TO: Joint Steering Committee for Development of RDA

FROM: John Attig, ALA representative

RE: Removal of "introductory words" instruction **DRAFT**

ALA does not agree with the removal of the "introductory words" instruction in RDA 2.3.0.5. Our disagreement is based on our sense that the removal of this instruction would yield unsatisfactory results, particularly for motion pictures and video recordings, as well as on a different view of the theoretical argument presented by CILIP.

Unsatisfactory nature of the proposed revision

The proposed revision is unwarranted and counterproductive in the case of motion pictures and videos. In these formats it is customary for the title frames to carry credit information before the title. Indeed, "above the credits" has always been prime real estate for names involved in a film and the prestige that that confers within the industry. To propose that words and names preceding the title are in fact the title would be considered absurd both within the industry and by the general public.

CILIP asserts that publishers' practice differs from library practice and that publishers are likely to consider introductory words as part of the title. We wonder whether there is empirical evidence to back this assertion. It seems more likely to us that publishers have a very clear sense of what the title is and that this has nothing to do with the other information which happens to be associated with it in the sources of information; libraries are unusual in their reliance on the exact wording of the sources of information. For film and video material, at least, publishers' listings and databases such as the Internet Movie Database and the All Movie Guide customarily present the title apart from the associated credits, and usually present a much shorter version of the credits than appears on the film/video itself.

The proposed change would also make OPAC search and display much more problematic. The appearance of credit information is often inconsistent for the same work or even within the same manifestation and sometimes presents extensive non-title information as boilerplate preceding the titles of large numbers of resources. While this might be remedied by the assignment of uniform titles, the title proper itself in such cases does not readily support the task of *identification* for most users, who are know only the basic title and are blissfully unaware of the ways in which publishers' design sources of information.

Here are examples that would result from the proposed change which we found easily in materials close at hand; the probable intended title is underlined:

Moving image

- Radio Pictures presents <u>King Kong</u>

- Warner Bros. Pictures Inc., Jack L. Warner, Executive Producer presents Humphrey Bogart, Ingrid Bergman, Paul Henried in <u>Casablanca</u>

- Joseph M. Schenck presents Joan Crawford (by courtesy of Metro-Goldwyn- Mayer) in Louis Milestone's production of <u>Rain</u> [Title on disc and container: Rain]

- Mr. John Barrymore in <u>Raffles, the amateur cracksman</u>

- Jesse L. Lasky presents Wallace Reid in <u>Hawthorne of the U.S.A.</u>

- Valoria-Films présente Yves Montand, Simone Signoret dans <u>L'aveu</u> d'apres <u>Le recit de Lise et Arthur London</u>. [Title on disc label: L'aveu]

- National Telefilm Associates presents the play of the week. Jason Robards. Jr. in Eugene O'Neill's <u>The iceman cometh</u> [Disc title: The iceman cometh; container title: Eugene O'Neill's The iceman cometh]

- Paramount Pictures, in association with Shangri-La Entertainment, presents an ImageMovers Production of a Robert Zemeckis film, <u>Beowulf</u>

- Imperial Productions presents Sid Smith and Paul Parrot in <u>An auto nut</u> [Title on disc: An auto nut]

- Joseph M. Scheck presents Norma Talmadge in <u>The lady</u>

- First National Pictures present <u>Scarlet pages</u>

- John Barrymore in <u>Sherlock Holmes</u>

- Warner Bros Pictures, Inc. & the Vitaphone Corporation present <u>Golden dawn</u>

- William Fox presents John McCormack in <u>Song o' my heart</u> [Cassette label: Song o' my heart]

- Metro-Goldwyn-Mayer presents Clark Gable and Jeannette MacDonald in <u>San Francisco</u> [Container title: Clark Gable and Jeannette Macdonald in San Francisco; cassette label: San Francisco]

- Radio Pictures presents Fred Astaire and Ginger Rogers in <u>The gay divorcee</u> [Title on cassette label and container: The gay divorcee]

- Samuel Goldwyn presents <u>Dodsworth</u> [Cassette label title: Dodsworth; container title: Walter Huston in Dodsworth]

- Columbia Pictures presents a Stanley Kubrick production starring Peter Sellers, George C. Scott, <u>Dr. Strangelove</u>, or, How I learned to stop worrying and love the bomb

- Warner Bros. Pictures, Inc. and the Vitaphone Corporation present Mr. John Barrymore as <u>Don Juan</u>

- John Ford and Merian C. Cooper present <u>Fort Apache</u>

- Warner Bros. Pictures presents a George Stevens production, <u>Giant</u>

- Joseph E. Levine presents a Mike Nichols, Lawrence Turman production, <u>The graduate</u>

- Emil Jannings in <u>The Blue Angel</u>

- Adolph Zukor and Jesse L. Lasky present <u>Beggars of life</u>

- Adolphe Zukor and Jesse L. Lasky present W.C. Fields in an Edward Sutherland Production, <u>It's the Old Army Game</u>

