Cataloging Video Recordings in RDA

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Agenda: Information + hands-on practice

- Video formats introduction
- When to input a new record
- Preferred source of information
- Fixed fields
- Description
- Relationships
- Work on your own original record

We will be talking about cataloging video recordings using the RDA content standard and the MARC21 encoding standard. I am assuming that you all have at least a basic working knowledge of the principles behind RDA and of the organization of MARC. However, if you feel unsure of anything during this workshop, please don’t hesitate to ask.
Optical disc: a disk coated with plastic that can store digital data as tiny pits etched in the surface; is read with a laser that scans the surface
VHS

- Video Home System
- Analog
- Magnetic tape recording medium
- Won format war with Betamax in late 1970s-early 1980s
- 1977: first commercially available VHS-based VCRs sold in US

Image from www.torijohnsonrecords.com
Follows many of the same rules as DVD/VHS, but there are some differences since it is an electronic medium. We’ll talk a bit about streaming video today, but will spend more time on physical video recording media. You should leave with a foundation to build upon if you work with this material later.
GETTING STARTED
Dubbing: most commonly refers to the substitution of the voices of the actors shown on the screen with those of different performers speaking another language.

Subtitles: textual versions of the dialog or commentary in films, television programs, video games, and the like, usually displayed at the bottom of the screen.
Don’t input a new record

• Changes in dates that are only for the container
• Absence or presence of multiple publishers, distributors, and/or manufacturers as long as one on the resource matches one on the record
  • Ex:
    • On item: Arte, Barenboim-Said Foundation, EuroArts, Junta de Andalucia, Warner Classics
    • On record: Warner Classics
• Absence or presence of a publisher number
Look at the resource

- Examine everything: the container, the disc menu, the recording itself, accompanying material.
- What kind of recording do you have? Is it a concert recording, a documentary, a comedy, a television program, instructional, etc.?
- Search the OCLC database.
  - Unique numbers, like ISBN, UPC, publisher number
  - Descriptive information, like title, creator, date, publisher, etc.
- Can’t find a match? Input a new record! 😊

Determine what you have and whether anyone else has cataloged it.
An RDA record encoded in MARC format with a few important elements circled.

1. Notice the “i” in Desc, which means we’re using ISBD punctuation. And the $e rda in the 040, which tells us that this is an RDA record.

2. Note the use of the copyright symbol.

3. And note the new fields.

Of course, we’ll go over a lot more than just these fields. Continued on the next slide.
1. We’re also going to see more coding via new subfields. This can help with searchability of the many elements of a record and with making relationships clear.
You received these ahead of the class, but I wanted to bring them up again.

Some Helpful Resources

- [access.rdatoolkit.org](http://access.rdatoolkit.org)
- [http://www.loc.gov/standards/valuelist/index.html](http://www.loc.gov/standards/valuelist/index.html)
DESCRIPTION

The Ramallah Concert
Knowledge Is The Beginning
A film by Paul Sinacori
WEST-EASTERN DIVAN ORCHESTRA
Daniel Barenboim
93-minute documentary and live concert

All images copied from personally-owned DVD set
The preferred source of information is where you’ll get your title. Any other information here is preferred, BUT you can add other information from anywhere, including outside the resource, as you see fit.

In AACR2, you were encouraged to describe the item in hand. RDA is about describing the manifestation and its relationships to other entities, so you can look beyond the item.

Information that is not found in/on the resource should be in square brackets.
Preferred source of information

1. Title frame(s)/screen(s)
2. Label on resource (Alternative preferred source)

For video resources (DVD or VHS). Since streaming video has no physical container, you would need to depend on data in the resource itself, provided in the resource’s metadata, or that you can dig up on your own (allowed in RDA!).
1. Container/other accompanying material
2. Menu screen or similar
Title

- Take what you see.
- Put information about where you got the title in a 500 note if it didn’t come from the title frames.
  - Examples:
    - Title from container.
    - Title from menu screen.
    - Title from disc label.

245 00 $a Knowledge is the beginning ; $b The Ramallah concert.

Take what you see: include all information, take misspellings (no [sic.]). As with AACR2, leave out introductory phrases, like “Disney presents...” or “George Clooney in....” If you think it’s important, you can include this information later in the record.

