



VIDEO CATALOGING IN RDA

Southeast Music Library Association (SEMLA)

October 10, 2019

Oxford, MI

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👉 BUT FIRST, A DISCLAIMER 👈

❖ IFLA Library Reference Model

- Began as a consolidation and reconciliation of FRBR, FRAD, and FRSAD
- WEMI hierarchy is gone (the concepts still exist, but as equal members)
- Adopted as the new base model for RDA

❖ 3R Project: RDA Toolkit Restructure and Redesign

- Beta version available now
- Instruction numbers are gone (sort of)
 - Where Did It Go? <https://bit.ly/2NmfOyD>
- Toolkit will become a data dictionary listing *options* for cataloging
- “Core” elements and instructions for which options to choose will move to “application profiles” (which don’t exist yet)



PRACTICAL QUESTIONS FOR COPY CATALOGING

IS THIS THE RIGHT RECORD?



- Black & white vs color
 - RDA 7.17.1
 - MARC 300 \$b, 340 \$g

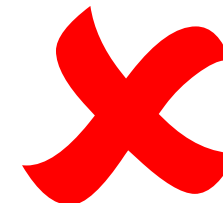
- Mono vs stereo, sound vs silent
 - RDA 3.16.8
 - MARC 300 \$b, 344 \$g

- Significant differences in running time
 - RDA 7.22
 - MARC 008/18-20, 300 \$a, 500, 505

- Specifically conflicting editions
 - RDA 2.5
 - MARC 250

- Specific differences in content
 - MARC 500, 505, 520, 740, etc.
 - But: Remember you can't prove a negative!

Content differences:
Not the right record!



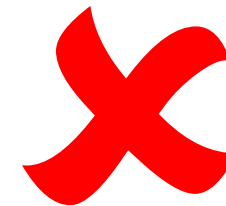
- Different carrier types*
 - RDA 3.3
 - MARC 300 \$a, 338
- Different extents
 - RDA 3.4
 - Marc 300 \$a
- Analog vs digital formats*
 - RDA 3.18.2 (analog), 3.19.3 (digital)
 - MARC 300 \$b, 344 \$a

***Another Option**

For resources you hold in both physical and electronic versions, you may optionally take a *single record* approach:

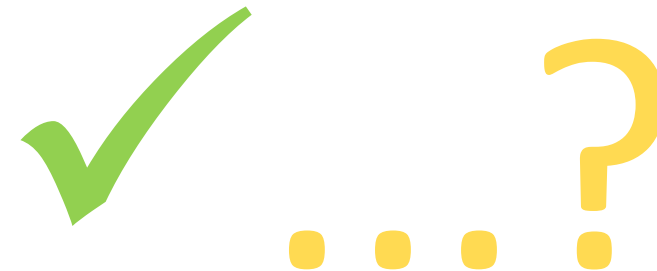
- Use the physical record to represent both
- Add electronic access details and notes
- This is a LOCAL decision—*please be considerate about editing physical item records in shared environments!*

Format differences:
Not the right record!



- Publisher/distributor differences due to cataloger's judgment
 - MARC 028 \$b, 260 \$b, 264 \$b
 - Fine if *at least one* publisher on the item in hand matches the record
 - But: explicit conflicts between the record and the item in hand may require a different record
- Publisher number differences
 - MARC 028 \$a
 - Difference in publisher number alone does not warrant a new record
- Title proper differences due to choice of title frame vs carrier label as source
- Dates...

Other differences:
It depends...





Dates: Scourge or Menace?

- Dates can come from...
 - Packaging
 - Carrier surface or label
 - Credits
 - Accompanying materials

- And can refer to...
 - Date of original release
 - Recording/production date
 - Copyright date *of the packaging*
 - Copyright date of expression of item in hand

- Read carefully!



Approx. 134 Minutes

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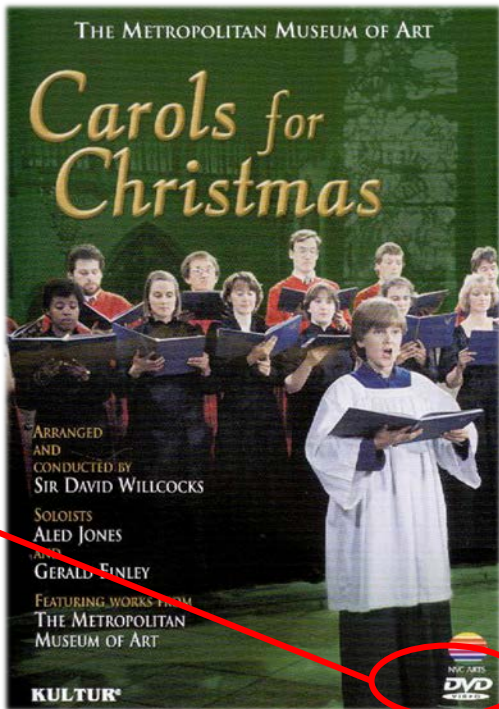
© 1993 Columbia Pictures Industries, Inc.

© 1985

THE NATIONAL VIDEO CORPORATION LTD.

Recorded live at the Suntory Hall, Tokyo, 28 July 2000

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The devil's in the details



Faust (1926)

The devil's in the details

Points to remember:

1. You're (mostly) creating a record for the *manifestation*, so that's the date you need.
2. You can't have a publication date that predates the availability of your format.
 - Blu-ray: 2006
 - HD DVD: 2006
 - DVD: 1997 (1996 in Japan)
 - VHS: 1977 (1976 in Japan)
 - Betamax: 1975
3. You *generally* want the latest date that does not exclusively refer to packaging, but sometimes you have to infer from a package date.





WHAT IS IT, WHO MADE IT, AND WHERE DID IT COME FROM?

BASIC DESCRIPTIVE ELEMENTS

Relationships

- Agents to works:
 - Director to feature film
 - Composer to opera
 - Choreographer to ballet
 - Production company to documentary
- Agents to expressions:
 - Actor to performance of work
 - Singer to performance of work
 - Costume designer to stage production of work
 - Composer to work that is not primarily musical in content
- Works to works:
 - Film of a performance to work performed
 - Television adaptation of novel to novel adapted
- Implied: Manifestation to work/expression manifested
 - This would be covered by RDA Chapter 17, but LC-PCC policy tells us not to record that information.
 - Will that change when the beta version of RDA goes live? I hope so, but no one knows yet.



The Electric House (1922)

Title Proper

RDA 2.3.2



- Title Proper

- Refers to a manifestation, but is often the same as the preferred title for an expression or work
- Take what you see, but omit introductory words not intended to be part of the title:
 - ~~Walt Disney's~~ Sleeping Beauty
 - ~~Atrix Films presents~~ The two horses of Genghis Khan
- But: if the name of an agent forms an integral part of the title, include it in the title
 - Ella Fitzgerald in concert

Preferred Source of Information

2.2.2.3 Manifestations Consisting of Moving Images 2013/07 D-A-CH

If the manifestation consists of moving images (e.g., a film reel, a videodisc, a video game, an MPEG video file), use the title frame or frames, or title screen or screens, as the preferred source of information. If the title frames or title screens only list the titles of the individual contents and another source forming part of the manifestation has a formally-presented collective title, use as the preferred source of information the first applicable source with a formally-presented collective title.

Alternative NLA PS BL PS D-A-CH LAC/BAC-BAnQ KBSP

Use a label with a title that is permanently printed on or affixed to the manifestation in preference to the title frame or frames, or title screen or screens. This alternative does not apply to labels on accompanying textual material or a container.

If the manifestation does not contain a title frame or title screen, apply the following guidelines for tangible or online resources to choose the preferred source of information.

If a source other than a title frame or title screen is used as the preferred source of information, make a note on the source of the title proper (see [2.17.2.3 RDA](#)).

2.2.2.3.1 Tangible Manifestations 2013/07

Use as the preferred source of information the first of the following with a title:

- a) a label that is permanently printed on or affixed to the manifestation, excluding accompanying textual material or a container (e.g., a label on a videodisc)
- b) for a comprehensive description, a container or accompanying material issued with the manifestation
- c) an internal source forming part of a tangible digital resource (e.g., a disc menu).

