VIDEO CATALOGING IN RDA

Southeast Music Library Association (SEMLA)
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☞ BUT FIRST, THE ELEPHANT IN THE ROOM ☜

❖ Official vs Original RDA

- Libraries following PCC guidelines may begin using official RDA in April 2024
- The original RDA Toolkit will remain up (as a separate site) until May 2027
- LC-PCC PS and Metadata Guidance Documents for Official RDA have been tested and found wanting; improvements are in progress

❖ Changes in practice?

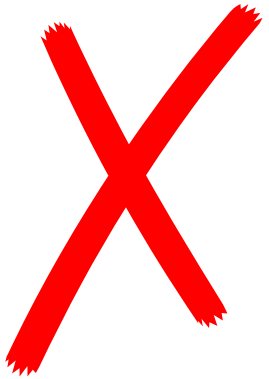
- OLAC Best Practices for Official RDA are in development
- This *may* be an opportunity to reevaluate some video cataloging conventions…?
- We'll highlight known changes as they come up

Practical Questions for Copy Cataloging

Is This the Right Record?

- Black & white vs color
  - RDA 7.17 / Manifestation: colour content
  - MARC 300 $b, 340 $g
- Mono vs stereo, sound vs silent
  - RDA 3.16.8 / Manifestation: configuration of playback channels
  - MARC 300 $b, 344 $g
- Significant differences in running time
  - RDA 7.22 / Extent: duration
  - MARC 008/18-20, 300 $a, 500, 505
  - Bonus features are generally not counted in the running time, but see below…
- Specifically conflicting editions
  - RDA 2.5 / Manifestation: designation of edition
  - 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!



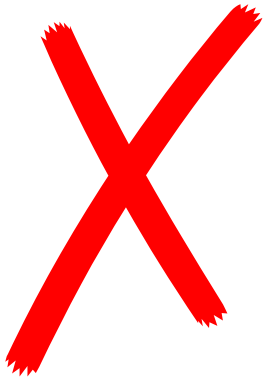
- Different carrier types*
  - RDA 3.3 / Manifestation: carrier type
  - MARC 300 $a, 338
- Different extents
  - RDA 3.4 / Manifestation: extent of manifestation
  - Marc 300 $a
- Analog vs digital formats*
  - Analog: RDA 3.18.2 / Manifestation: video format
  - Digital: RDA 3.19.3 / Manifestation: encoding format
  - 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:

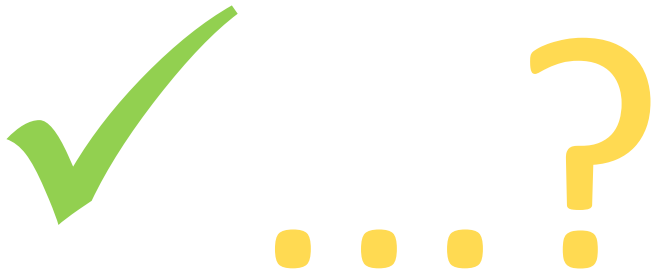
- Use the physical record to represent both
- Add electronic access details and notes
- This is a LOCAL decision—*please be considerate about editing physical item records in shared environments!*

Format differences: Not the right record!



Other differences: It depends…

- Publisher/distributer 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…



Dates: Scourge or Menace?

- Dates can come from…
  - Packaging
  - Carrier surface or label
  - Credits
  - Accompanying materials
  - Accompanying metadata for electronic resources
- And can refer to…
  - Date of original release
  - Recording/production date
  - Copyright date *of the packaging*
  - Copyright date of expression of item in hand
  - Date of release in an electronic format/by that particular access provider
- Read carefully!

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)
   - LaserDisc: 1978
   - VHS: 1977 (1976 in Japan)
   - Betamax: 1975
3. You *often* want the latest date that does not exclusively refer to packaging, but sometimes you have to infer from a package date, and sometimes you have to make an educated guess.
4. For remote access resources, a *provider neutral* approach is encouraged, in which case you try to use the date of the physical original it's based on (if there is one).



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
- Manifestation to work/expression manifested
  - This would be covered by Original RDA Chapter 17, but LC-PCC policy tells us not to record that information.
  - In Official RDA we *will* record that information.



The Electric House (1922)

Title Proper

RDA 2.3.2
Manifestation:
title proper

CORE

- 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
  - For titles preceded by a franchise title, OLAC recommends treating the entire title grouping as title proper (in 245 $a), adding a colon if needed for clarity. Add variant titles as desired:

    245 04 $a The hunger games: catching fire

    246 30 $a Catching fire

    246 3_ $a Hunger games 2

    Not

    245 04 $a The hunger games : $b catching fire
    - Only record a title as other title information if it is clearly secondary to the title information and is not necessary to distinguish the title from other titles in th franchise."

Preferred Source of Information (Original RDA 2.2)

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.

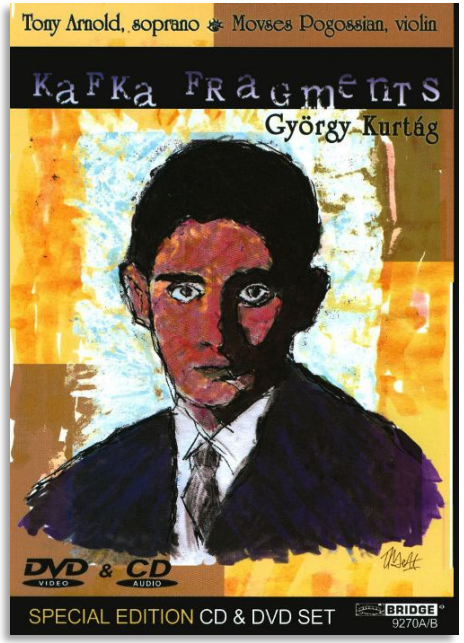
2.2.2.3.2 Online Resources 2013/07

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 (original.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 (Official RDA Guidance > Data Provenance)

Recording a source of metadata

77.35.52.88 + LCC-PCC PS

CONDITION

The source of a *metadata work* is a manifestation that is being described.

A manifestation embodies moving images.

CONDITION OPTION

Prefer a *title frame* or *title screen* as a *source of information*.

CONDITION OPTION

Prefer a *label* that is permanently affixed to the manifestation as a *source of information*.

Send to Back

LC-PCC

LC/PCC practice: Apply the option. 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. If a source other than a title

52.49.64.18 + LC-PCC PS

CONDITION

The source of a *metadata work* is a manifestation that is being described.

A manifestation embodies moving images.

A manifestation lacks a *title frame* or *title screen*.