Electronic resources

- Title in HTML source title: Welcome to IEEE Xplore 2.0: <u>Percom workshop supplement papers, 2006</u> [The above title was harvested by OCLC's metadata extractor; note that every document on the IEEE Xplore website would begin with Welcome to IEEE Xplore 2.0; title on home page: Percom workshop supplement papers, 2006; running title on PDFs: Fourth annual IEEE International conference on pervasive computing and communications workshops : PERCOMW'06]

Music

- Mel Bay presents <u>Complete book of wedding music</u>

- Decca Records presents <u>Selections from The desert song</u> by Sigmund Romberg

Puzzle

- Walt Disney presents <u>Winnie-the-Pooh puzzles</u> by Walt Disney Productions

Theoretical argument

ALA agrees with CILIP's argument that the "transcribe what you see" principle is an important one for RDA to follow. However, we feel that this principle must exist in a wider context. We would like to suggest a different interpretation of how this principle should function within RDA.

Integrity of data elements. Another unstated principle inherent in the RDA metadata structure is that information should be recorded as content for the appropriate data element. Title information should be transcribed in the Title element; information identifying responsible persons or bodies should be transcribed in the Statement of Responsibility element; etc. This principle is fundamental. *Within each transcribed element*, information should be recorded as it appears in the appropriate sources of information: "transcribe what you see."

Where does the title begin? If RDA 2.3.0.5 were simply removed, there would be no instruction telling the cataloger to either include or omit introductory words. If the intent is that introductory

words **should** be included in the title, the RDA needs to address explicitly the question of where to begin transcribing the title. One obvious solution – and the one adopted by rare book catalogers – is to start at the beginning of the source of information (the top of the title page, the beginning of the credits for a motion picture, etc.). This is not the traditional approach; most of the relevant rules in AACR2 invoked a different concept, that of grammatical connection.

Grammatical connection. AACR2 recognized that the sources of information did not always present things in such a discrete manner. It recognized that other information was often connected grammatically to the title, particularly statements of responsibility. However, the rules were rather arbitrary in this regard. Consider two contrasting examples:

> The Iliad of Homer

> The Iliad by Homer

Grammatically, the name of the author in both cases is presented as a prepositional phrase; grammatically, the two cases are identical, yet typically "of Homer" is considered to be an inseparable part of the title, while "by Homer" is a classic statement of responsibility.

Another example of grammatical connection is the inclusion of a name in the possessive: Homer's Iliad. In English this form happens regularly but not with statistical frequency; it will not be consistent for different manifestations of the same title. There are languages, however, in which statements of responsibility are almost always given in the genitive. We question whether this arbitrary rule makes a great deal of sense, particularly when weighed against the principle of the integrity of data elements stated above.

Recommendation 1: Consider removing the instructions that call for the inclusion of statements of responsibility and other non-title data in the Title element based upon the concept of grammatical connection. Transcribe title information in the Title element and names of responsible persons or bodies in the Statement of Responsibility element. Within each element or sub-element, transcribe what you see.

Title proper. AACR2 also recognized that the order in which title information appeared on the source did not always indicate its significance; the main title might be indicated by layout or typography rather than by being given first. This required that the selection of the title proper be an exercise of cataloger judgement. We believe that this is a valid process. In spite of the creativity with which publishers and distributors have surrounded their titles with a variety of information, we believe that a vast majority of both publishers and users would have no difficulty in identifying the title in the examples above – and that title would include none of the stuff that precedes the title in those examples. This is a case where the catalogers' concentration (for legitimate, principled reasons) does **not** yield a result that connects with either the intent of the producers or the expectations of our users. We should not base our instructions on a principle that can only be characterized as User Inconvenience!

Recommendation 2: Consider retaining instructions that call for catalogers to use judgement in distinguishing the title proper using criteria such as layout and typography to identify the

intended chief title of the resource. Note: This approach might also be taken to justify the preference for the full title over an acronym – a convention that we feel is important to retain.

Transcription, human and machine. We acknowledge CILIP's point that we can no longer expect that description will be done by human beings. On the other hand, we are not sure that it is necessary to validate machine "transcription" in RDA. Either there is human intervention, which applying cataloging guidelines in order to achieve logic and consistency of results, or there is computer harvesting of data, with no opportunity to apply cataloging guidelines. We can see some point in limiting arbitrary human intervention that violates the "transcribe what you see" principle for no benefit; however, we feel that RDA should set a standard that does attempt to impose logic and order for the convenience of our users. We do not see a satisfactory common ground between the results of human judgement and those of machine processing.

Reconstructing the source of information. In spite of Recommendation 1 above, ALA recognizes that the information presented on sources does not fall tidily into our element structure. Different types of information are connected on the source, and the principle of Representation would hold that these connections are important for identifying a resource. Therefore, we suggest that there be an option to transcribe the connected information as a Variant Title.

Recommendation 3: Consider adding an option to record statements that include both title and non-title information (including the connecting words) as a Variant Title. We suggest that this should be applicable not only to statements of responsibility linked to the title proper, but also to the title proper plus an alternative title or to the same information connected to a parallel title.