Capitalization: “Capitalize the first word or the abbreviation of the first word in a title, or in a title of a part, section, or supplement.” (RDA, A.4.1) “The guidelines for English-language capitalization basically follow those of the Chicago Manual of Style. When guidelines differ, they have been modified to conform to the requirements of bibliographic records and long-standing cataloguing practice.” (RDA, A.10)

Punctuation: Use ISBD

Where did you get the information?
246 for varying forms of title, like parallel title, important portion of title, title from elsewhere on resource, corrections to title

246 field examples
1-3: portion of title
4-6: parallel title
7-9: corrected title
Other titles

- 740: Uncontrolled Related/Analytical Title
  - Use field 740 for the title portion of a related work that would normally be entered under a name/title heading in catalog entry form. In records for collections lacking a collective title, use field 740 also for titles recorded in field 245 subsequent to the first title.

```
245 00 Knowledge is the beginning ; $b The Ramallah concert.
740 41 $a The Ramallah concert.
```

740 field for title of a related work

1. this is a collection of two different DVDs without a collective title, so we use 740

Indicator 4 tells the system that our title starts with “the_”

Indicator 1 tells the system that this is an added entry
Statement of responsibility can be tricky. Various types of statements of responsibility are usually distributed across at least 3 fields: 245, 508, and 511.

Just like with an audio recordings, if you have a video recording of a performance of a Mozart opera, then Mozart is your creator and gets the 100 field. If you have a video recording of a concert featuring works by several composers, you do not use a 100 field because you do not have a single creator, or a single work for that matter.

Most of the time, those people associated with video recordings are actors, producers, directors, etc. They are responsible for presenting a work and/or producing a resource, not for creating the work. You may not have a person or people who you can point to as “creators” of the entire work (it’s a group effort, realizing the work).

So we don’t usually have a 100 field. You *might* include some information in the 245 $c$ if you think it’s important, but this can lead to clutter in the record. Most information will appear in 5xx and 7xx fields. We’ll discuss this later.
Edition and Series Statements

• As with print resources
• 250 = edition statement
• 490/8xx = series statement

**Edition Statement**
• Director’s extended cut.
• 50th anniversary edition.
• Four-disc special edition.

**Series Statement**
• Mannes College of Music Concerts
• Essential concerts
• Disney Blu-ray
• Ultimate edition

Take what you see.

Some examples. It’s not always easy to tell the difference between edition and series statements. One way I find that works: search the authority files on Connexion. If it comes up in your search, and the record indicates that it’s a series, then you record that information in the 490 and 8xx fields.
Numbers & Codes

- Fixed fields (selected)
- 007
- 020
- 024
- 028
- 033
- 041
This is an example of fixed fields for our practice record.

Several of these will match up with things we’ll cover later, so we won’t spend a lot of time on them.

Possibilities outlined on the video recordings table from your prep packet. (Go over some of these!)
## 007: Physical Description of DVD or VHS

- **$a$: Category of material (007/00)**
  - $v$ = Videorecording
- **$b$: Specific material designation (007/01)**
  - $d$ = Videodisc
  - $f$ = Videocassette
- **$d$: Color (007/03)**
  - $b$ = Black-and-white
  - $c$ = Multicolored
  - $m$ = Mixed
- **$e$: Videorecording format (007/04)**
  - $b$ = VHS
  - $s$ = Blu-ray disc
  - $v$ = DVD

Lots of choices. These are what you will likely choose from for DVDs & VHSs
007: Physical Description of DVD or VHS cont.

- $f$: Sound on medium or separate (007/05)
  - a = Sound on medium
- $g$: Medium of sound (007/06)
  - h = Videotape
  - i = Videodisc
- $h$: Dimensions (007/07)
  - o = 1/2 in. (Use for VHS.)
  - z = Other. (Use for all videodiscs.)
- $i$: Configuration of playback channels (007/08)
  - k = Mixed
  - m = Monaural
  - q = Multichannel, surround, or quadraphonic
  - s = Stereophonic
  - u = Unknown

Continued
And a quick rundown of what you might see for streaming video. Note that we are using a whole different set of codings.
Examples of what you might see. What do the codes mean?