CONDITION OPTION

Prefer the following recording sources, in this order:

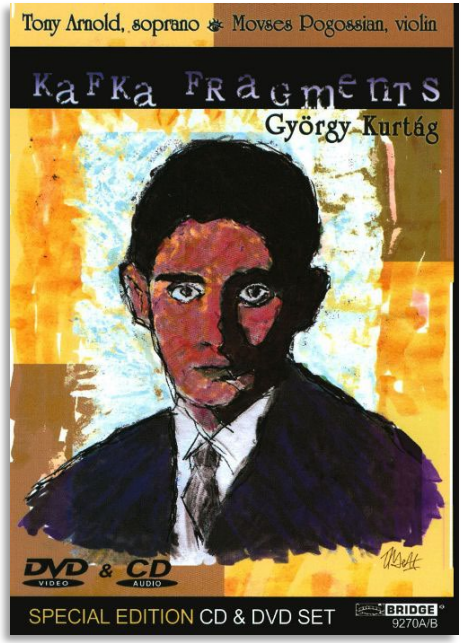
1. A *label* that is permanently affixed to the manifestation
2. A *container* of the manifestation
3. A digital menu
4. *Embedded metadata* of a digital manifestation

LC/PCC practice: Do not apply the option to tangible resources. Prefer instead the following recording sources that carry a title, in this order:

1. A label that is permanently affixed to the manifestation
2. A container of the manifestation
3. A digital menu
4. Another source on any part of the manifestation itself, giving preference to sources in which the information is formally presented. Record a note on the source of the Manifestation: title proper.

LC/PCC practice: Do not apply the option to online resources. Prefer instead the following recording sources that carry a title, in this order:

1. Textual content
2. Embedded metadata in textual form that contains a title
3. Another source on any part of the manifestation itself, giving preference to sources in which the information is formally presented. Record a note on the source of the Manifestation: title proper.



Screen images from the RDA Toolkit (access.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, preferring the first source with a formally presented collective title…

Title Frames

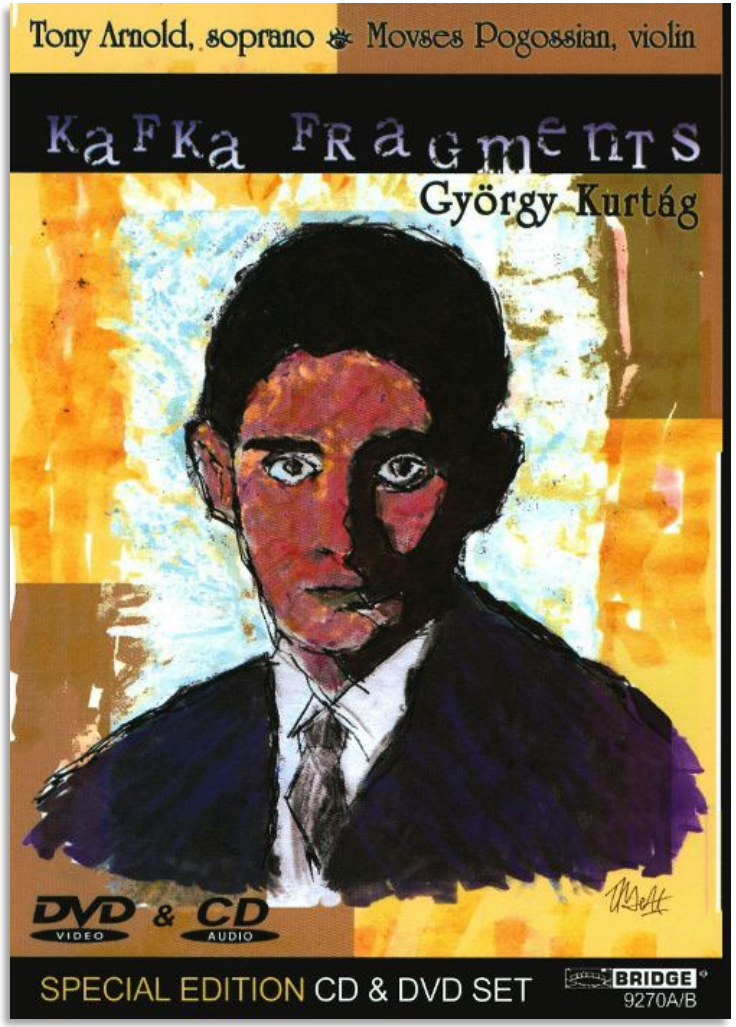


Resource Label



(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

4. Bundled metadata (for electronic resources)



Preferred Title & Authorized Access Point: Original RDA

CORE

- Preferred Title for Work (RDA 6.2.2)
  - 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 / LC-PCC Relationship Element Labels
  - RDA Appendix J / Metadata Guidance Documentation: Relationship Labels
  - MARC 7xx $i



Preferred Title & Authorized Access Point: Original RDA

CORE

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

Preferred Title & Authorized Access Point: Official RDA

CORE

- Work: preferred title of work
  - Practice essentially unchanged
- Work: access points for work; Work: authorized access point for work
  - Practice essentially unchanged
  - Detailed instructions moved from LC PCC PS to the Work MGDs: https://www.loc.gov/aba/rda/mgd/work/index.html

    See **MG: Work: Access point for work: Constructing access points**



Preferred title/Access point
Changes in practice for Official RDA

1. Relationship designators → Relationship elements
   - Instead of Appendix J terms, use the PCC relationship label for the element from the MGD: https://www.loc.gov/aba/rda/mgd/relationshipLabels/index.html
2. Record the **primary relationship** between the manifestation and the *expression* (not work) manifested
   - The access point for a representative expression may be the same as the access point for the work
   - See the MGD **MG: Aggregates** for more detail: https://www.loc.gov/aba/rda/mgd/index.html

Title Proper:	245 00 $a My Neighbor Totoro [Original title: Tonari no Totoro]
AAP for **original** expression:	130 0_ $a Tonari no Totoro (Motion picture) *NB: label is implied by 130/240*
AAPs for **other** expressions:	730 02 $i **Expression manifested:** $a Tonari no Totoro (Motion picture). $l English 730 02 $i **Expression manifested:** $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

Describing Relationships

- MARC 1xx/7xx $e
- Original RDA: use relationship designators from Appendix I: Creators and contributors
- Official RDA: use Relationship Labels from the MGD: https://www.loc.gov/aba/rda/mgd/



Spione (1928)

And Just *Who* Is Responsible For All This?

Statement of Responsibility

RDA 2.4 / Manifestation: statement of responsibility

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 also be indicated in a **Note on Statement of Responsibility** (RDA 2.17.3/Manifestation: note on statement of responsibility) or an access point.

