

OLAC Best Practices for Cataloging DVD-Video and Blu-ray Discs, Objects, Streaming Media, and Video Games Using the Original RDA Toolkit and MARC 21

Version 1.1
October 2023

Prepared by the Online Audiovisual Catalogers Inc.

Cataloging Policy Committee Unified Best Practices Task Force

Acknowledgements

Unified Best Practices Cataloging Guide Task Force Members:

Marcia Barrett, Chair (2018-2023)	<i>University of California, Santa Cruz</i>
Josh Hutchinson, Chair (2020-2023)	<i>University of Southern California</i>
Member (2018-2020)	
Yoko Kudo (2018-2023)	<i>University of California, Riverside</i>
Julie Renee Moore (2018-2023)	<i>California State University, Fresno</i>
Kyla Jemison (2018-2023)	<i>University of Toronto</i>
Amanda Scott (2018-2023)	<i>Middle Tennessee State University</i>
Teressa Keenan (2018-2023)	<i>University of Montana</i>
Ann Kardos (2018-2020)	<i>University of Massachusetts, Amherst</i>
Melissa Burel (2018-2020)	<i>Alabama A&M University</i>

Advisors:

Greta de Groat	<i>Stanford University</i>
Jeannette Ho	<i>Texas A&M University</i>
Mary Huismann	<i>St. Olaf College</i>
Kelley McGrath	<i>University of Oregon</i>
Jay Weitz	<i>OCLC</i>

This multi-format best practices cataloging guide is built upon the OLAC single-format guides – DVD-Video and Blu-ray Discs, Objects, Streaming Media, and Video Games – without which this unified guide would not exist. Thank you to previous OLAC task forces charged with their creation.

Best Practices for Cataloging Objects Using RDA and MARC 21 (2020)

Julie Renee Moore, Chair
Robert B. Freeborn
Scott Dutkiewicz
Sarah Hovde
Jessica Janecki
Jessica Schomberg
Trina Soderquist

California State University, Fresno
Penn State University
Clemson University
Folger Shakespeare Library
Duke University
Minnesota State University, Mankato
Library of Congress

Best Practices for Cataloging Streaming Media Using RDA and MARC21 (2018)

Jeannette Ho, Chair
Erminia Chao
Rebecca Culbertson
Jennifer M. Eustis
Cyrus Ford
Annie Glerum
Ngoc-My Guidarelli
Mary Huismann
Stacie Traill
Donna Viscuglia
Jay Weitz

Texas A&M University, College Station
Brigham Young University
California Digital Library
University of Massachusetts Amherst
University of Nevada, Las Vegas
Florida State University
Virginia Commonwealth University
St. Olaf College
University of Minnesota - Twin Cities
Harvard University
OCLC

Best Practices for Cataloging Video Games Using RDA and MARC21 (2018)

Greta de Groat, Chair
Marcia Barrett
Julie Renee Moore
Robert B. Freeborn
Emma Cross
Junghae Lee
Jared Cowing
Violet Fox
Neil Robinson

Stanford University
University of California, Santa Cruz
California State University, Fresno
Penn State University
Carleton University
University of Washington
California State University, Northridge
University of Illinois at Chicago
University of Michigan

Best Practices for Cataloging DVD-Video and Blu-ray Discs Using RDA and MARC21 (2017)

Mary Huismann, Chair (2013-2015)	<i>University of Minnesota</i>
Diane Robson, Chair (2012-2013)	<i>University of North Texas</i>
William Anderson (2012-2013)	<i>Connecticut State Library</i>
Lloyd Chittenden (2012-2015)	<i>Fort Lewis College</i>
Cyrus Ford (2012-2013)	<i>University of Nevada, Las Vegas</i>
Douglas King (2012-2013)	<i>University of South Carolina</i>
John Lavalie (2012-2013)	<i>Des Plaines Public Library</i>
Peter Lisius (2012-2013)	<i>Kent State University</i>
Nancy Lorimer (2012-2013)	<i>Stanford University</i>
Julie Renee Moore (2012-2015)	<i>California State University, Fresno</i>
Lori Murphy (2012-2013)	<i>DePaul University</i>
Laurie Neuerburg (2014-2015)	<i>University of Houston, Victoria</i>
Anchalee "Joy" Panigabutra-Roberts (2012-2014)	<i>American University at Cairo</i>
Scott Piepenburg (2012-2013)	<i>University of Wisconsin, Stevens Point</i>
Walter Walker (2012-2015)	<i>Loyola Marymount University</i>
Iris Wolley (2012-2015)	<i>Columbia University</i>

Table of Contents

Preface.....	1
Purpose.....	1
Scope.....	2
The Original RDA Toolkit.....	3
Principles.....	5
Task Force Guiding Principles.....	5
Cataloging Principles.....	6
Using This Guide.....	7
Terminology.....	7
Organization of the Guide.....	8
Differences between Formats.....	8
Instructions and Examples.....	9
What Comes Next.....	10
The Formats.....	11
Introduction.....	11
DVD-Video and Blu-ray Disc.....	11
History.....	11
General Characteristics.....	12
DVD vs. CD.....	12
DVD Types.....	13
Physical Formats.....	13
Application Data Formats.....	14
Enhanced DVDs.....	16
Blu-ray Discs.....	16
Blu-ray Disc Types.....	16
Disc Duplication or Replication.....	17
Objects.....	17
General characteristics.....	17
Examples and Definitions of Objects.....	18
Four Houses of Visual Materials.....	20