DVD ex: Videorecording, More specifically a Videodisc, Multicolored, DVD, Sound on medium, Videodisc as medium for sound, Other dimensions, Surround sound

VHS ex: Videorecording, More specifically a Videocassette, Multicolored, VHS, Sound on medium, Videotape as medium for sound, ½ in. dimensions, Monaural (mono) sound
**02x Fields: Identifiers of Manifestation**

- **020**: ISBN
  - Transcribe as you would from a book
  - \(020\) Number

- **024**: Other standard identifier
  - ISRC
  - 0# Number
  - UPC
  - 1# Number
  - EAN
  - 3# Number

- **028**: Publisher number
  - 028 42 Number $b$ Publisher

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Videos can have ISBNs just like books

First indicator 0 means the number is an ISRC = International Standard Recording Code—international standard code for uniquely IDing sound and music video recordings — always 12 characters long and include numbers and letters

First indicator 1 means the number is a UPC = Universal Product Code—barcode — always 12 numbers

First indicator 3 means the number is an EAN = International Article Number (originally European Article Number)—13 numerical digit barcode

The second indicator could be 0, which means that the scanned number and the eye-readable number are the same, or a 1, which means that those two numbers are different.

1. In this case we have a UPC.

Publisher number/Videorecording number = Makeup of code varies, location of code varies, whether or not it is somehow labeled varies, but it is usually pretty obvious what it is
Will be coded with a first indicator 4, which tells the system that you are recording a video recording number. The second indicator 2 is for display coding.
2. We have a video recording number on our resource, which displays on the disc, on the
container, and on the accompanying booklet.
Our Example Thus Far

Not the use of $b$ and $e$ in the 040 field, the “$i$” in the Desc fixed field

Any questions or observations?
Pair an 0xx field with a 5xx note for coding + textual information

In this case 033 + 518 gives us machine- and eye-readable information about the date or dates of an event.

Indicator examples: 1\textsuperscript{st} indicator of 0 = Single date recorded, 2\textsuperscript{nd} indicator of 0 = Date is for capture of the recording

Geographic classification area codes: G3290+ in LC Class # search on ClassWeb

Subarea codes: Can link to them from ClassWeb G schedule
The formula for coding the 033

An example, step-by-step
### Date/Time & Place of Event

- **033 + 518**
- **518**
  - $a$: All information can go here, or...
  - $d$: Date of event: yr. mo. day
  - $o$: Other event information
  - $p$: Place of event

<table>
<thead>
<tr>
<th>033</th>
<th>00</th>
<th>$3 DVD 2 (concert)</th>
<th>$a 20050821</th>
<th>$b 7507</th>
<th>$c R28</th>
<th>$p Cultural Palace</th>
</tr>
</thead>
<tbody>
<tr>
<td>518</td>
<td></td>
<td>$3 DVD 2 (concert)</td>
<td>$o Recorded live</td>
<td>$d 2005 August 21</td>
<td>$p Cultural Palace in Ramallah.</td>
<td></td>
</tr>
</tbody>
</table>

All information can be put in $a$ of 518, but this is not preferred for RDA. There are more searching capabilities associated with using the multiple subfields.

1. Where I found the information on the container.
2. The information.
I used $3$ because I had 2 discs in the collection and wanted to be clear about which one I was talking about.
Languages used will usually be listed on the packaging. Cataloger’s judgment as to how much time you spend searching on your own.
Our example:
041 $a = Language of text/sound-track (predominant in this case, several other languages, including Arabic, Hebrew, Spanish, and German are spoken) – This info is also in the fixed field
041 $j = Language of subtitles or captions
041 $g = Language of accompanying materials other than librettos (accompanying booklet here)
I chose not to include a statement about English as the predominant spoken language. Instead, I constructed two 546 fields, one for the subtitles and one for the booklet. Again, cataloger’s judgment.
Production, etc.

- Dates in the fixed fields +

264  0  Production statement
264  1  Publication statement
264  2  Distribution statement
264  3  Manufacture statement
264  4  Copyright date

Production: for unpublished materials
Publication: will often see this, do not put the copyright date here
Distribution: use if no publication or if information seems important
Manufacture: use if no publication or distribution or if information seems important
Copyright: use if applicable for copyright or phonogram date
But all of these are 2005, so you wouldn’t mess it up.
2008 production date

2008 copyright date

2009 copyright date - but this is for the packaging and menu design

Under RDA rules, you would use the 2008 copyright date. You might include a note about the 2009 date if you think it’s important.
And what if you have no information!?