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



The Big Parade (1925)

And Just *Who* Is Responsible For All This?

Video can involve many, many agents:

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 Vengence) ; Markus Schwartz (Narbanor) ; Gérard Théruel (Oromasès/Ariman) ; Ditte Andersen (Céphie) ; Les Talens Lyriques ; Jennie Lindstrom and the Drottningholm Theatre Dancers ; Drottningholm Theatre Orchestra and Chorus ; Christophe Rousset, conductor.

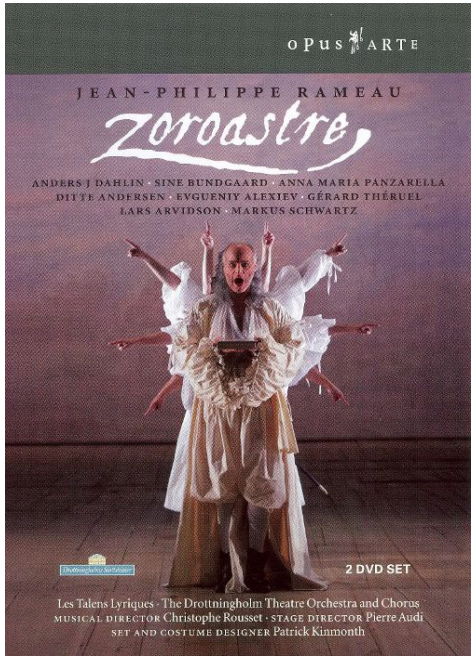
Statement of Responsibility Associated with the Title Proper

CORE

RDA 2.4.2

Manifestation: statement of responsibility relating to title proper

- 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/Guidance: data provenance
- 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

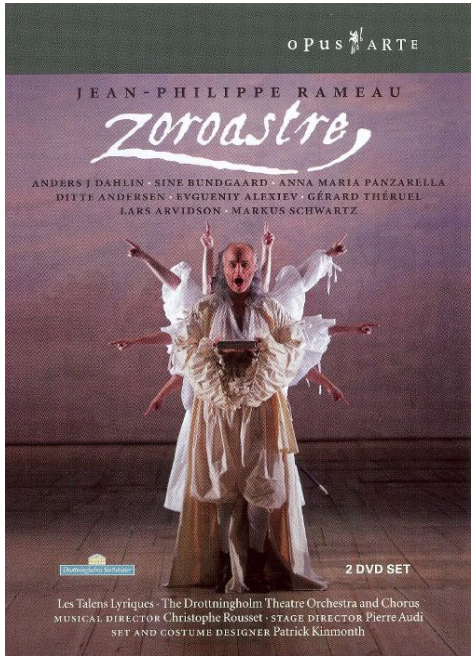


245 04 $a Zoroastre / $c opéra de Jean Philippe Rameau ; livret de Louis de Cahusac ; mise en scene, Pierre Audi ; réalisateur, Oliver Simonnet ; scripte, Louise Narboni ; producteur, Nicolas Auboyneau ; un film de Oliver Simonnet ; Camera Lucinda Productions, Sveriges Television Fiktion, Arte France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

Other Information Relating to a SoR

RDA 2.17.3.5

Manifestation: note on statement of responsibility



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.

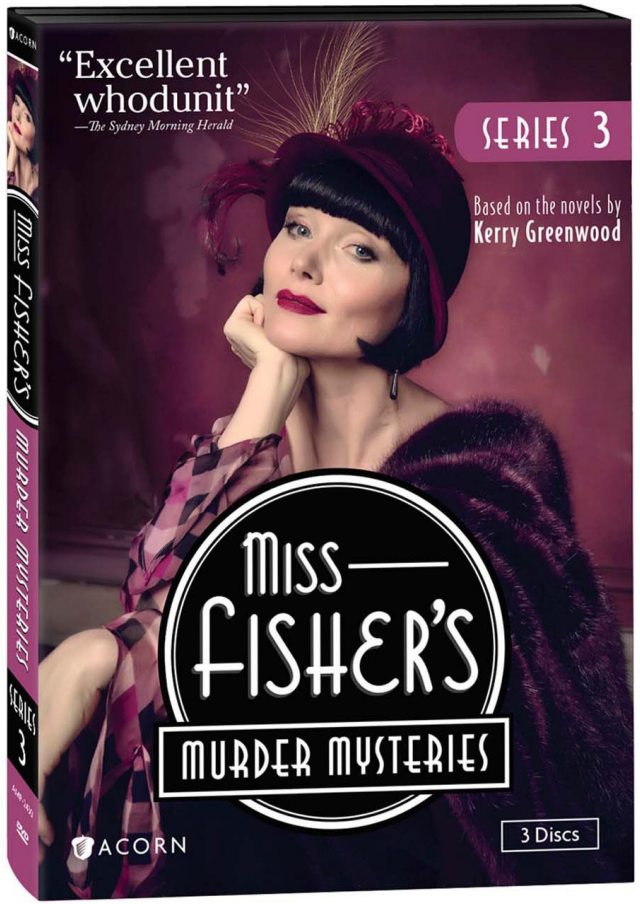
511 0_ $a Anders J. Dahlin (Zoroastre) ; Evgueniy Alexiev (Abramane) ; Sine Bundgaard (Amélite) ; Anna Maria Panzarella (Erinice) ; Lars Arvidson (Zopire/La Vengence) ; Markus Schwartz (Narbanor) ; Gérard Théruel (Oromasès/Ariman) ; Ditte Andersen (Céphie) ; Les Talens Lyriques ; Jennie Lindstrom and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

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

Agent: authorized access point for agent

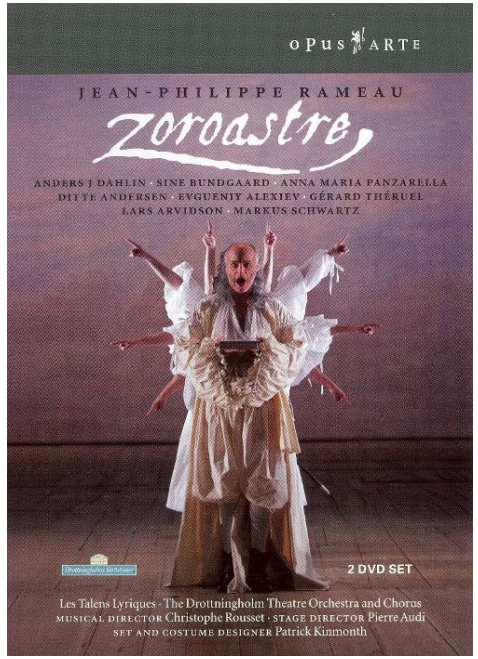
- 1xx
  - Used for filmmakers, i.e., people responsible for *all* creator-level aspects of a film.

