d WaU	
046		#f 19470921	
053	0	PS3561.L483	
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 <a href="http://www.stephenking.com">http://www.stephenking.com</a>	
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

This is the authority record for Stephen King, showing the use of a relationship designator from Appendix K in the reference from his alternate identity (pseudonym) Richard Bachman.

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'uman, Ric'hödü	
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'hödü Pak'uman)	
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

Reciprocal relationship to the previous slide.

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

Work authority record with relationship designators (taken from RDA Appendix J) recorded with the authorized access points for the related works.

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.

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	Boulle, Pierre, #d 1912-1994. #t Planète des singes					
530	0	<span style="border: 1px solid red;">#i Adapted as a motion picture (work):</span> #a Planet of the apes (Motion picture : 1968) <span style="border: 1px solid red;">#w r</span>					
530	0	<span style="border: 1px solid red;">#i Adapted as a motion picture (work):</span> #a Planet of the apes (Motion picture : 2001) <span style="border: 1px solid red;">#w r</span>					
670		French Wikipédia, January 24, 2011 #b (La Planète des singes is a dystopian science fiction novel written in 1963 by Pierre Boulle)					
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 Boulle, which was published in 1963; Planet of the Apes is a 2001 American science fiction film, based on Pierre Boulle's novel and a remake of the 1968 film of the same title)					

The reciprocal relationship to the previous slide.

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.

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)					

If you'd like to see an additional group of examples, have a look at the authority records for the individual books in J.R.R. Tolkien's Lord of the Rings trilogy and the motion picture adaptations of them.



# Relationship Designator Exercise

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

ARN		879701			
<a href="#">Rec stat</a>	c	Entered	19831227	Replaced	20031015052621.0
<a href="#">Type</a>	z	<a href="#">Upd status</a>	a	<a href="#">Enc lvl</a>	n
<a href="#">Roman</a>	■	<a href="#">Ref status</a>	a	<a href="#">Mod rec</a>	
<a href="#">Govt agn</a>	■	<a href="#">Auth status</a>	a	<a href="#">Subj</a>	a
<a href="#">Series</a>	n	<a href="#">Auth/ref</a>	a	<a href="#">Geo subd</a>	n
<a href="#">Ser num</a>	n	<a href="#">Name</a>	n	<a href="#">Subdiv tp</a>	n
<a href="#">Source</a>		<a href="#">Name use</a>	a	<a href="#">Subj use</a>	a
		<a href="#">Ser use</a>	b	<a href="#">Rules</a>	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

<a href="#">Rec stat</a>	c	Entered	19841031	Replaced	20030212053403.0
<a href="#">Type</a>	z	<a href="#">Upd status</a>	a	<a href="#">Enc lvl</a>	n
<a href="#">Roman</a>	■	<a href="#">Ref status</a>	a	<a href="#">Mod rec</a>	
<a href="#">Govt agn</a>	■	<a href="#">Auth status</a>	a	<a href="#">Subj</a>	a
<a href="#">Series</a>	n	<a href="#">Auth/ref</a>	a	<a href="#">Geo subd</a>	n
<a href="#">Ser num</a>	n	<a href="#">Name</a>	n	<a href="#">Subdiv tp</a>	n
				<a href="#">Source</a>	
				<a href="#">Name use</a>	a
				<a href="#">Subj use</a>	a
				<a href="#">Ser use</a>	b
				<a href="#">Rules</a>	c

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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- Contents
- Featured content
- Current events
- Random article
- Donate to Wikipedia
- Wikipedia Shop
- Interaction
  - Help
  - About Wikipedia
  - Community portal
  - Recent changes
  - Contact Wikipedia
- Toolbox
- Print/export
- Languages
  - العربية
  - भारतीय
  - Български
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  - Dansk

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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.<sup>[2]</sup> 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.<sup>[1]</sup> The film has also been the subject of controversy due to its portrayal of India and Hinduism.<sup>[3][4][5]</sup>

### Contents [hide]

- Plot
- Cast
- Production
  - Development

Indiana Jones and the Temple of Doom



Theatrical poster by Drew Struzan

**Directed by** Steven Spielberg  
**Produced by** Robert Watts

## 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?

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<a href="#">Govt agn</a>	■	<a href="#">Auth status</a>	a	<a href="#">Subj</a>	a
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<a href="#">Ser num</a>	n	<a href="#">Name</a>	a	<a href="#">Subdiv tp</a>	n
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<a href="#">Ser use</a>	b	<a href="#">Rules</a>	c		

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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)