You must include a production statement if you have no publication statement, and you must use a manufacture statement if you have not production statement. You could quickly end up with numerous 264 fields with no real information provided and a crowded, confusing record.
Avoid the Vortex: Guess!

264 1 $a [Leipzig?] : $b [C.F. Peters?], $c [after 1990?]

264 1 $a [United Kingdom?] : $b Warner Classics, $c [2005]

Make an educated guess when possible to fill in some or all of the information for your publication statement to avoid the vortex of horror and sail on at warp speed through your record.
Be sure dates on title frames, if they appear, do not differ from those on packaging.

1.-4. Here there are dates for the documentary, the concert, the packaging, and finally, the whole unit.

5.-6. Here’s how we’d catalog it: I chose to use the information following my phonogram date, in this sea of names. I looked up the locations on my own, thus the square brackets.

7. notice that we code the date “t” in the fixed fields because we have a publication and a phonogram date. You will see a lot more of this in RDA, since you put publication and copyright dates in 2 separate fields.

You will see a lot more records with the date code of “t” under RDA because copyright and publication info are recorded separately. You may also end up using code “p” for different distribution and production dates (e.g. your recording is a production of an event recorded at an earlier date: distributed 2008, concert performed 2004), code “r” for reprint and original dates (e.g. your recording is a re-release of a film), or “q” when you make and educated guess on an approximate range of dates.
## Extent

<table>
<thead>
<tr>
<th>300</th>
<th>$a$: Number of units and type of carrier (Playing time in parentheses. Use abbreviations: min. &amp; hr.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>300</td>
<td>$b$: Note on sound and color/black and white</td>
</tr>
<tr>
<td>300</td>
<td>$c$: Dimensions of carrier (In inches for video recordings. Use abbreviation: in.)</td>
</tr>
<tr>
<td>300</td>
<td>$e$: Accompanying material (also include a 500 note)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>300</th>
<th>$a$: 2 videodiscs (205 min.) : $b$ sound, color ; $c$ 4 3/4 in. + $e$ 1 booklet (37 pages : illustrations (some color) ; 18 cm)</th>
</tr>
</thead>
<tbody>
<tr>
<td>OR</td>
<td></td>
</tr>
<tr>
<td>300</td>
<td>$a$: 2 DVD videos (205 min.) : $b$ sound, color ; $c$ 4 3/4 in. + $e$ 1 booklet (37 pages : illustrations (some color) ; 18 cm)</td>
</tr>
</tbody>
</table>

300 $a$- no major changes  
300 $b$- not generally used for audio recordings, but still used for sound and color note in videorecordings (there isn’t another place for info on color in the description in RDA)  
300 $c$- LC best practice to use inches for recordings  

Can choose your language to a certain extent: videodiscs vs. DVD videos
Content, Media, Carrier Type

• Replace the GMD
• DVD
  336  $a two-dimensional moving image $b tdi $2 rdacontent
  337  $a video $b v $2 rdamedia
  338  $a videodisc $b vd $2 rdacarrier
• VHS
  336  $a two-dimensional moving image $b tdi $2 rdacontent
  337  $a video $b v $2 rdamedia
  338  $a videocassette $b vf $2 rdacarrier
• Streaming video file
  336  $a two-dimensional moving image $b tda $2 rdacontent
  337  $a computer $b c $2 rdamedia
  338  $a online resource $b cr $2 rdacarrier

New MARC fields- No more GMD

Content type: the content of the resource (text, still image, performed music)
Media type: the media needed to view the content (unmediated, audio, computer)
Carrier type: the physical form the houses the content (volume, audio disc, videodisc)
Content, Media, Carrier Type

336  $a$ two-dimensional moving image $b$ tdi $2$ rdacontent $3$ DVDs
336  $a$ text $b$ txt $2$ rdacontent $3$ booklet
337  $a$ video $b$ v $2$ rdamedia $3$ DVDs
337  $a$ unmediated $b$ n $2$ rdamedia $3$ booklet
338  $a$ videodisc $b$ vd $2$ rdacarrier $3$ DVDs
338  $a$ volume $b$ nc $2$ rdacarrier $3$ booklet

For our example
Our example so far. Questions? Comments?
New MARC fields: 34x

If you don’t see the information and can’t determine it easily, just leave it out.