If none of these sources has a title, use as the preferred source of information another source forming part of the manifestation itself, giving preference to sources in which the information is formally presented.

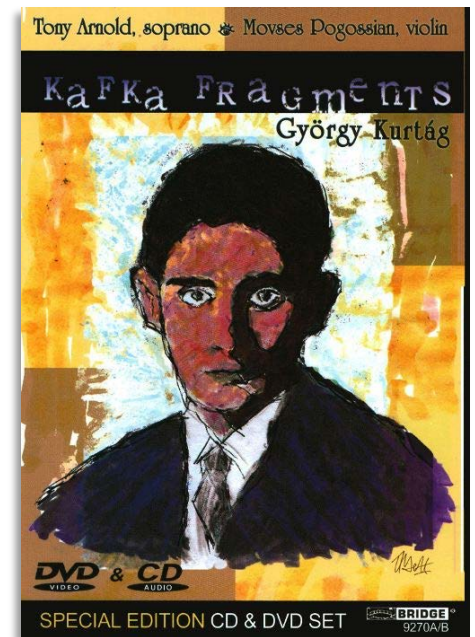
2.2.2.3.2 Online Resources 2013/07

Use as the preferred source of information the first of the following with a title:

- a) textual content
- b) embedded metadata in textual form that contains a title (e.g., metadata embedded in an MPEG video file).

If none of these sources has a title, use as the preferred source of information another source forming part of the resource itself, giving preference to sources in which the information is formally presented.

Screen image from the RDA Toolkit (www.rdatoolkit.org) used by permission of the Co-Publishers for RDA (American Library Association, Canadian Federation of Library Associations, and CILIP: Chartered Institute of Library and Information Professionals)



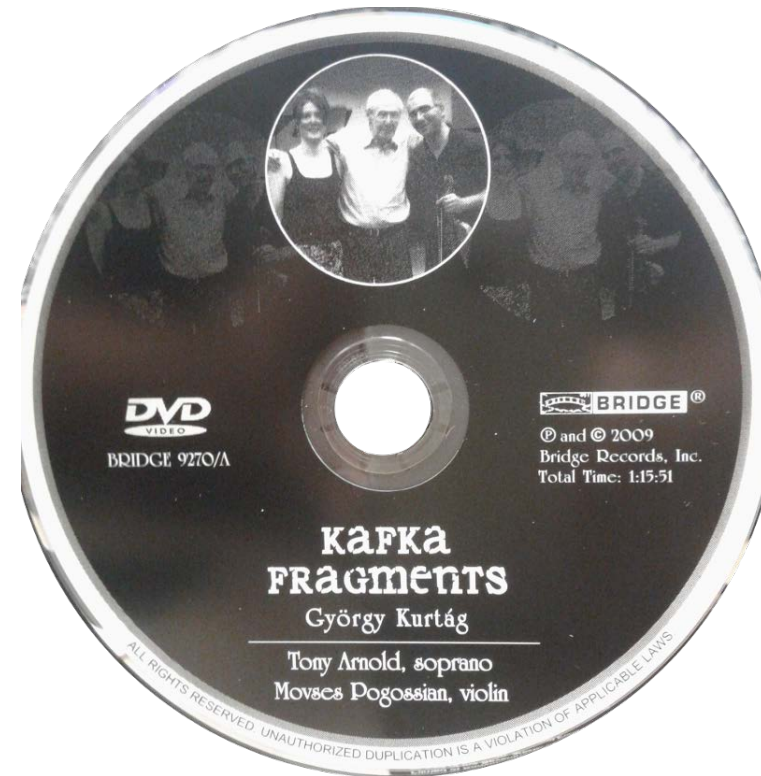
Preferred Source of Information

1. Choose one of...

Title Frames

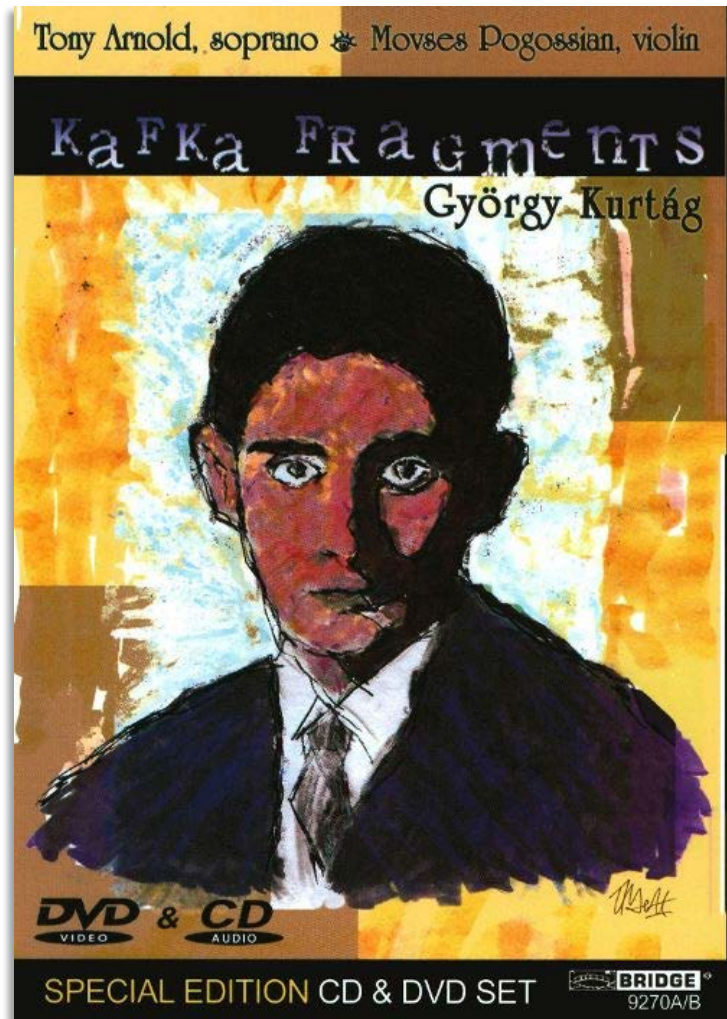


Resource Label



(also your first fallback if the "title" frame/screen actually contains no usable title)

Preferred Source of Information



2. Container or accompanying material

3. Internal source such as a disc menu

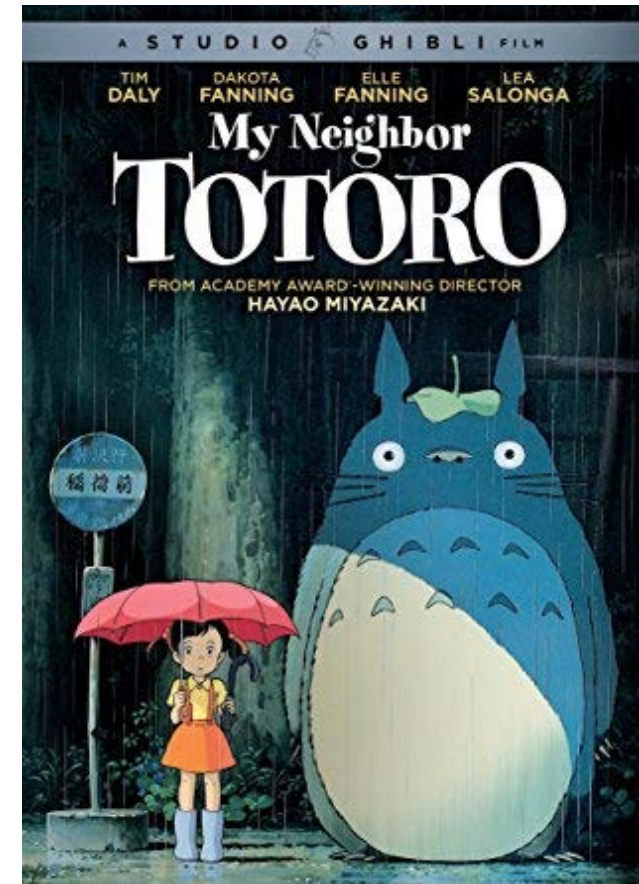


- Preferred Title for Work
 - Title or form of title in the original language by which the work is commonly identified either through use in manifestations embodying the work or in reference sources.
 - Often identical to the Title Proper
 - Title Proper satisfies requirement to record in that case
 - OLAC recommendation: take from title frame or screen whenever possible