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
    - Original RDA: use relationship designators in RDA Appendix J
    - Official RDA: use PCC relationship labels
    - 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) **[original RDA]**
700 12 $i Expression manifested: $a Rameau, Jean-Philippe, $d 1683-1764. $t Zoroastre $n (1749) **[official RDA]**

Edition Statement

CORE

RDA 2.5

Manifestation: edition statement

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 / Guidance: data provenance

- 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

CORE

RDA 2.5

Manifestation: edition statement

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.



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

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

Distribution, etc. Statements
RDA 2.7, 2.9-11

Manifestation: publication statement
Manifestation: production statement
Manifestation: distribution statement
Manifestation: manufacture statement
Manifestation: copyright date

Publication Statements:

Special Considerations for Streaming Media



OLAC Recommendations:

In a provider-neutral record, publication information should reflect the equivalent manifestation described:

- For reproductions of video materials, record publication information for the manifestation as published in its original format

- For born-digital resources, record publication information for the earliest known online iteration of the resource

- Examples:

  264 _1 $a [Burbank, California] :$b [First National Pictures], $c [1930]
  264 _4 $c ©1930
  500 __ $a Originally produced as a motion picture in 1930.

  264 _1 $a [Bethesda, Md.] : $b [National Institutes of Health], $c [2019]
  518 __ $a Recorded May 7, 2019.

Sidebar

Aggregates in Official RDA

The Aggregate Model:

What and Why

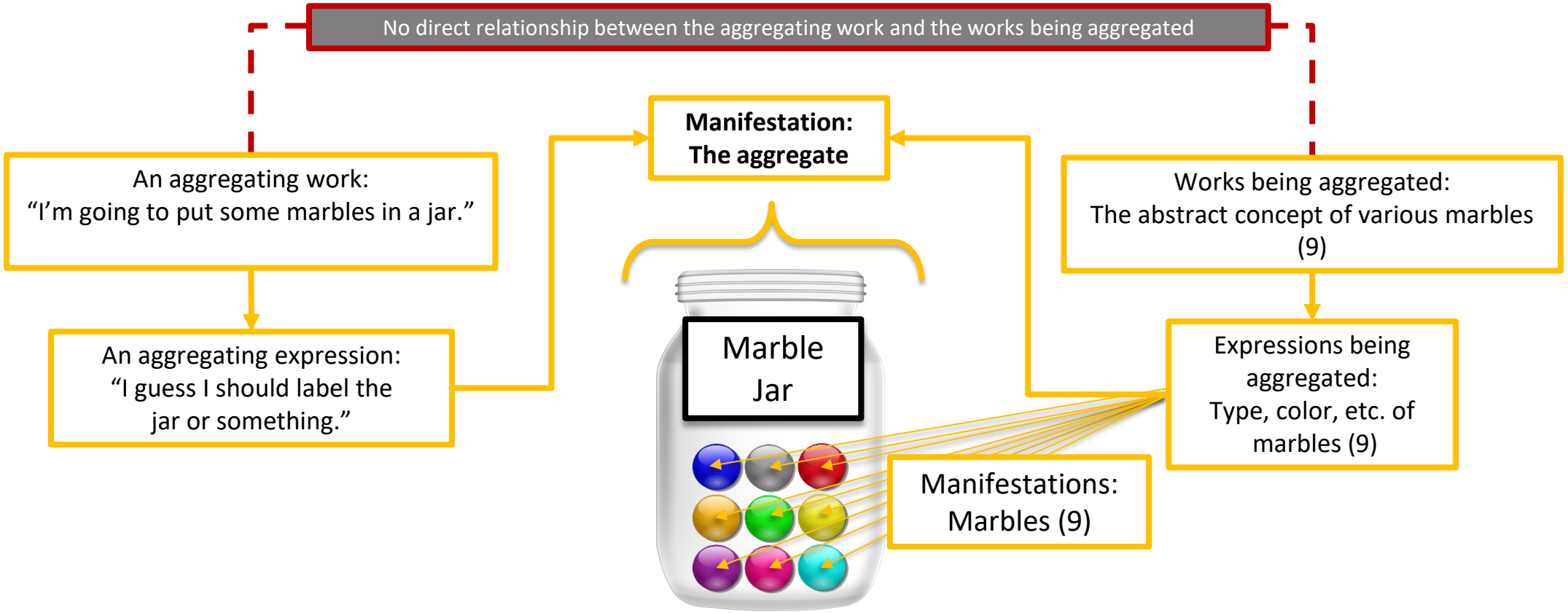
- Original RDA tacitly acknowledged compilations as works in their own right without ever defining what that means in practical terms or exploring the wider ramifications.

- Official RDA created the aggregate model in order to be less loosey-goosey about things.

- An *aggregate* is a **manifestation** that…
  - simultaneously presents two or more expressions of at least one work*
  - Is backed by an *aggregating work/ aggregating expression* pair, which have no other content than the **plan** to select the expressions

* Technically, in certain weird edge cases likely involving failed serials, you can end up with an aggregate containing a single expression, but that's not going to be relevant here

Aggregates: An Analogy



Aggregate Types

as applied to moving images

Official RDA defines three types of aggregate:

- A ***collection aggregate*** manifests expressions of two or more works, which are of approximately equal emphasis
  - A boxed set of films by the same director
  - An anthology series where each episode adapts a different novel

- A ***parallel aggregate*** manifests two or more expressions of the *same* work
  - A feature film with separate soundtracks in multiple languages
  - A double-sided disc with the theatrical release on one side and a director's cut version on the other
  - Note that a difference in format *alone* (e.g., Blu-Ray and standard DVD in one case) do not count

- An ***augmentation aggregate*** manifests expressions of two or more works, where some works are clearly subordinate
  - A filmed opera performance with a "behind the scenes" featurette about the production
  - A classic film bundled with a documentary about the film's reception and influence

Note these types are **not mutually exclusive**.