345 not as commonly used as the others
More new MARC 34x fields and the 380

Again, the information for the 34x fields should be on the resource or readily determinable.

380: check your institution’s preferences and other institutions’ vocabularies
For our example

344: sound characteristics
   $a = $Type of recording
   $b = $Recording medium
   $g = $Configuration of playback channels
   $h = $Special playback characteristics
   $2 = $Source for vocabulary

345: projection characteristics
   Not applicable

346: video characteristics
   $a = $Video format
   $b = $Broadcast standard
   $2 = $Source for vocabulary

347: digital file characteristics
   $a = $File type
   $b = $Encoding format
   $c = $Regional encoding: region 4, all regions
   $2 = $Source for vocabulary

380: Made up my own vocabulary because I wanted to be more specific than “Motion picture.” I could also have added a second 380 for “Concert film” or a similar term if I wanted to.
System Details/Physical Description

- 538: Use for information about the encoding format (Recorded DVD, DVD-ROM, Streaming video file) or other important system information that might have been left out earlier

538  $a Disc characteristics: Recorded DVD.

How different institutions use this field varies.

Other possibilities:
VHS.
DVD-R.
DVD-Rom.
Use a 500 note to present any information you feel is useful about the sound characteristics and to give the aspect ratio.

“The aspect ratio of an image describes the proportional relationship between its width and its height.” It should have a denominator of 1, which means that if the recording reads 4:3 it will be recorded as 1.33:1, and 16:9 will be 1.78:1. These are the most common ratios you will find.

Yes, with all these fields, the same information gets repeated in a lot of different places. This is not a bad thing, though. It means that information in different fields can potentially be searched and indexed in a variety of ways by your catalog system, providing users with new ways to search, browse, and narrow results.
These are incredibly important fields for recordings because they list the names and functions of diverse people who played important parts in the production of the expression.
These fields can be especially useful for video recordings, where subject headings may not be able to fully convey the complexity of the content or its target audience.
Other 500 notes

• For nature and form
  • Opera in 3 acts.
  • Rock music.
  • Sonatas for cello and piano.
• Edition and history
  • Remake of a 1950 motion picture by the same name.
• Accompanying material
  • Libretto in container.
  • Synopsis in accompanying booklet.

A few examples. You can include all sorts of info that you think would be useful.
Our example again, continued on next slide.

Note the 306 field that corresponds to the duration I've recorded in the fixed field, the 300 field, and in a 500 field you will see in a moment.
I grouped the 538 and the 500 for aspect ratio, etc. with the 300 fields because the information is all related.

Questions or comments?
Providing access to the resource in hand and other related resources, people, etc.
Between creator and work.
Between work and work.
Many more.
Relationships are the heart of RDA.
Contents notes

- 505: consider providing an enhanced contents note (indicators 00, using delimiters for differentiate authors, titles, and other info) to differentiate each work within the collection.

505 00  $g DVD 1: $t Knowledge is the beginning.
505 00  $g DVD 2: $t Ramallah concert. $t Sinfonia concertante in E flat major for oboe, clarinet, bassoon, and horn, K Anh. 9 (297b) / $r Wolfgang Amadeus Mozart -- $t Symphony no. 5 in C minor, op. 67 / $r Ludwig van Beethoven -- $t Nimrod from Enigma Variations, op. 36 / $r Edward Elgar.

Contents are considered to be related works, so you won’t find instructions on these until Ch. 25. To bring out the relationships between the works contained within the work and to enhance searching, consider building an enhanced contents note.
Subjects

- Personal name (600 field), Corporate name (610), Meeting name (611), Topical term (650), Geographic name (651), Genre/form term (655)
- Personal name/Corporate name/Meeting name/Geographic name: only use this if the person, etc. is a subject of the resource. Contributors can be added elsewhere.
- Topical terms: (http://id.loc.gov/)
  - Describe what the resource is about
    - Music by 19th century.
    - Unicorns in art.
    - Opera.
  - Describe the musical instrumentation/genre
    - Sonatas (Clarinet and piano).
    - Operas.

