

## Appendix C: Challenges with Complex, Multi-Part Audiovisual Works

This appendix explores search and description challenges for two particular types of content: Classical music, and contemporary television programming.

### Musical Works

While the following are not sound-recording specific issues, as they apply to musical scores and parts as well, they are worth consideration in the context of this report as they represent some of the complexities that sound recording catalogers have to deal with which do not appear to be discussed in depth elsewhere. The following discussion largely concerns the current cataloging and search environment, but identifies issues to be considered in the context of BIBFRAME as they might not be obvious at first glance.

#### Multi-Movement/Multi-Part Works

Many works in the Classical Music repertoire, such as symphonies, concertos, song cycles, and string quartets, are made up of multiple distinct movements and/or parts. There are many instances in which one or a few movements/parts have been realized on a score or sound recording, but not all. As a result, it is common practice to create individual name/title authority records for movements/parts. It should be noted, however, that not all movements or parts of a larger work have such individual records. An example of this is Beethoven's fifth symphony, for which name/title authority records have been created for only three of the four movements.

There are instances in which a user will want to search for a particular subunit (such as a movement or song) of a multi-movement or multi-part work (such as symphony or song cycle). In most current OPACs, if a user were to enter terms representing a particular movement or song, he/she would retrieve instances in which that subunit had been specifically identified. Instances in which the movement was performed in the context of the larger work would not be retrieved. Additionally, there might be some false hits, depending upon how the search mechanism is configured, as the term used as a label for that movement or song might apply to other content on the recording. Obviously, creating relationships between large works and their subunits, and allowing catalogers to specify exactly what is represented on a resource, needs to be a possibility to provide more accurate search results. This is clearly something that could be done according to the BIBFRAME model as it is conceived today. However, there are additional considerations, such as structural organization and dealing with groupings constructed by the library community, which do not appear to be taken into account yet and are further discussed below.

#### Structural Organization

Sometimes people are only familiar with a movement or part by its location/context within the larger work. For example, someone might know that he/she really likes the first movement of Beethoven's fifth symphony, but does not know the title of that movement or any other specific musical characteristic. In another scenario, a patron might want recordings of an aria he/she

knows takes place in the third act of a particular opera, but he just can not remember the name of that aria at the moment. Both of these situations incorporate some aspect of structural organization as part of the query, which makes sense from the users' perspective: structural organization is often deliberately built into the works themselves. The composer, and sometimes the first publisher for some early music, might place movements and parts in a specific order, and might even group them in some additional manner. Many of Monteverdi's madrigals demonstrate both of these organizational aspects, as they were grouped together into different "books" and then each madrigal was placed in an order within those books.

Unfortunately, work structure/organization has not been built into existing policies for name/title authority control in a consistent manner. In most instances, there may be no controlled indication of order within the larger work, either in the heading or in variant title (e.g. LCCN n 2006044836, which corresponds to the heading "Mozart, Wolfgang Amadeus, 1756-1791. Concertos, violin, orchestra, K. 219, A major. Allegro aperto," only has mention of the movement order in an uncontrolled note), or it will only be mentioned in a variant title. On occasion, sequence order will be included in a heading, such as in the heading "Beethoven, Ludwig van, 1770-1827. Symphonies, no. 5, op. 67, C minor. Allegro (4th movement)." However, it should be noted that in this particular heading, the sequential indication was only included for disambiguation purposes, to clarify it was not the third movement of that symphony which apparently has the same label.

That is not to say that order can or should necessarily be indicated for every complex work, particularly when the order and boundaries of subunits have not been clearly delineated. Take many operas, for example. Arias and other subunits are often performed outside of the context of the whole opera. The order and boundaries of arias, recitatives, etc. are not always clearly delineated in the manner that movements of a symphony or songs in a song cycle will be. What is often delineated is an organizational element such as "act."

Thus, the question of in what circumstances and how organizational structure should be incorporated in relationships between larger works and their subunits in library cataloging is very important, but remains a topic which requires further discussion.

### Library Community-Created Work Groupings

The library community has created additional work-related groupings that further complicate the ability to obtain full and accurate search results. In regard to music content, there are instances in which several of the same "types" of works are represented on a recording or score. For example, a recording could include performances of three Beethoven Symphonies, numbers 3-5. Another example is one where many different instrumental compositions by the same composer are represented in a score. In order to save time, catalogers have come up with headings intended to encompass many different works that have similar characteristics. However, while this might save time for the cataloger, it does not necessarily help the patron.

The following example attempts to explain this. Each of these ten different headings corresponds to individual name/title authority records. The specific movement from Beethoven's fifth symphony, which is the first entry in the list, could be embodied in any of these, given the context of what else is realized on a given resource.