Coping with Aggregates

RDA offers three “cataloger’s judgment” guidelines for aggregate description:

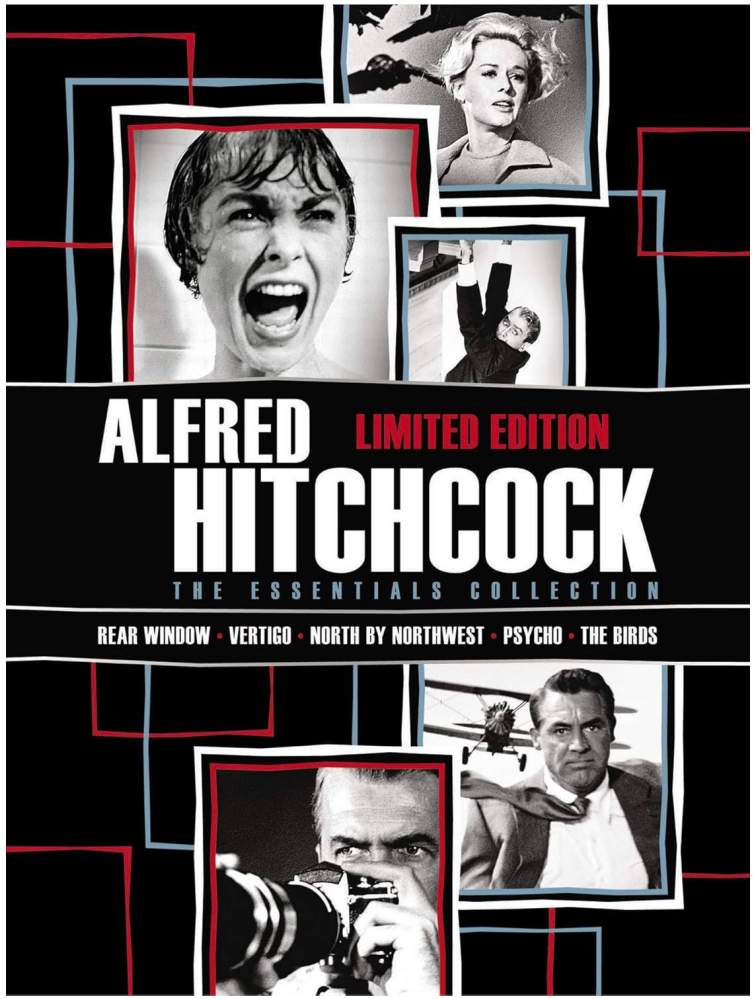
- It is not necessary to record all of the expressions or works that are embodied by an aggregate.
  - **In plain language:** You may choose to ignore some of the works/expressions in an aggregate if they aren’t deemed significant.
- It is not necessary to record any of the expressions or works that are aggregated if the aggregating expression or work is recorded.
  - **In plain language:** You may describe the aggregate as a whole without getting into the nitty-gritty of its contents.
- It is not necessary to record the aggregating expression or work if at least one of the expressions or works that are aggregated is recorded.
  - **In plain language:** You may record one or more works/expressions in an aggregate while ignoring the aggregating work entirely.

Compilation Aggregate

- A ***collection aggregate*** lends itself to description of the individual works/expressions aggregated through detailed contents notes and/or authorized access points.
  - Remember, *you* get to decide the level of detail that's feasible for your library and your workload
  - For "boxed sets" that are literally just a bunch of also-sold-separately discs in a slipcase, it's often simpler to just throw the box away and catalog each disc separately…

505 0_ $a Rear window / Universal ; a Paramount release ; Patron, Inc. ; screenplay by John Michael Hayes ; directed by Alfred Hitchcock -- Vertigo / Universal ; a Paramount release ; screenplay by Alec Coppel & Samuel Taylor ; associate producer, Herbert Coleman ; directed by Alfred Hitchcock -- North by northwest / Metro-Goldwyn-Mayer presents ; written by Ernest Lehman ; directed by Alfred Hitchcock -- … [etc].

730 02 $i Expression manifested: $a Rear window (Motion picture : 1954)
730 02 $i Expression manifested: $a Vertigo (Motion picture : 1958)
730 02 $i Expression manifested: $a North by northwest (Motion picture)
730 02 $i Expression manifested: $a Psycho (Motion picture : 1960)
730 02 $i Expression manifested: $a Birds (Motion picture)



Boxed set of five Hitchcock films

Parallel Aggregate

For **parallel aggregates**, by far the most common examples are films with soundtracks in multiple languages, which we consider to be different translation expressions. LC-PCC PS offers explicit guidance for how to deal with translations:

- Record an access point for the original-language version, if present
- Record an access point for at least the first translation
- Record access points for further translations if needed

It is generally recommended to record AAPs for all languages represented, if feasible.

130 0_ $a Tonari no Totoro (Motion picture)

730 02 $i Expression manifested: $a Tonari no Totoro (Motion picture). $l English

730 02 $i Expression manifested: $a Tonari no Totoro (Motion picture). $l French

Note that different *subtitle* languages are **not** considered to be distinct expressions. Only if the spoken language differs do you need to worry about translations.



Soundtrack:
English, Japanese (original), French

Augmentation aggregates are the most "cataloger's judgment" situation. Most likely this will involve some kind of bonus content, which varies widely in terms of extent and significance.

OLAC recommends recording data only for the primary work in most cases, ignoring bonus content when determining duration, copyright date, etc. for the resource.

Augmenting content may be acknowledged in a general 500 note, in a contents note, and/or controlled or uncontrolled access points, according to cataloger's judgment:

500 __ $a Includes approximately 60 min. of bonus documentary material.

and/or

505 0_ $a Bonus content: The monsters within Us -- Tethered together : making Us twice -- Redefining a genre : Jordan Peele's brand of horror …

and/or

740 02 $a Monsters within Us

740 02 $a Tethered together …

Augmentation Aggregate

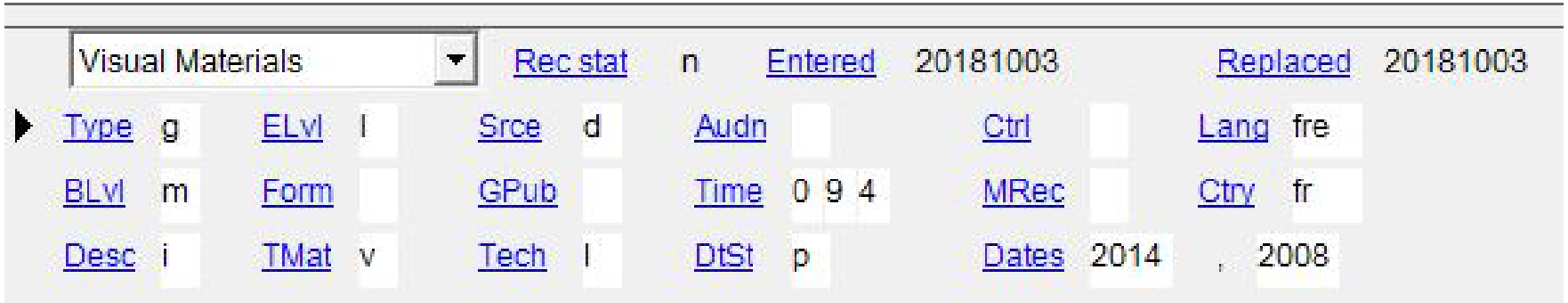


Encoding Data for Video Materials

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



007
Physical Description Fixed Field (Videorecordings)

00 / $a Category of material
v = videorecording

01 / $b Specific material
d = videodisc
f = videocassette

02 / $c Undefined

03 / $d Color
b = black & white
c = color

04 / $e Videorecording format
v = DVD
s = Blu-ray
b = VHS
z = other

05 / $f Sound on medium?
a = sound on medium

06 / $g Medium for sound
h = videocassette
i = videodisc
z = other (streaming)