Nothing has changed from AACR2 yet
Subjects

- Genre/form terms: describe what an item is, not what it is about (http://id.loc.gov/, OLAC LCGFT list)
  - Many rules and examples in SHM: H2230
    - Animated films.
    - Juvenile films.
    - Concert television programs.
    - Films for the hearing impaired.
  - Always include one of the following (SHM: H1913)
    - Fiction television programs.
    - Nonfiction television programs.
    - Fiction films.
    - Nonfiction films.

SHM = Subject Heading Manual
H2230 is the instruction sheet number for visual materials and non-music sound recordings.
Provides genre info, accessibility info
H1913 is the instruction sheet number for moving image genre/form subject headings
Nothing has changed from AACR2 yet

Personal names as subjects
Corporate names as subjects
Topical terms as subjects
Genre headings: the $2 lcgt tells us the source of the term (LC). Usually included in this field but not earlier ones.
People, Corporate bodies, Families

- 1xx: Must be the creator of the work (like an author), not simply a performer of the work (like an actor)
- 7xx: All other contributors, related works
- Name authority files (http://id.loc.gov/ and Connexion)
- Relator terms
  - RDA Toolkit, Appendix I: Relationships between a Resource and Persons/Families/Corporate Bodies
  - RDA Toolkit, Appendix J: Relationships between Works, Expressions, Manifestations, and Items

Show quick search for a name in Connexion authority files
Appendix I Example

1.2 Relationship Designators for Persons, Families, and Corporate Bodies Associated with a Work

1.2.1 Relationship Designators for Creators

Record an appropriate term from the following list with the authorized access point or identifier for a creator of a work (see 10.2). Apply the general guidelines on using relationship designators at L.1.

**architect** A person, family, or corporate body responsible for creating an architectural design, including a pictorial representation intended to show how a building, etc., will look when completed.

**landscape architect** An architect responsible for creating landscape works.

**artist** A person, family, or corporate body responsible for creating a work by conceiving, and often implementing, an original graphic design, drawing, painting, etc.

**sculptor** An artist responsible for creating a three-dimensional work by modeling, carving, or similar technique.

**author** A person, family, or corporate body responsible for creating a work that is primarily textual in content, regardless of medium type (e.g., print text, spoken word, electronic text, tactile text or genre (e.g., poems, novels, screenplays, theater). Use also for persons, etc., creating a new work by paraphrasing, rewriting, or adapting works by another creator if the modification has substantially changed the nature and content of the original or changed the medium of expression.

**librettist** An author of the words of an opera or other musical stage work, or an oratorio. For an author of the words of just the songs from a musical, see **lyricist**.

**lyricist** An author of the words of a popular song, including a song or songs from a musical. For an author of just the dialogue from a musical, see **librettist**.

**cartographer** A person, family, or corporate body responsible for creating a map, atlas, globe, or other cartographic work.

**composer** A person, family, or corporate body responsible for creating a work of music.

**choreographer** A person, family, or corporate body responsible for creating a work of movement.

**compiler** A person, family, or corporate body responsible for creating a work (e.g., a bibliography, a directory) by selecting, arranging, aggregating, and editing data, information, etc. For a compiler as a contributor, see editor of compilation L.3.

**director** A person, family, or corporate body responsible for creating a musical work. Use also for persons, etc., adapting another musical work to form a distinct attention (e.g., free transcription).

A sample of Appendix I

Lists of relator terms for those associated with works, expressions, manifestations, and items. Try to stick with these, but if none fit and you have a great term in mind, you can use your own vocabulary.
Appendix I Example

- Relator terms for relationships between Person/Family/Corporate body and Work/Expression/Manifestation/Item

100 1  Shakespeare, William, $d 1564-1616, $e author.
700 1  Olivier, Lawrence, $d 1953-, $e actor.

Images from amosyview.wordpress.com and www.factmonster.com

In action.

Opens up search possibilities and can make long lists of names (common with video recordings) easier to navigate.