- Authorized Access Points for titles (RDA 6.27)
 - Necessary when:
 - Title Proper conflicts with another resource*
 - Film is known by multiple titles in the same language
 - Manifestation is dubbed or contains a dub
 - Title used in a related work or subject relationship
 - RDA 6.27.1.3 Exception: construct the AAP of a moving image work using the preferred title (rather than principal agent + preferred title)*
 - LC-PCC PS to 6.27.1.9, Appendix 1: Make additions to the preferred title if necessary to distinguish

- Relationship Designators
 - RDA Appendix J
 - MARC 7xx \$i

Preferred Title RDA 6.2.2

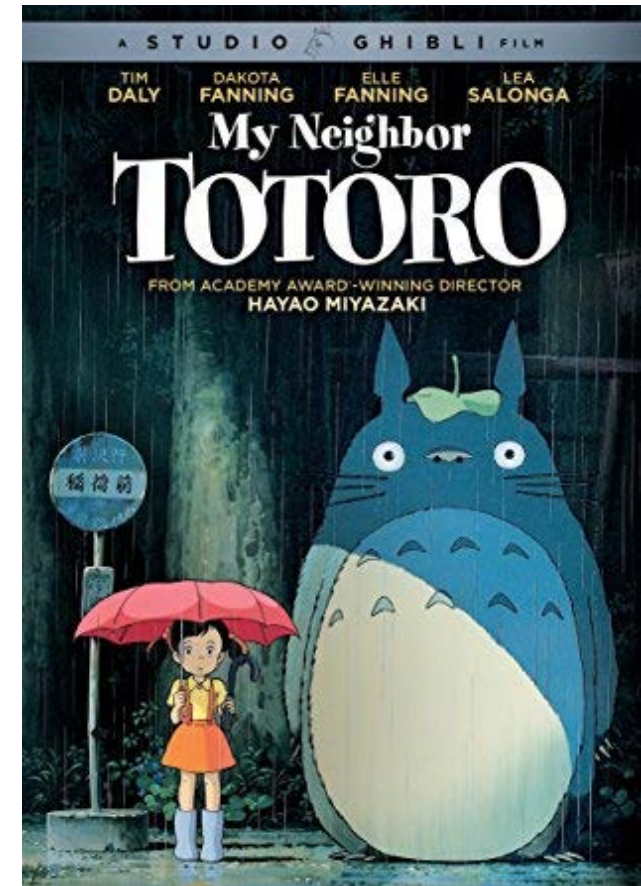


*We'll come back to these points....

Preferred Title
RDA 6.2.2



Title Proper: 245 00 \$a My Neighbor Totoro
[Original title: Tonari no Totoro]
AAP for Work: 130 _0 \$a Tonari no Totoro (Motion picture)
AAP for dubs: 730 02 \$i Container of (expression): \$a Tonari no
Totoro (Motion picture). \$l English
730 02 \$i Container of (expression): \$a Tonari no
Totoro (Motion picture). \$l French



Soundtrack:
English, Japanese (original), French

Agents

People, corporate bodies, or families associated with the creation of a resource

- MARC 1xx: Unlikely for video; only for a sole creator
- MARC 5xx, 7xx: Use for all other agents

Relationship Designators

- RDA Appendix I: Creators and contributors
- MARC 1xx/7xx \$e



Spione (1928)

Statement of Responsibility (RDA 2.4)

A statement relating to the identification and/or function of any agents responsible for the creation of, or contributing to the realization of, the intellectual or artistic content of a resource.

Responsibility can be recorded in many places.

Transcribed data and notes:

- 245 \$c Statement associated w/title proper
- 508 Production credits
- 511 Participants/Performers
- 505 Contents

Authorized Access Point + Relationship Designator:

- 1xx Single creator (rare for video)
- 7xx All other agents

And Just *Who* Is Responsible For All This?



The Big Parade (1925)

And Just *Who* Is Responsible For All This?

Video can involve many, many statements of responsibility:

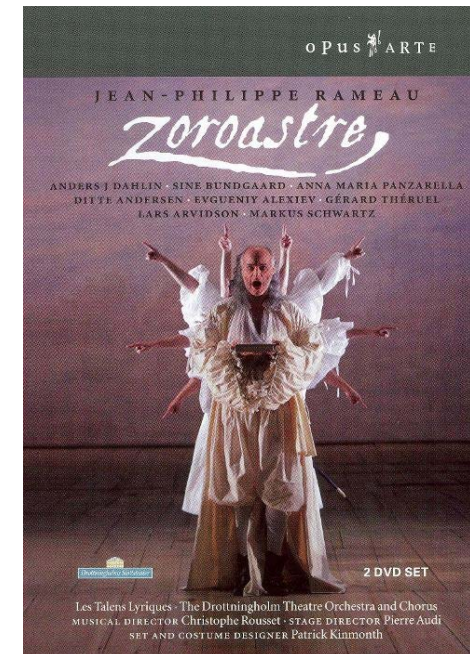
- 245 00 \$a Zoroastre / \$c opéra de Jean Philippe Rameau ; livret de Louis de Cahusac ; mise en scene, Pierre Audi ; réalisateur, Oliver Simonnet ; scripte, Louise Narboni ; producteur, Nicolas Auboyneau ; un film de Oliver Simonnet ; Camera Lucinda Productions, Sveriges Television Fiktion, Arte France ; avec la participation de France 2 présentent.
- 508 __ \$a Stage and costume designer, Patrick Kinmonth ; choreographer, Amir Hosseinpour ; lighting designer, Peter van Praet ; director of photography, Per Sundin ; editor, Damien Duflos de Saint Amand.
- 511 0_ \$a Anders J. Dahlin (Zoroastre) ; Evgueniy Alexiev (Abramane) ; Sine Bundgaard (Amélite) ; Anna Maria Panzarella (Erinice) ; Lars Arvidson (Zopire/La Vengeance) ; Markus Schwartz (Narbanor) ; Gérard Thérue (Oromasès/Ariman) ; Ditte Andersen (Céphie) ; Les Talens Lyriques ; Jennie Lindstrom and the Drottningholm Theatre Dancers ; Drottningholm Theatre Orchestra and Chorus ; Christophe Rousset, conductor.

Statement of Responsibility Associated with the Title Proper

RDA 2.4.2



- MARC 245 \$c
- Transcribe from (in order of preference):
 1. The same source as the Title Proper
 2. Another source in the manifestation itself
 3. Another option from RDA 2.2.4
- Only the first is *technically* required
 - Cataloger's judgment as to how many to include
 - Order of statements may be adjusted for comprehensibility
- OLAC recommendation: include roles relating to direction, production, writing, and presentation



245 04 \$a Zoroastre / \$c opéra de Jean Philippe Rameau ; livret de Louis de Cahusac ; mise en scene, Pierre Audi ; réalisateur, Oliver Simonnet ; scripte, Louise Narboni ; producteur, Nicolas Auboyneau ; un film de Oliver Simonnet ; Camera Lucinda Productions, Sveriges Television Fiktion, Arte France ; avec la participation de France 2 présentent.

Technical/Artistic Credits

- Direction, production, design, music (for non-musical works), choreography (for non-dance works), etc.

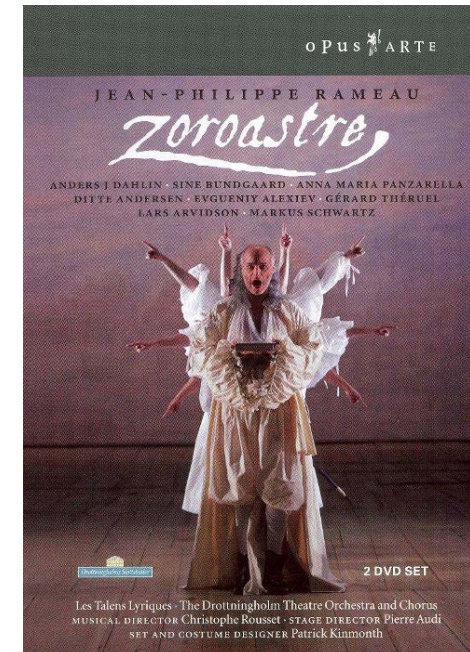
508 __ \$a Stage and costume designer, Patrick Kinmonth ; choreographer, Amir Hosseinpour ; lighting designer, Peter van Praet ; director of photography, Per Sundin ; editor, Damien Duflos de Saint Amand.