07 / $h Dimensions
(omit for streaming)
o = ½ inch (VHS)
z = other (all discs)
u = unknown (stream)

08 / $i Configuration of playback channels
k = mixed
m = mono
q = quad, multichannel, or surround
s = stereo
u = unknown

007

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	c = electronic
01 / $b Specific material	r = remote
02 / $c Undefined	
03 / $d Color	b = black & white c = color
04 / $e Dimensions	n = not applicable
05 / $f Sound	a = sound
06-13 / $f-$l Generally omit	

006

00 (Type)	m = computer file
06 (Form)	o = online
09 (File)	c = representational

Languages: Spoken, Sung, or Subtitled

RDA 7.12

Expression: language of expression

- 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

Expression: language of expression

- 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

Expression: language of expression

- 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

Identifier for Manifestation

CORE

RDA 2.15

Manifestation: identifier for manifestation

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

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)

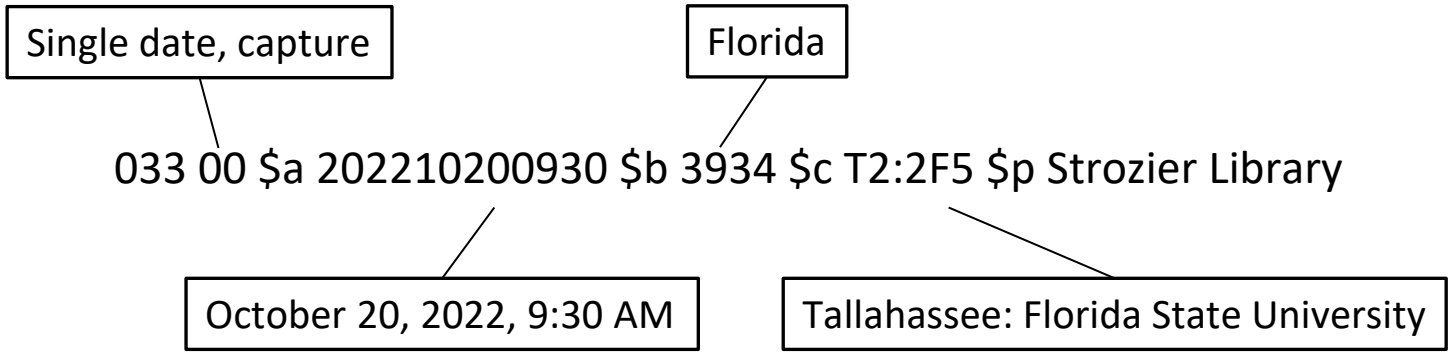


Capture Information
RDA 7.11

- 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

Manifestation: date of capture

Manifestation: place of capture

- MARC 518
  - $a Unformatted note

    - OR -
  - $d Date of event (year month day: 2022 October 20)
  - $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

Extent

RDA 3.4

Manifestation: extent of manifestation

CORE

The number and type of units in a manifestation

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

Examples:

300 __ $a 2 videodiscs

300 __ $a 1 online resource

Multiple carriers of different types:

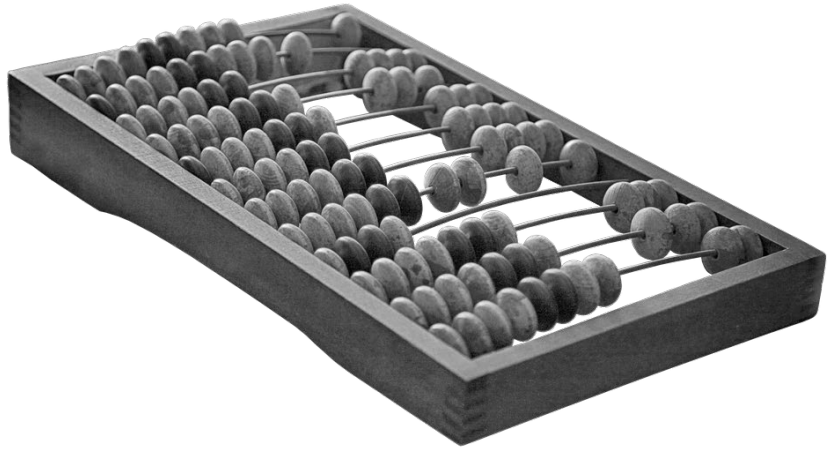
300 __ $a 1 videodisc

300 __ $a 1 audio disc

or

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

if one carrier is deemed predominant



Duration

RDA 7.22

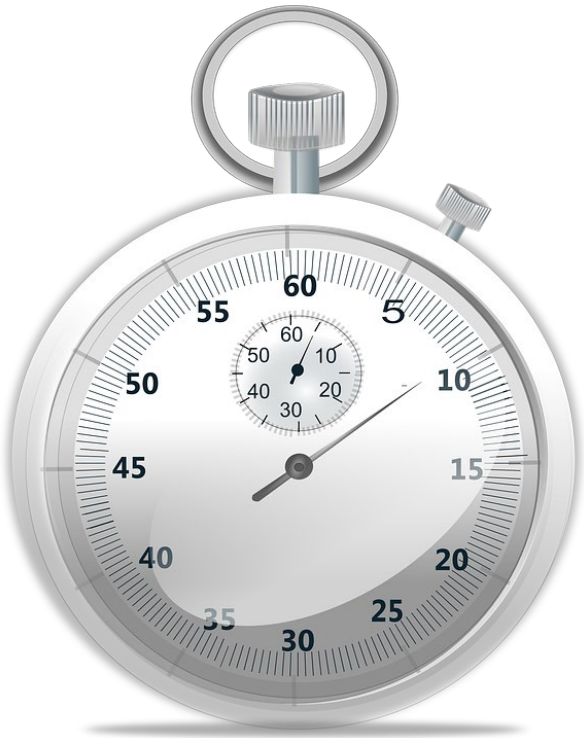
Expression: duration

CORE

for PCC when readily available

Duration can be recorded in several places:

- MARC 008/18-20
  - Time in minutes, rounded up to the next whole minute
- 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

Dimensions

RDA 3.5

Manifestation: dimensions

CORE

for LC/PCC

- For discs: the diameter of the disc
- For cassettes: the gauge/width of the tape
- Online resources do not have a dimension

- LC practice for 3.5.1.3/Manifestation: dimensions is to 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.