Beethoven, Ludwig van, 1770-1827. Symphonies, no. 5, op. 67, C minor. Allegro con brio  
Beethoven, Ludwig van, 1770-1827. Symphonies, no. 5, op. 67, C minor  
Beethoven, Ludwig van, 1770-1827. Symphonies, no. 1-5  
Beethoven, Ludwig van, 1770-1827. Symphonies, no. 3-5  
Beethoven, Ludwig van, 1770-1827. Symphonies, no. 5-7  
Beethoven, Ludwig van, 1770-1827. Symphonies  
Beethoven, Ludwig van, 1770-1827. Symphonies. Selections  
Beethoven, Ludwig van, 1770-1827. Orchestra music. Selections  
Beethoven, Ludwig van, 1770-1827. Instrumental music. Selections  
Beethoven, Ludwig van, 1770-1827. Works. Selections

The first and second headings in the list represent the movement and the corresponding complete symphony, respectively, a type of relationship that was described above. Ideally when a patron searches for this movement, any recording which includes either just that movement should be retrieved as well as full performances of the symphony (which would include the movement).

The next three headings represent groupings of symphonies and if included in a record, indicate that all of the symphonies specified are present on the described resource. This situation is similar to that of the relationship between a subunit to the larger work, but often constitutes a grouping made specifically by catalogers to simplify cataloging the resource. In theory, if the identified movement is searched, all of these should appear as well. At the moment, however, this is not the result. If a patron were to think of searching for the specific symphony rather than the movement, the results might very well include these, especially since the movement in question is from the fifth symphony and the number "5" appears in all three headings. However, if the symphony in question was Beethoven's fourth symphony, these would not appear in results as "4" is hidden within the specified range in the MARC subfield "n." Ideally, if these types of headings are going to be allowed to continue to exist, relationships should be created between such group entities and entities representing each of the individual symphonies identified in the range, which is something BIBFRAME can accommodate. A similar type of situation exists for the next heading, which is intended for use when all symphonies are represented on a resource.

The last group of headings, all of which include "selections," are also highly problematic. These headings could be added in instances when the symphony movement is present on a resource as well as when it is not. The potential for work-to-work relationships as previously discussed would not necessarily resolve the issue, as it could lead to false hits in search results. On the other hand, it might be possible to allow those types of relationships, but "selections" at the end could signal that any such results fall into a separate "possible match" queue, which the user

would then need to sort through.

## An Example Solution

The Variations project offers approaches for handling some of these complex work issues. In regard to the multi-movement/multi-part issue of complex works, the model allows for the creation of work records that incorporated a “work structure” identifying the different movements/parts, their order, and internal groupings such as “act.” Catalogers can link to individual movements/parts within the structure or the entry in the structure that represent the entire work as appropriate for the resource in hand. Headings that represent ranges of works or included “selections” could be added as the title of a variations:instantiation, with the individual work records linked to that instantiation, if desired. In other words, there can be many work records linked to one instantiation. This option allows catalogers to reduce the number of instantiations per container to save time, while still enabling patrons to retrieve accurate search results (as long as the underlying works actually represented on that resource were linked to the instantiation).

## Television Series

Another type of complex multi-part work is the television series. The specific characteristics that typify a television series had not been adequately addressed in AACR2. As a result, libraries and archives did not conform to a consistent practice. With the publication of AMIM2 in 2000, the instructions given for the title proper of a television series were to catalog a television series under the series title and identifying element (episode title, numeric designation, or broadcast date), with the identifying element as a key attribute in establishing the name of each individual work that made up the series. There was no language in the rules that specified a preference for what type of identifying element to use and when, except to use what was available. The resulting inconsistencies lead to browse displays such as the one that follows:

Jersey shore. 21  
Jersey shore. 212  
Jersey shore. 213  
Jersey shore. 22  
Jersey shore. Back into the fold  
Jersey shore. Déjà vu all over again  
Jersey shore. Season 2 [DVD box set]  
Jersey shore. Season 2, Episode 12  
Jersey shore. Season 2, Episode 13  
Jersey shore (Television program)  
Jersey shore. [2010-10-14]  
Jersey shore. [2010-10-21]

In the example above, 21, 212, Déjà vu all over again, Season 2, episode 12, and 2010-10-14 are all the same content. Likewise, 213, Back in the fold, Season 2, episode 13, and 2010-10-21 are equivalent content. Even at a single archive, identifying elements for the same series

could be either the episode title or numeric designation dependent on the information at hand.

Archives typically receive broadcast manifestations of works that contain numeric designations that have meaning to the production company, but may not to users of the catalog. These designations could be changed for the DVD release by the distributor, and, therefore would not match the designations that an archive would have, making it difficult to collocate all episodes of a single series. The issue becomes even more problematic with boxed sets of television series covering one season, selections of seasons, or several seasons, with episodes listed separately in a contents note that may or may not match the identifying elements that are available to an archive.