Participants/Performers

- Singers, narrators, instrumentalists, dancers, interviewees, etc.

511 0_ \$a Anders J. Dahlin (Zoroastre) ; Evgueniy Alexiev (Abramane) ; Sine Bundgaard (Amélite) ; Anna Maria Panzarella (Erinice) ; Lars Arvidson (Zopire/La Vengeance) ; Markus Schwartz (Narbanor) ; Gérard Thérue (Oromasès/Ariman) ; Ditte Andersen (Céphie) ; Les Talens Lyriques ; Jennie Lindstrom and the Drottningholm Theatre Dancers ; Drottningholm Theatre Orchestra and Chorus ; Christophe Rousset, conductor.

Other Information Relating to a SoR (RDA 2.17.3.5)

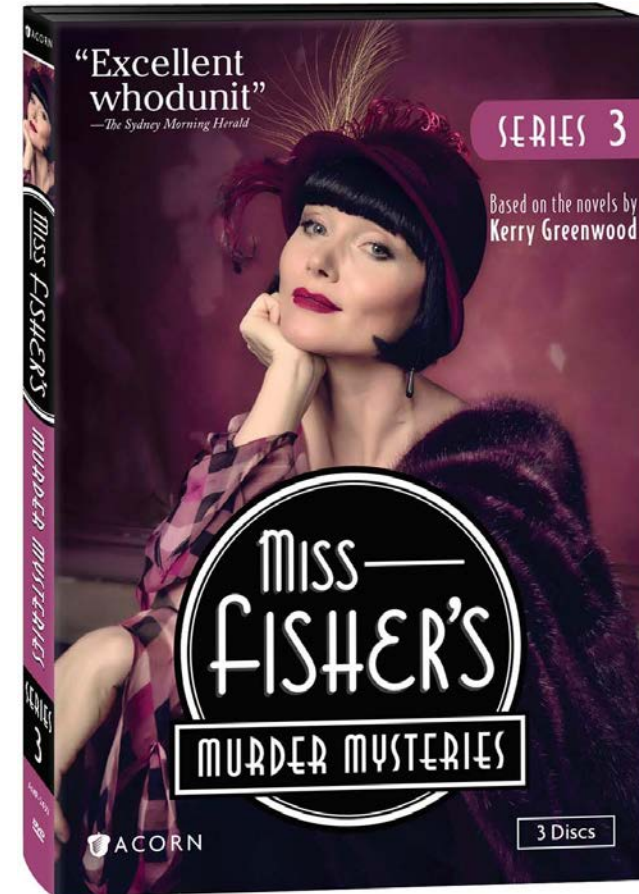


Other Statements of Responsibility

Participants/Performers displayed as “Cast”

- 511 first indicator 1:

511 1_ \$a Essie Davis, Nathan Page, Hugo Johnstone-Burt,
Ashleigh Cummings, Miriam Margolyes.



Related works and statements of responsibility

Contents notes

- MARC 505 \$a (indicators 0_) or \$r (indicators 00)

505 0_ \$a The bells, op. 35 / Sergey Rachmaninov -- Lieutenant Kijé symphonic suite, op. 60 / Sergey Prokofiev – Candide. Overture / Leonard Bernstein.

505 0_ \$a Henpecked old man (Akiyoshi-Tabackin Big Band, featuring Clark Terry) -- Emily (Paul Desmond Quartet) -- Up with the lark (Bill Evans Trio) -- Improvisation & blues by Dizzy Gillespie (Dizzy Gillespie Orchestra, featuring Cal Tjader) ...

505 00 \$g DVD 1. \$t Lady Day : the many faces of Billie Holiday (1990) / \$r produced by Toby Byron, Richard Saylor ; written by Robert O'Meally ; directed by Matthew Seig -- \$g DVD 2. \$t Celebrating Bird : the triumph of Charlie Parker (1987) / \$r produced by Toby Byron ; written by Gary Giddins ; directed by Gary Giddins, Kendrick Simmons...

Authorized Access
Point(s) for Creator(s)
RDA 19.2



- 1xx
 - Used for filmmakers, i.e., people responsible for *all* creator-level aspects of a film.

Example

100 1_ \$a Exemplar, Hypothetical Q., \$e filmmaker.

245 10 \$a Super indie solo film project / \$c written, directed, and produced by H. Q. Exemplar.

Authorized Access Points

- 7xx
 - Used for all other agents
 - Used for related works
 - Relationship designators in RDA Appendix J
 - Relationship in \$i
 - Only the first creator is core; cataloger's judgment as to how many additional access points to provide

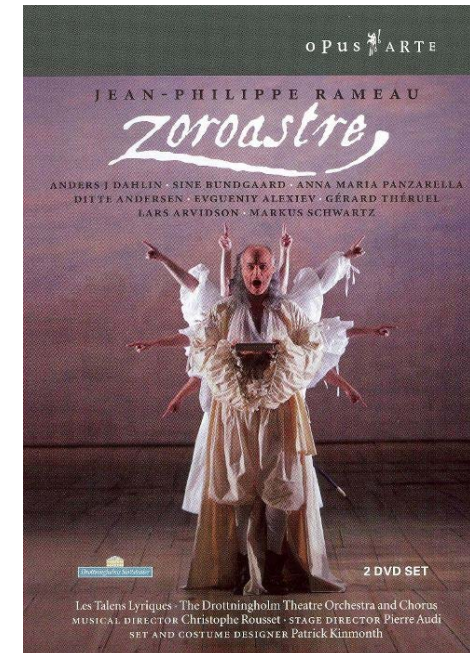
Examples:

700 1_ \$a Rousset, Christophe, \$e conductor.

700 1_ \$a Audi, Pierre, \$e stage director.

700 1_ \$a Dahlin, Anders J., \$d 1975- \$e singer.

710 2_ \$a Talens lyriques, \$e instrumentalist.



700 12 \$i Container of (work): \$a Rameau, Jean-Philippe, \$d 1683-1764. \$t Zoroastre \$n (1749)

The setup:

You have a video recording of a performance of Verdi's opera *Aïda*, performed in February 2012 in Parma, and released on DVD that year.

The background:

- There are many, many, *many* video recordings of different performances of *Aïda*.
- We are cataloging in OCLC WorldCat, which is thus “the catalog” against which we must test uniqueness.
- In an attempt to follow PCC policy, you need to create an AAP to set this video work apart.

So about AAPs for moving image works...

See also:

PCC Policy Statements for 6.27.1.9, especially Appendix 1

Points to note:

- LC catalogs video recordings using AMIM2, not RDA, so PCC policy statements differ from LC practice.
- PCC policy statements for motion pictures (6.27.1.9) have been marked “provisional” for years.

The process:

1. The exception to 6.27.1.3 tells us to use only the preferred title as the basis for the AAP of a moving image work: **Aïda**
2. **Aïda** is not unique, so we first qualify by form.
 - If it was televised before being released on video, we would use the qualifier (Television program).
 - We don't know if it was televised, so instead use the qualifier (Motion picture).
3. **Aïda (Motion picture)** is still not unique, so we further qualify by year of first release or, if that is not known, year of production: **Aïda (Motion picture : 2012)**
4. Good gracious, the Met also released one in 2012! Now we have to qualify the qualifier of the qualifier by "director or filmmaker" using "the shortest intelligible form of the name."
 - Which director? The stage director or the video director? People might know the stage director, but the film is the work so I guess the video director, Tiziano Mancini?
 - I guess his last name only is intelligible?

Aïda (Motion picture : 2012 : Mancini)

So about AAPs for moving image works...