Structured data sets that include names, dates, relator terms, personal information can lead to better searching in the future.
Preferred Title

- The new Uniform Title
- Might see this in the 240 field but most often in 700 12
- Bring all editions of a work together (very handy with music!)
  - Example: Shakespeare’s King Lear

Shakespeare’s King Lear
Shakespeare’s The tragedie of King Lear
Tragedie of King Lear
M. William Shake-speare, his true chronicle history of the life and death of King Lear, and his three daughters
True chronicle history of the life and death of King Lear, and his three daughters

Complete King Lear, 1608-1623
Parallel King Lear, 1608-1623
Liō Wang
Tragedy of King Lear
Shakespeare’s Tragedy of King Lear
King Lear experience
History of King Lear

Shakespeare, William, $d 1564-1616. $t King Lear.
A sample of Appendix J

These are terms that describe the relationship between the manifestation being cataloged and other works, expressions, manifestations, and items. There are numerous possibilities, as you can begin to see here.
We use preferred titles to link the material in this resource to other instances of the work and its expressions, manifestations, and items.

Example. Again, this opens up possibilities for searching and sorting. The use of specialized lingo, like work, expression, etc., is problematic, but this is a start.
Applying the relator terms to our example.
The complete example: 3 slides
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digital $b$ optical $g$ stereo $g$ surround $h$ LCPM Stereo $h$ Dolby Digital $g$ rda
laser optical $b$ NTSC $g$ rda
video file $b$ DVD video $e$ region 0 $g$ rda
Documentary film.
Dolby digital 5.1 surround, wide screen 1.78:1.
Disc characteristics: Recorded DVD.
Duration: 112 minutes (concert), 93 minutes (documentary).
$g$ DVD 1: $h$ Knowledge is the beginning.
$g$ DVD 2: $h$ Ramallah concert. $h$ Sinfonia concertante in E flat major for oboe, clarinet, bassoon and horn, K Anh. 9 (297b) / Sr Wolfgang Amadeus Mozart -- $h$ Symphony no. 5 in C minor, op. 67 / Sr Ludwig van Beethoven -- $h$ Nimrod from Enigma Variations, op. 36 / Sr Edward Elgar.
Producer, director, Paul Smaczny; Concert director, Michael Beyer; Documentary director, Ayelet Heller.
West-Eastern Divan Orchestra; Daniel Barenboim, conductor.
Edward Said.
$g$ DVD 2 (concert): $h$ So Recorded live $h$ 5d 2005 August 21 $h$ Cultural Palace in Ramallah.
"Daniel Barenboim established the West-Eastern Divan Orchestra with the late Palestinian writer Edward Said in order to bring together young musicians from across the political divide in the Middle East. Their hope was that music would heal and help to bring understanding and tolerance of different beliefs and cultures." -- Container.
Subtitles in English, French, German, Spanish, and Arabic.
Accompanied by booklet with performance notes and introductory material in English, French, German, and Spanish.
| 600 10 | Barenboim, Daniel, $d 1942-
600 10 | Said, Edward W.
610 20 | West-Eastern Divan Orchestra.
650 0 | Symphony orchestras $z Spain $z Seville.
650 0 | Jewish-Arab relations.
650 0 | Symphonies.
650 0 | Orchestral music.
655 0 | Documentary films. $2 lcft
655 0 | Concert films. $2 lcft
655 0 | Nonfiction films. $2 lcft
700 1 | Barenboim, Daniel, $d 1942-, $e conductor.
700 1 | Said, Edward W.
700 1 | Smaczny, Paul, $e producer.
700 1 | Beyer, Michael, $e director.
700 1 | Heler, Ayellet, $e director.
700 12 | $l Contains (work) : $a Mozart, Wolfgang Amadeus, $d 1756-1791. $t Sinfonie concertanti, $m oboe, clarinet, horn, bassoon, orchestra, $n K. Anh. 9, $r E♭ major.
700 12 | $l Contains (work) : $a Beethoven, Ludwig van, $d 1770-1827. $t Symphonies, $n no. 5, $o 67, $r C minor.
700 12 | $l Contains (work) : $a Elgar, Edward, $d 1857-1934. $t Variations on an original theme. $p Nimrod.
740 41 | The Ramallah concert.
Keep on truckin’ and try on your own 😊

Cataloging Video Recordings in RDA
SEMLA Preconference
Nashville, Tennessee, October 9, 2013

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