In 2005, an LC rule interpretation (LCRI)<sup>1</sup> was issued as an appendix to AACR2 25.5B as a means to provide Program for Cooperative Cataloging (PCC) libraries with instructions for formulating uniform titles for television series. The LCRI followed the AMIM2 practice of cataloging a television series under the series title and identifying element, but termed this whole/part construction as comprehensive title/individual title. The LCRI also provided instructions for establishing uniform titles for compilations issued on DVD/Blu-ray and for works with the same title, different resource. Although an attempt at consistency was intended, the reality is that there remain challenges that are unresolved. For example, utilizing seasons as part of the numeric designation for identifying single episodes is not part of the instructions in AMIM2, yet is becoming a key identifying element for users in locating single episodes of television series. Some archives may use them, while others may not.

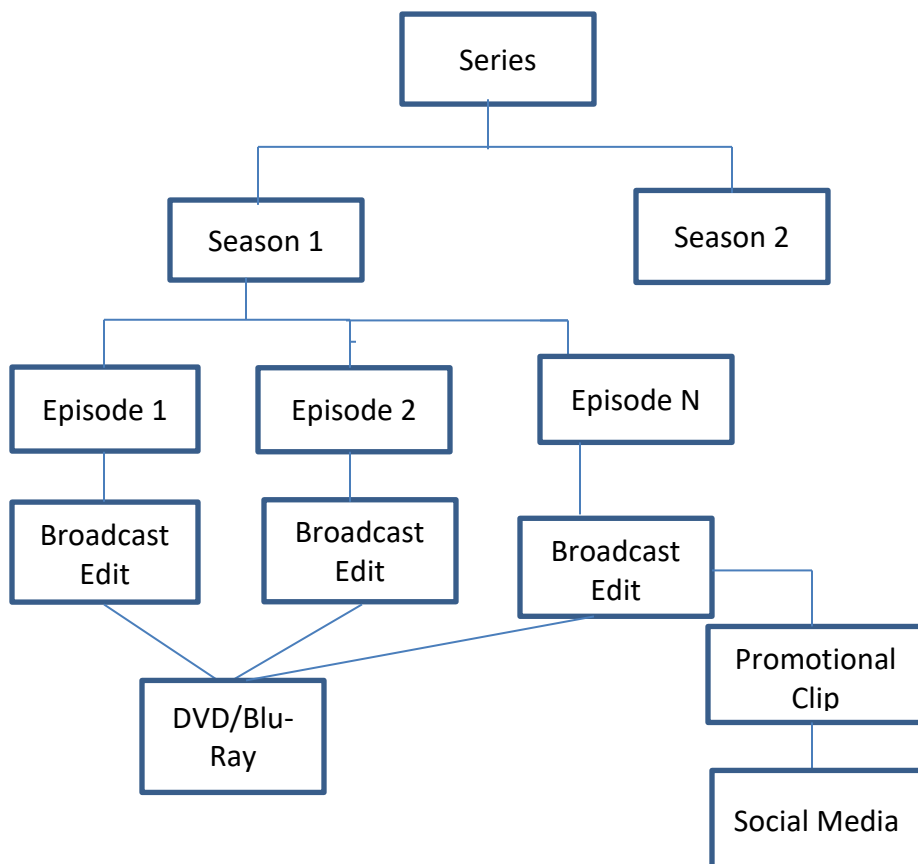
### An Example Solution

One way to resolve these inconsistencies in the application of identifying elements is to use a universal unique identifier system such as the Entertainment Identifier Registry (EIDR).<sup>2</sup> The EIDR registry catalogs and assigns a single, unique unit of identification from an entire moving image work down to edits, clips, and composites—and can be used for both physical and digital media that are part of the motion picture and television supply chain. EIDR is structured for episodic television with the overall series at the top level followed by seasons, episodes, broadcast edits, and encodings for retail sales (DVD/Blu-ray).

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<sup>1</sup> LCRI 25.5B was inserted as an LC-PCC Policy Statement in RDA.

<sup>2</sup> It should be noted that the EIDR data model is based on <indec>, as described in this report.



By utilizing a universal unique identifier, content can be tracked throughout the production and distribution chain, with the ability to link original broadcast manifestations to their corresponding commercially distributed DVD or Blu-ray releases. This can assist catalogers and users in bringing together all episodes or single episodes and provide the ability to differentiate among broadcast and DVD manifestations.

The Library of Congress is participating as an EIDR member in order to assign, maintain, and search EIDR universal unique identifiers and their associated metadata describing an audiovisual object. By doing so, the ability to identify content through the distribution chain will be greatly enhanced, so that the same edit of a program broadcast on television can be tracked to its corresponding home video release. The ability for catalogers to link directly to an EIDR identifier could potentially alleviate the need to spend time creating preferred titles for the purpose of collocation and differentiation.