See also:

PCC Policy Statements for 6.27.1.9, especially Appendix 1

Points to note:

- LC catalogs video recordings using AMIM2, not RDA, so PCC policy statements differ from LC practice.
- PCC policy statements for motion pictures (6.27.1.9) have been marked "provisional" for years.

5. Now repeat that process for every filmed performance you ever catalog.

Q&A:

Q: I decline.

A: You would not be alone. You have three basic options:

1. Ignore the issue entirely, as most seem to do. Record the title proper in 245, the AAP for the performed work as a related work in 7xx, and call it a day. It's not ideal (or BIBCO compliant) but will preserve your sanity.
2. Flout the rules and treat the recording as a manifestation of an expression of a musical/dramatic work.
3. Go mad, while hoping policy decisions made for the beta version of RDA are more sensible.

So about AAPs for moving image works...

See also:

PCC Policy Statements for 6.27.1.9, especially Appendix 1

Points to note:

- LC catalogs video recordings using AMIM2, not RDA, so PCC policy statements differ from LC practice.
- PCC policy statements for motion pictures (6.27.1.9) have been marked “provisional” for years.

A statement identifying the edition to which a manifestation belongs.

- MARC 250

- Transcribe what you see from:
 1. Same source as title proper
 2. Another source within the manifestation
 3. Another source from RDA 2.2.4

- Includes aspect ratio if it appears with a word like “edition” or “version”
 - Also record aspect ratio separately

Examples:

250 __ \$a Director’s cut.

250 __ \$a Widescreen edition.

Edition Statement RDA 2.5



If a resource lacks an edition statement but you know it is distinct from other manifestations:

- You may choose to supply a bracketed edition statement to differentiate it
- Justify the statement with a note

250 __ \$a [Restored version]

500 __ \$a Includes an additional 14 minutes of footage previously thought lost.

Edition Statement RDA 2.5



Publication Statement

RDA 2.8



- 264 _0 Production
 - Core for unpublished materials only; don't use otherwise
- 264 _1 Publication
 - Only the first publisher is required
- 264 _2 Distribution
 - Required for PCC rare materials only
- 264 _3 Manufacture
 - Required for PCC rare materials only
- 264 _4 Copyright notice date
 - Required for PCC rare materials only

Distribution, etc.

Statements

RDA 2.7, 2.9-11

OLAC Recommendations:

- If you can't tell if an agent is a publisher or a distributor, treat as a publisher
- Record copyright date if publication or distribution dates are not given

Country of Producing Entity (MARC 257)

- Does not directly map to any RDA element, but often of interest for film studies
- Must correspond to the location of an agent named in 245 \$c
- Can refer to a country *or* a distinctive region that is not, is no longer, or has disputed status as a country (e.g.: Hong Kong)
- OLAC recommendation: Record the full name of the country or region as found in the LC/NACO authority file, with vocabulary source \$2 naf.



ENCODING DATA FOR VIDEO MATERIALS

ALPHABET SOUP: FIXED AND 0XX FIELDS
(AND THEIR ALTERNATIVES)

Fixed Fields Leader + 008

Leader/06 (Type)	g = projected medium
Leader/18 (Desc)	i = ISBD
008/06 (DtSt)	s = single, t = pub/copyright, r = reprint, p = production
008/07-14 (Dates)	most recent year first
008/15-17 (Ctry)	MARC country code
008/18-20 (Time)	in minutes, rounded up
008/22 (Audn)	usually blank except for educational materials
008/33 (TMat)	v = video recording
008/34 (Tech)	a = animation c = animation and live action l = live action
008/35-37 (Lang)	MARC language code

Visual Materials	Rec stat	n	Entered	20181003	Replaced	20181003					
Type	g	ELvl	l	Src	d	Audn		Ctrl		Lang	fre
BLvl	m	Form		GPub		Time	0 9 4	MRec		Ctry	fr
Desc	i	TMat	v	Tech	l	DtSt	p	Dates	2014		2008

Physical Description Fixed Field (Videorecordings)

00 / \$a Category of material

v = videorecording

05 / \$f Sound on medium?

a = sound on medium

01 / \$b Specific material

d = videodisc

06 / \$g Medium for sound

h = videocassette

f = videocassette

i = videodisc

02 / \$c Undefined

z = other (streaming)

03 / \$d Color

b = black & white

07 / \$h Dimensions

o = ½ inch (VHS)

c = color

z = other (all discs)

04 / \$e Videorecording format

v = DVD

08 / \$i Configuration of playback channels

u = unknown (stream)

s = Blu-ray

b = VHS

k = mixed

z = other

m = mono

q = quad, multichannel,
or surround

s = stereo

u = unknown

If multiple values apply, repeat the entire 007 with different values for the appropriate bytes.

Physical Description Fixed Field (Electronic Resources)

For streaming video, use a video workform, add a 007 for both video and electronic resource, and a 006 for computer files.

007

00 / \$a Category of material

01 / \$b Specific material

02 / \$c Undefined

03 / \$d Color

04 / \$e Dimensions

05 / \$f Sound

06-13 / \$f-\$l Generally omit

c = electronic

r = remote

b = black & white**c = color**

n = not applicable

a = sound

006

00 (Type)

06 (Form)

09 (File)

m = computer file

o = online

c = representational

Languages: Spoken, Sung, or Subtitled RDA 7.12

- 008/35-37 (Lang)
 - Code only for the primary content
 - If the soundtrack is multilingual, use *mul* and add an 041
 - If the soundtrack is purely instrumental music, use *zxx*
 - Use *und* only for languages you cannot identify *or* nonsense vocalizations (e.g., scat singing)

See also:

MARC Language Codes

<https://www.loc.gov/marc/languages/>

Languages: Spoken, Sung, or Subtitled RDA 7.12

- 041 Language Code
 - Code for multiple languages or types of language use:
 - \$a: text or soundtrack
 - \$d: sung or spoken text (do not use for video)
 - \$e: librettos (only if provided as accompanying material)
 - \$j: subtitles or captions
- OLAC recommendation: Do not code for packaging, menus, credits, or special features, or miscellaneous accompanying material.

See also:

MARC Language Codes

<https://www.loc.gov/marc/languages/>

OLAC's Video Language Coding:
Best Practices

Languages: Spoken, Sung, or Subtitled RDA 7.12

■ 546 Language Note

- Ex: Sung in Italian, with optional English, French, German, Italian, or Korean subtitles.
- Ex: Mandarin or English dialogue, with English, French, or Spanish subtitles.

OLAC recommendation: Always include a 546 for the soundtrack of the primary content. Generally also follow LC-PCC PS and supply languages of secondary content.

See also:

MARC Language Codes

<https://www.loc.gov/marc/languages/>

OLAC's Video Language Coding:

Best Practices

Includes standardized numbers as well as publisher's or distributor's numbers.

Identifier for Manifestation RDA 2.15



Standard Numbers: Record numbers only (no punctuation or spaces).

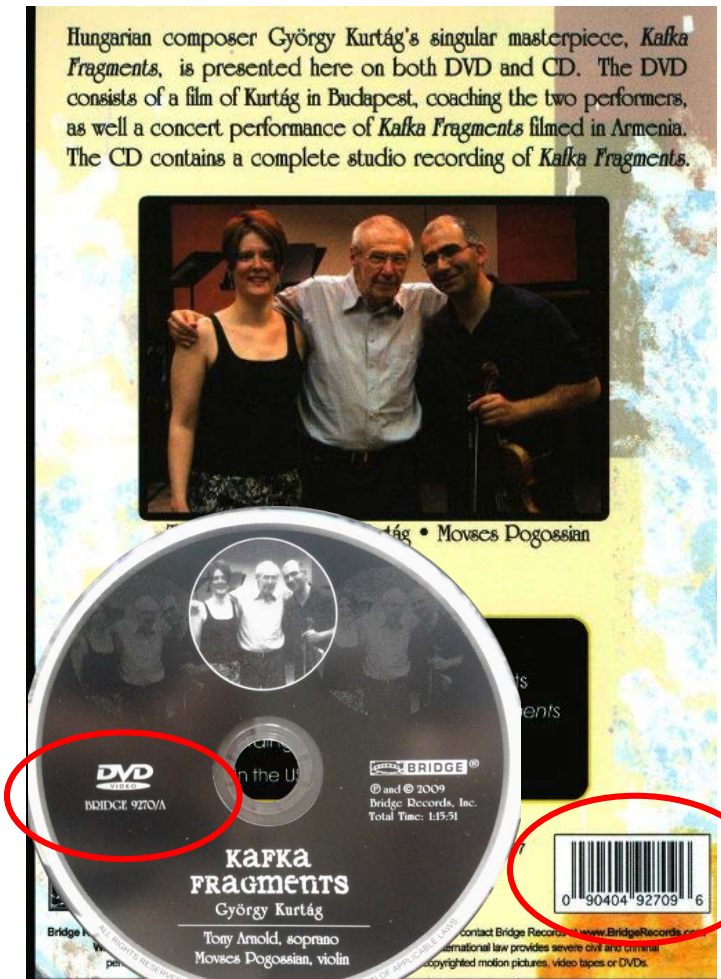
ISBN	020 __	\$a number
ISRC	024 0?	\$a number
UPC (12 digits)	024 1?	\$a number
EAN(13 digits)	024 3?	\$a number

Publisher/Distributor Numbers: May be transcribed as they appear.