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

Content

RDA 6.9

Expression: content type



Media (MARC 337)

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

Media

RDA 3.2

Manifestation: media type



for LC/PCC

Carrier (MARC 338)

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

Carrier

RDA 3.3

Manifestation: carrier type



- At first: 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 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

Manifestation: sound characteristic

CORE

for PCC

RDA 3.16.2/Manifestation: type of recording

- 344 $a
  - digital or analog
  - Vocabulary: $2 rdatr

RDA 3.16.3/Manifestation: recording medium

- 344 $b
  - magnetic, optical, or magneto-optical
  - Vocabulary: $2 rdarm

RDA 3.16.8/Manifestation: configuration of playback channels

- 344 $g
  - mono, stereo, surround, quadraphonic
  - Vocabulary: $2 rdacpc

RDA 3.16.9/Manifestation: special playback characteristics

- 344 $h
  - Vocabulary: rdaspc
    - Note: aside from LPCM, these terms are **exclusively for analog formats**
  - Use **without $2** for other special characteristics, e.g. “Dolby 5.1 surround”



Video Characteristic

RDA 3.18

Manifestation: video characteristic

CORE

for PCC

Video format (RDA 3.18.2/Manifestation: video format)

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

Broadcast standard (RDA 3.18.3/Manifestation: broadcast standard)

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

(Strictly speaking, these terms should apply only to television broadcasts, and *analog* ones at that. However, the terms have become shorthand for their associated frame rates and resolutions, and that is the sense in which RDA uses them)



Digital File Characteristic

RDA 3.19

Manifestation: digital file characteristic

CORE

for LC/PCC

File type (RDA 3.19.2/Manifestation: file type)

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

Encoding format (RDA 3.19.3/Manifestation: encoding format)

- 347 $b
  - Usually: DVD video, Blu-Ray, or a specific file standard (e.g. MP4) if known
  - No RDA vocabulary
  - **Do not record** in provider-neutral records for e-resources

Regional encoding (RDA 3.19.6/Manifestation: regional encoding)

- 347 $e
  - 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 e-resource record.



Aspect Ratio

RDA 7.19

Manifestation: aspect ratio

Manifestation: aspect ratio designation

- Use a standard term: full screen (< 1.5:1), wide screen (> 1.5:1), mixed aspect ratio. (Note the first two may also appear as edition statements)
  - Record as a 500 note or in MARC 345 $d with $2 rdaar

- Give the ratio of image height to width with 1 as the denominator if it appears on the manifestation, accompanying materials, or container
  - Record as a 500 note, along with any related information.

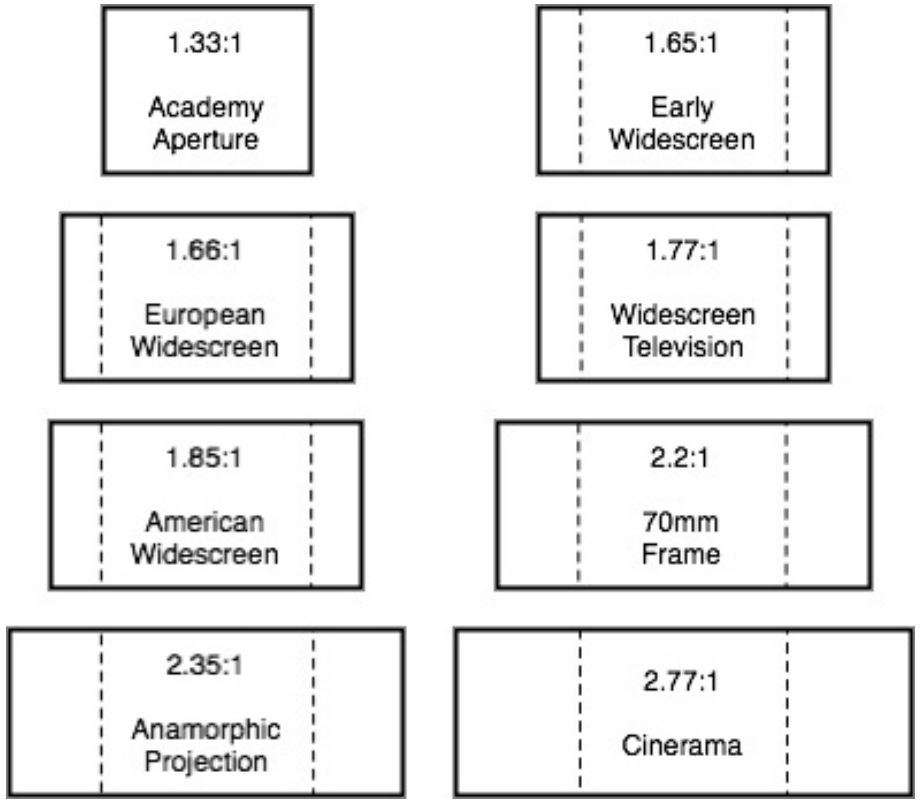
Examples:

345 __ $d wide screen $2 rdaar

500 __ $a Anamorphic wide screen (2.35:1).

500 __ $a 1.78:1 wide screen (letterboxed).

500 __ $a Full screen; pan-and-scan reduction of the original wide screen release.



From the Columbia Film Language Glossary

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

Equipment or System Requirement

RDA 3.20

Manifestation: equipment or system requirement

- 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.