Publisher No.	028 4?	\$a number	\$b publisher
Distributor No.	028 6?	\$a number	\$b distributor

Example:

024 1_	\$a 090404927096
028 42	\$a 9720/A \$b Bridge \$q (DVD)
028 42	\$a 9720/B \$b Bridge \$q (CD)



Capture Information

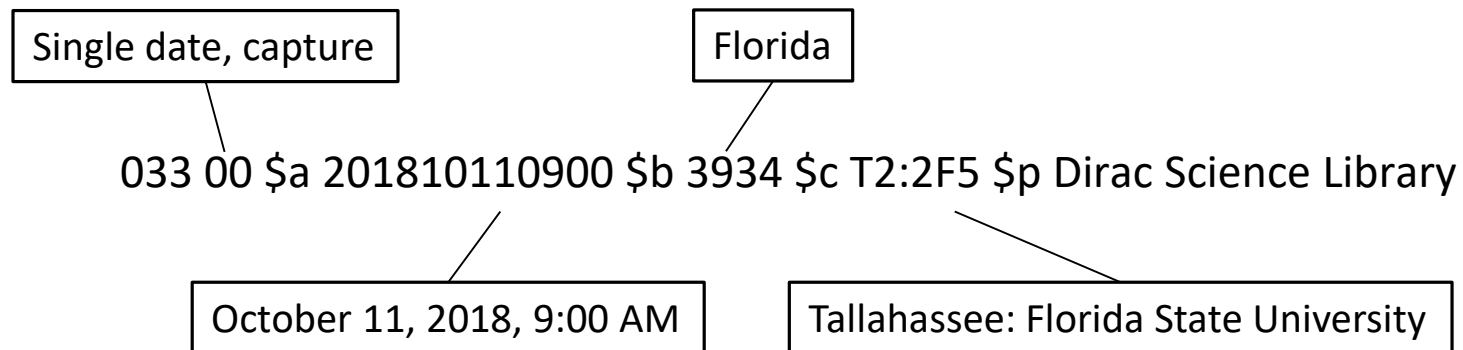
RDA 7.11

- MARC 033
 - 1st indicator: single/multiple/range of dates
 - 2nd indicator: capture/broadcast/finding
 - \$a Formatted date/time (yyyymmddhhmm)
 - \$b Geographic classification area code
 - Class number from LC class G3190-G9980
 - \$c Geographic classification subarea code
 - Cutter from LC class G schedule
 - \$p Place of event (controlled or uncontrolled)

See also:

Class G Schedule:

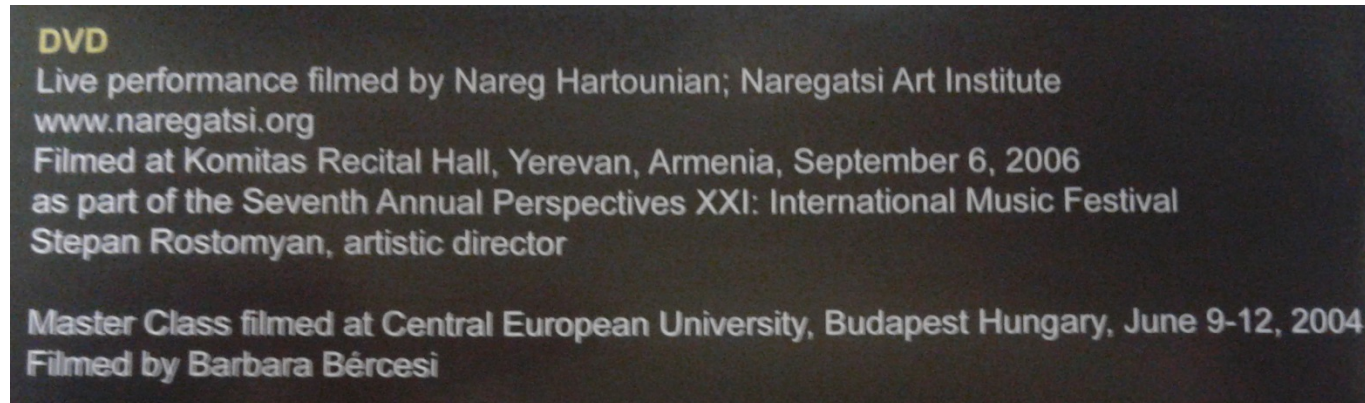
<http://www.loc.gov/aba/publications/FreeLCC/G-text.pdf>



Capture Information

RDA 7.11

- MARC 518
 - \$a Unformatted note
 - OR -
 - \$d Date of event (year month day: 2018 October 11)
 - \$p Place of event
 - \$o Other information



518 __ \$a Recorded in performance September 6, 2006, Komitas Recital Hall, Yerevan, Armenia. Master class recorded June 9-12, 2004, Central European University, Budapest, Hungary.

OR

518 __ \$o Live performance recorded \$d 2006 September 6 \$p Komitas Recital Hall, Yerevan, Armenia

518 __ \$o Master class recorded \$d 2004 June 9-12 \$p Central European University, Budapest, Hungary



ENCODING DATA FOR VIDEO MATERIALS

MANIFESTATION AND
EXPRESSION DETAILS

The number and type of units in a manifestation

- MARC 300 \$a
- Use carrier type terms from RDA 3.3.1.3 or the rdacarrier vocabulary; use plurals if needed

Examples:

300 __ \$a 2 videodiscs

300 __ \$a 1 online resource

Multiple carriers of different types:

300 __ \$a 1 videodisc

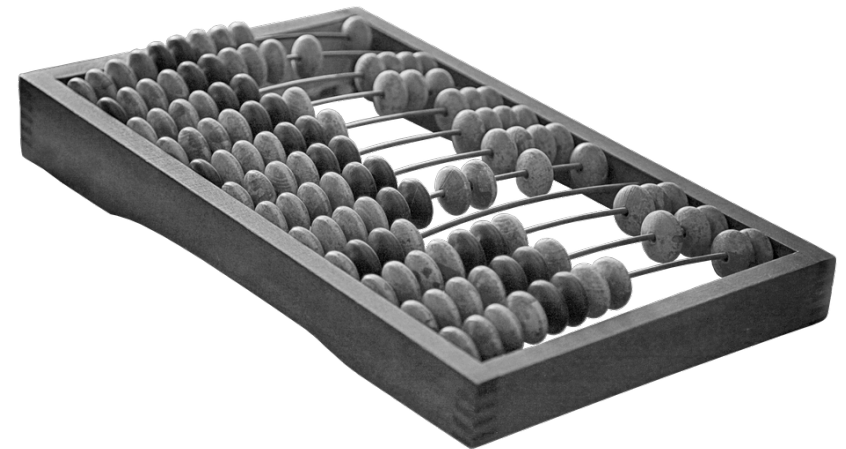
300 __ \$a 1 audio disc

or

300 __ \$a 1 videodisc + \$e 1 audio disc

if one carrier is deemed predominant

Extent
RDA 3.4



Duration can be recorded in several places:

- MARC 008/18-20
- MARC 300 \$a
 - Give parenthetically after the extent:
 - 300 __ \$a 1 videodisc (57 min.)
 - Use abbreviations from RDA B.7: hr., min., sec.
 - Exact times may use colon notation
 - 300 __ \$a 1 videodisc (56:42)
- MARC 306
 - Six digits: hhmmss
 - 57 minutes: 005700
 - 2 hours, 3 minutes, 17 seconds: 020317
- MARC 505
 - 505 0_ \$a Symphony no. 5 / Beethoven (36:42) -- ...
 - Use for discrete segments if deemed helpful and readily available

OLAC recommendation: record duration only for the main body of content in 008/3xx; cataloger's judgment elsewhere

Duration RDA 7.22



*for PCC when
readily available*



- For discs: the diameter of the disc
 - For cassettes: the gauge/width of the tape
 - Online resources do not have a dimension
-
- LC-PCC PS for 3.5.1.3 is to apply the alternative and use inches, not cm, for discs and cassettes other than 8mm.
 - DVD/Blu-ray: 4 3/4 in.
 - VHS: 1/2 in.
-
- MARC 300 \$c or 340 \$b

Example:

300 __ \$a 1 videodisc ; \$c 4 3/4 in.

or

300 __ \$a 1 videodisc

340 __ \$b 4 3/4 in.

Dimensions RDA 3.5



Content (MARC 336)

- \$a two-dimensional moving image \$b tdi \$2 rdacontent
- OLAC and MLA recommendation: for video with musical content, include a second 336:
\$a performed music \$b prm \$2 rdacontent

Media (MARC 337)

- Physical: \$a video \$b v \$2 rdamedia
- Streaming: \$a computer \$b c \$2 rdamedia

Carrier (MARC 338)

- DVD/Blu-Ray: \$a videodisc \$b vd \$2 rdacarrier
- Streaming: \$a online resource \$b cr \$2 rdacarrier

Content
RDA 6.9



Media
RDA 3.2



for LC/PCC

Carrier
RDA 3.3



- Then: Many elements encoded in 34x fields were in controlled vocabularies in RDA itself
 - They could all use the MARC subfield \$2 code *rda*
 - Catalogers were fairly lax about separating out controlled vs non-controlled elements when using subfield \$2.
- Now: Most of those vocabularies have been moved outside of RDA to separate vocabularies in the RDA Registry
 - They each have their own MARC \$2 code
 - It's now much harder to justify not separating elements from distinct vocabularies. This usually means *multiple* instances of the same 34x field with only one subfield each.
 - You will still see many records that lump everything under \$2 *rda*. OLAC recommendation: use the new vocabulary codes.

Sound & Video Characteristics: A Note About 34x Fields

See also:
RDA Vocabulary Term Lists
<https://www.rdaregistry.info/termList/>

Sound Characteristic

RDA 3.16



for PCC

- 344 \$a Type of recording
 - digital or analog
 - Vocabulary: \$2 rdatr
- 344 \$b optical \$2 rdarm
- 344 \$g Configuration of playback channels
 - mono, stereo, surround, quadraphonic
 - Vocabulary: \$2 rdacpc
- 344 \$h Dolby Digital 5.1





Video Characteristic RDA 3.18



for PCC

- 346 \$a video format
 - For analog video only: VHS, U-Matic, Betamax, etc.
 - Vocabulary: \$2 rdatr

- 346 \$b broadcast standard
 - NTSC, PAL, or SECAM
 - Vocabulary: \$2 rdabs



Digital File Characteristic

RDA 3.19



for LC/PCC

- 347 \$a file type
 - Usually: video file
 - Vocabulary: \$2 rdaft

- 347 \$b encoding format
 - Usually: DVD video, Blu-Ray, or a specific file standard (e.g. MP4) if known
 - No controlled vocabulary

- 347 \$e Regional encoding
 - DVD: region 1-region 8 or all regions
 - Blu-Ray: region A-region C or all regions
 - “region 0” corresponds to controlled term “all regions”
 - Vocabulary: \$2 rdare

- 347 \$c (file size), \$d (resolution), and \$f (encoded bitrate) are often unknown and seldom encountered outside special collections/archival use. They should never be used in a provider-neutral streaming record.

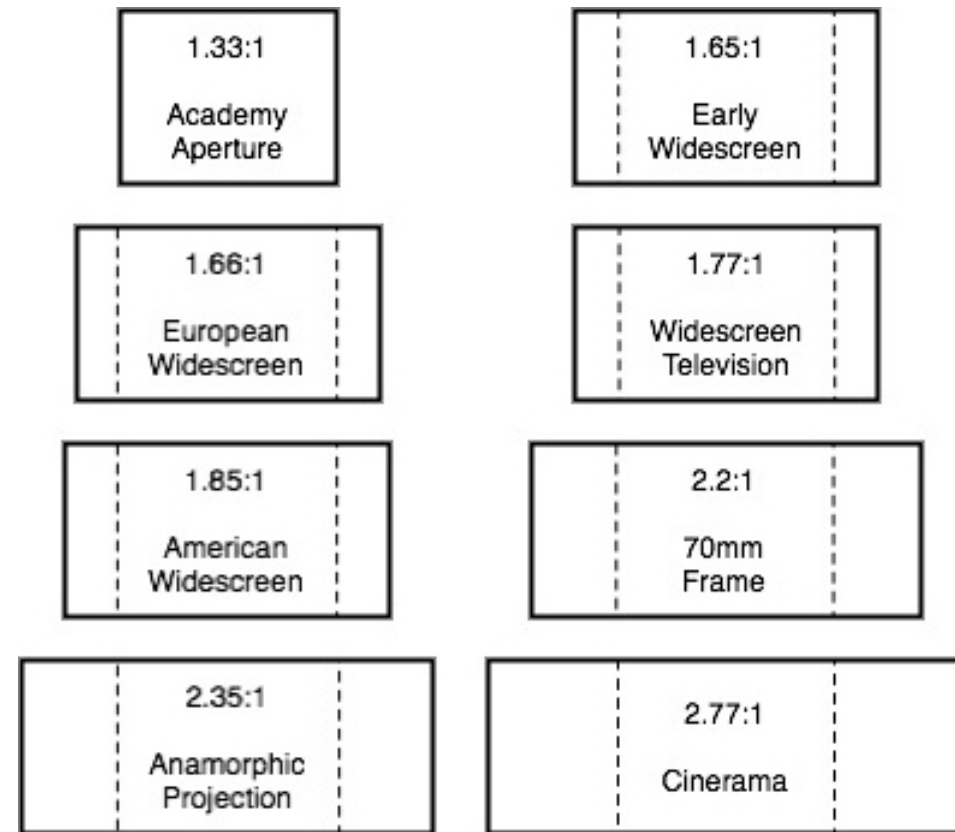


- Use a standard term: full screen (< 1:1.5), wide screen (> 1:1.5), mixed aspect ratio. (Note the first two may also appear as edition statements).
- Give the ratio of image height to width with 1 as the denominator if it appears in this form on the manifestation, accompanying materials, or container. (Don't convert from, e.g., 4:3.)
- Record as a 500 note, along with any related information.

Examples:

- 500 __ \$a Anamorphic wide screen (1:2.35).
- 500 __ \$a 1:1.78 wide screen (letterboxed).
- 500 __ \$a Full screen; pan-and-scan reduction of the original wide screen release.

Aspect Ratio RDA 7.19



From the Columbia Film Language Glossary

<https://filmglossary.ccnmtl.columbia.edu/term/aspect-ratio/>

Equipment or System Requirement RDA 3.20

- MARC 538
 - Formerly field 538 was used to record many elements now incorporated in 34x fields.
 - Generally do not duplicate this information in field 538.
- Take from any source
- OLAC recommendation: record only requirements that differ from usual for standard commercially-produced manifestations.

Examples:

538 __ \$a DVD-R; disc may not play on all devices.

538 __ \$a 3D version requirements: full HD TV, compatible 3D glasses, Blu-ray 3D Player or PS3, and high speed HDMI cable.

- If you're cataloging in WorldCat, OCLC policy *requires* that records for online media adhere to provider-neutral guidelines
- 040: \$e pn (in addition to \$e rda)
- A provider-neutral record should contain *no* institution-specific information and only as much vendor-specific information as is *absolutely necessary*

A Note on Streaming Media

See also:

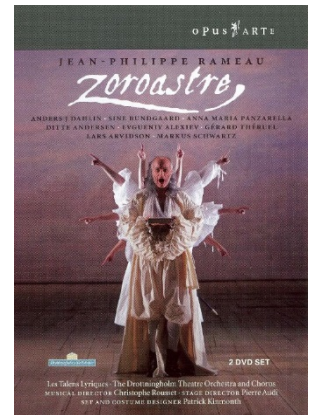
LC-PCC Provider Neutral Guidelines
<https://www.loc.gov/aba/pcc/scs/documents/PCC-PN-guidelines.html>

Good:

- 856 40 \$3 Alexander Street Press
 \$u https://search.alexanderstreet.com/view/work/bibliographic_entity|video_work|593333
- 856 40 \$3 Some Other Provider
 \$u <https://some.other.generic.url/abc123/>

Bad:

- 490 0 \$a ASP Classical Performance in Video
- 856 40 \$u https://search.alexanderstreet.com.proxy.lib.usndah.edu/view/work/bibliographic_entity|video_work|593333
 \$z University of Southern North Dakota at Hoople students click here!!!





ENCODING DATA FOR VIDEO MATERIALS

A VERY BRIEF WORD ABOUT
SUBJECT AND GENRE HEADINGS




- 650 _0 \$a Symphonies. ✓
- 650 _0 \$a Piano music. ✓
 - These **LCSH** headings are valid because they are established in the **LCSH** thesaurus.
- 650 _0 \$a Trios (Flügelhorn, kazoo, glockenspiel). ✓
 - This **LCSH** heading is not established, but is still valid because it is a *pattern heading* constructed according to the rules in the Subject Headings Manual.

Subject and Genre Terms

See also:
Library of Congress
Subject Headings Manual
<https://www.loc.gov/aba/publications/FreeSHM/freeshm.html>

Pattern headings: H 1146
Pattern headings for music: H 1160
Visual materials & non-music sound recordings: H 2230

- 
- 655 _7 \$a Symphonies. \$2 lcgft ✓
 - This LCGFT heading is valid because it is established in the LCGFT thesaurus.
 - 655 _7 \$a Piano music. \$2 lcgft ✗
 - **This heading is not valid.** Any heading using second indicator 7 and a term source in \$2 *must* be established in that thesaurus.

Subject and Genre Terms

See also:

OLAC Best Practices for LCGFT

<https://www.olacinc.org/archived-document/library-congress-genre-form-thesaurus-lcgft-moving-images-best-practices>

MLA Best Practices for LCGFT

https://www.musiclibraryassoc.org/BlankCustom.asp?page=cmc_mlabestpractices



A problem with no solution!

FILMED PERFORMANCES IN RDA
OR,
WHERE MODELS FALL APART

Sound Recording Model

Work



Hippolyte
et Aricie!



Expressed through
performance

Captured performance
manifested as recording



RDA
6.28.1.2

Musical Works with Lyrics, Libretto, Text, Etc. 2014/04 LC-PCC PS

For a musical work that includes words in the form of lyrics, a libretto, text, etc. (e.g., a song, opera, musical comedy), construct the authorized access point representing the work by combining (in this order):

- the authorized access point representing the composer of the music (see [9.19.1 RDA](#) for persons, [10.11.1 RDA](#) for families, or [11.13.1 RDA](#) for corporate bodies, as applicable)
- the preferred title for the work (see [6.14.2 RDA](#)).

Collaborative work



Film Model

Related work



Document of performance



245 00 \$a Hippolyte et Aricie : \$b a
tragedy in five acts ... / \$c music by...

700 12 \$i Container of (work): \$a
Rameau, Jean-Philippe, \$d 1683-1764.
\$t Hippolyte et Aricie.

Expressed by
release



RDA 6.27.1.3 Exception:

Moving image works. For motion pictures, videos, video games, etc., construct the authorized access point representing the work by using the preferred title for the work (see 6.2.2 RDA).

Film *adaptations* of musical/dramatic work also present challenges:

1. Bodas de sangre (Motion picture)

Motion picture adaptation of (work)

Work

Saura, Carlos, \$d 1932- \$e director.
Piedra, Emiliano, \$e producer.

Expression

Gades, Antonio, \$d 1936-2004, \$e dancer.
Hoyos, Cristina, \$e dancer.
...

2a. Blood wedding (Choreographic work : Gades)*

Music for (work)

Choreographic adaptation of (work)

2b. Diego, Emilio de, \$d 1943- \$t Bodas de sangre

Diego, Emilio de, \$d 1943- \$e composer.

Gades, Antonio, \$d 1936-2004, \$e choreographer.
Mañas Navascués, Alfredo, \$d 1924-2001, \$e author.

García Lorca, Federico, \$d 1898-1936, \$e author.

3. García Lorca, Federico, \$d 1898-1936. \$t Bodas de sangre

*Choreographic works were formerly entered under title. Under current LC-PCC PS for RDS 6.27.1.9, choreographic works are entered under the name of the choreographer. Choice of language is also treated differently. If updated today the authorized access point would be:

Gades, Antonio, \$d 1936-2004. \$t Bodas de sangre



130 _0 \$a Bodas de sangre (Motion picture)

245 00 \$a Bodas de sangre = \$b Blood wedding / \$c una producción de Emiliano Piedra ;
versión cinematográfica de Carlos Saura con la colaboración de Antonio Gades.

264 _1 \$a Los Angeles : \$b Cinematheque Collection, \$c [1986]
264 _4 \$c ©1986
...

500 __ \$a Film adaptation of the ballet by Antonio Gades and Alfredo Mañes, based on the
play by Federico García Lorca.

508 __ \$a Director, Carlos Saura ; choreography, Antonio Gades ; producer...

511 0_ \$a Antonio Gades, Cristina Hoyos, Marisol, Carmen Villena..., dancers.
...

700 1_ \$a Saura, Carlos, \$d 1932- \$e director.

700 1_ \$a Gades, Antonio, \$d 1936-2004, \$e choreographer, \$e dancer.
...

700 1_ \$i Based on (work): \$a García Lorca, Federico, \$d 1898-1936. \$t Bodas de sangre.

730 _0 \$i Motion picture adaptation of (work): \$a Blood wedding (Choreographic work :
Gades)

Creator (work recorded) and contributor (performance in film) roles together

Relationship to the film, not to each other

When we create a MARC record, all those layers of relationships get compressed to one layer.

Guidelines and Best Practices

OLAC Best Practices for Cataloging DVD-Video and Blu-ray Discs, Version 1.1

- <http://www.olacinc.org/sun-02252018-0030document/best-practices-cataloging-dvd-and-blu-ray-discs-using-rda-and-marc21>

OLAC Best Practices For Cataloging Streaming Media, Version 1.1

- <http://www.olacinc.org/tue-04242018-1721document/best-practices-cataloging-streaming-media-using-rda-and-marc21-version-11>

OLAC Video Language Coding Best Practices

- http://olacinc.org/sites/capc_files/VideoLangCoding2012-09.pdf

LC-PCC Provider-Neutral Record Guidelines for Electronic Resources

- <https://www.loc.gov/aba/pcc/scs/documents/PCC-PN-guidelines.html>

OLAC Library of Congress Genre-Form Thesaurus (LCGFT) for Moving Images: Best Practices

- <https://www.olacinc.org/archived-document/library-congress-genre-form-thesaurus-lcgft-moving-images-best-practices>

MLA Best Practices for using LCGFT for Music Resources

- https://www.musiclibraryassoc.org/mpage/cmc_mlabestpractices

Resources

Vocabularies

MARC language codes

- <https://www.loc.gov/marc/languages/>

MARC vocabulary code lists

- <https://www.loc.gov/standards/sourcelist/>

RDA controlled vocabularies and vocabulary term lists

- <https://www.rdaregistry.info/termList/>

Resources