Accessibility Content

RDA 7.14

Manifestation: accessibility content

- Cataloger's judgment

- Includes accessible labels, audio descriptions, captioning, image descriptions, sign language, and subtitles *in the language of the primary content*
  - Does **not** include subtitles provided for purposes of translation

- MARC 532: Accessibility Note
  - Text description of accessibility features
  - Pair with field 341
- MARC 341: Accessibility Content
  - Controlled description of accessibility features
  - Pair with field 532
- MARC 546: Language Note
  - The only option prior to the addition of 341 and 532 in 2018
  - OLAC recommendations have not yet been updated to include 341 and 532

Accessibility Content

RDA 7.14

Manifestation: accessibility content

- Field 341
  - $a: mode of access for content **without** using assistive features
  - $b-$e: assistive features supplementing the primary content
    - $b: textual
    - $c: visual
    - $d: auditory
    - $e: tactile
  - No RDA vocabulary
  - The Schema.org Accessibility Properties for Discoverability Vocabulary has MARC source code $2 sapdv

See also:
Schema.org Accessibility Properties for Discoverability Vocabulary
https://www.w3.org/2021/a11y-discov-vocab/latest/

Example:

341 0_ $a auditory $b captions $c signLanguage $2 sapdv

532 1_ $a Open signed in American Sign Language. Includes Subtitles for the Deaf and Hard of Hearing.

Accessibility Content Types

- Closed Captioning
  - Provides text descriptions of auditory cues and speaker identification in addition to spoken dialogue
  - True CC is decoded by display device, not playback device; will not work on computer monitors
  - Not supported by Blu-ray
- Subtitles for the Deaf and Hard of Hearing (SDH)
  - Includes the same type of information as Closed Captions
  - Decoded by playback device, not display device
- Audio Description/Descriptive Video Captioning
  - Provides audio description of on-screen action
- Sign language
  - LC-PCC PS: Name the sign language system used, if known, and indicate the context of signing (e.g., picture-in-picture)



National Captioning Institute logo



Closed Captioning symbol



Audio Description symbol

Country of Producing Entity (MARC 257)

- Does not map seamlessly 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.

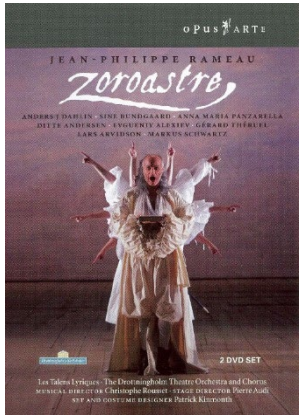
A Note on Streaming Media

- 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*

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!!!

Subject and Genre Terms

- 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.

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

Subject and Genre Terms

- 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.

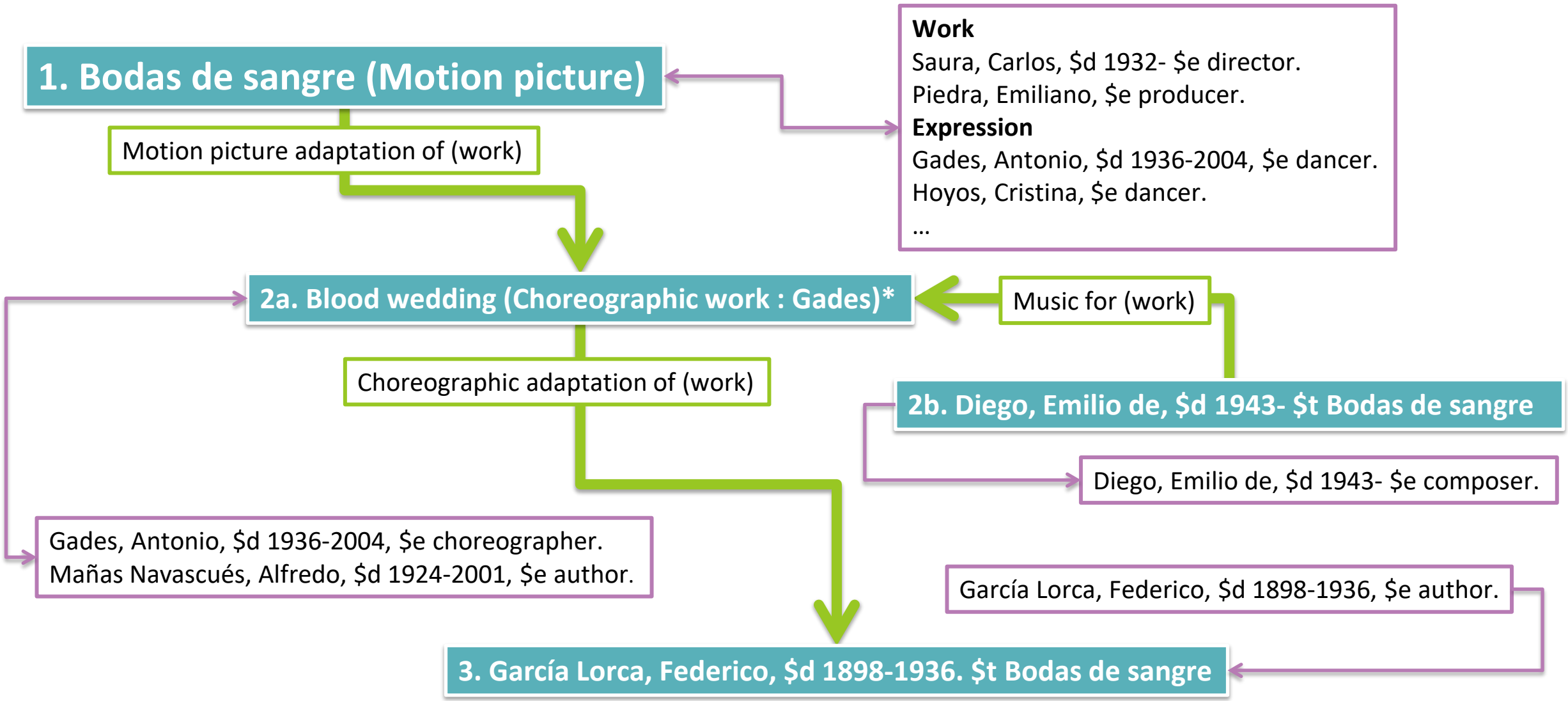
See also:

OLAC Best Practices for LCGFT
https://cornerstone.lib.mnsu.edu/olac-publications/10

MLA Best Practices for LCGFT
https://cmc.wp.musiclibraryassoc.org/documents/best-practices-for-using-lcgft-for-music-resources/

A problem with no solution!

Filmed Performances in RDA
or,
Where Models Fall Apart



*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)

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

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

Relationship to the film, not to each other

Guidelines and Best Practices

OLAC Best Practices for Cataloging DVD-Video and Blu-ray Discs, Objects, Streaming Media, and Video Games Using the Original RDA Toolkit and MARC

- https://cornerstone.lib.mnsu.edu/olac-publications/

LC-PCC Provider-Neutral Record Guidelines for Electronic Resources

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

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/

PCC Relationship Labels (for use with Official RDA)

- https://www.loc.gov/aba/rda/mgd/relationshipLabels/index.html

Resources