Nonmusical Streaming Audio and Streaming Video.....	21
What Are Streaming Media?.....	21
Provider-Neutral Cataloging.....	21
Single versus Separate Records.....	21
Streaming Converted from Other Formats.....	22
Streaming Video Examples.....	23
Nonmusical Streaming Audio Examples.....	27
Downloadable Content.....	29
Video Games.....	30
Platforms and Formats.....	30
Editions.....	31
Downloadable Content and Expansions.....	31
Franchise Titles.....	32
Sticking Points.....	33
YouTube Channels, Podcasts, and Portals to Nonmusical Streaming Audio and Streaming Video.....	33
Coding for Language Content (MARC Field 041).....	35
LC-PCC PS for RDA 6.27.1.9, Additions to Access Points Representing Works, Appendix 1: Motion Pictures, Television Programs, and Radio Programs.....	37
Changes in Cataloging Practice.....	39
New for Video Games.....	39
Online Video Games.....	39
Title Source Note (RDA 2.17.2.3).....	39
Dimensions (RDA 3.5).....	40
Color Content (RDA 7.17).....	40
New for DVD-Video and Blu-ray Discs.....	40
Production Statement (RDA 2.7).....	40
New for Objects.....	40
Date of Production (RDA 2.7.6).....	41
New for Nonmusical Streaming Audio & Streaming Video.....	41
Date of Publication (RDA 2.8.6).....	41
New for Online Resources.....	41
Open Access Availability.....	41
Instructions Expanded to All Formats.....	42
Record Date of Publication As Stated.....	42
Record Copyright Date When Used to Supply Publication Date.....	42

Changes in MARC Encoding.....	42
Changes in MARC Encoding Practice.....	42
MARC Field 041: New and Redefined Subfields for Language Codes.....	43
MARC Fields 341 and 532: New Fields for Accessibility Content.....	44
MARC field 341, Accessibility Content.....	44
MARC field 532, Accessibility Note.....	44
MARC Field 345: Redefined Field and New Subfields for Aspect Ratio.....	44
MARC field 345 Subfields for Video Aspect Ratio.....	44
New Encoding Practices to Align Formats.....	45
MARC Field 340, Physical Medium.....	45
MARC Field 588, Source of Description Note.....	46
Encoding of Multiple Data Elements from the Same Vocabulary.....	46
New Encoding Practice to Support Machine Actionability.....	47
MARC 21 Format for Bibliographic Data.....	48
Legacy MARC Data.....	48
Display versus Machine-Actionable Fields.....	48
Record Format: Choosing Type of Record.....	49
MARC 21 Coding for Selected Fields.....	50
Record Leader (LDR).....	50
Type of Record, LDR/06.....	50
Bibliographic Level, LDR/07.....	51
Format-Specific Fixed Length Data Elements (MARC Field 008).....	52
All Formats.....	53
Form of Item (Form in OCLC) - Mandatory.....	53
DVD-Video, Blu-ray Discs, and Objects.....	53
Type of Visual Material (008/33) (TMat in OCLC) - Mandatory.....	53
Streaming Video, DVD-Video, and Blu-ray Discs.....	55
Technique (008/34) (Tech in OCLC) - Optional and recommended.....	55
Running Time (008/18-20) (Time in OCLC) - Optional and recommended.....	55
Type of Date/Publication Status (008/06) (DtSt in OCLC) - Mandatory.....	56
Nonmusical Streaming Audio.....	56
Literary Text for Sound Recordings (008/30-31) (LText in OCLC) - Optional and recommended.....	56
Video Games.....	58
Type of Computer File (008/26) (File in OCLC) - Optional and recommended.....	58
Additional Material Characteristics (MARC Field 006).....	59

Continuing Resources.....	60
Enhanced DVD or Blu-ray Disc.....	63
Nonmusical Streaming Audio & Streaming Video.....	64
Resources Issued with Significant Content in Another Format.....	65
Physical Description Fixed Field (MARC Field 007).....	66
DVD-Video and Blu-ray Disc.....	67
MARC Field 007 (Videorecording).....	67
Streaming Video.....	69
MARC Field 007 (Videorecording).....	69
MARC Field 007 (Electronic Resource).....	70
Nonmusical Streaming Audio.....	71
MARC Field 007 (Sound Recording).....	71
MARC Field 007 (Electronic Resource).....	72
Video Games.....	73
MARC Field 007 (Electronic Resource).....	73
MARC Field 007 Coding Compared.....	74
Videorecording Field 007.....	74
Electronic Resource Field 007.....	75
Genre/Form Vocabularies.....	76
RDA Section 1.....	78
Recording Attributes of Manifestation & Item.....	78
RDA Chapter 1. General Guidelines on Recording Attributes of Manifestations and Items..	79
Mode of Issuance (RDA 1.1.3, 2.13).....	79
Type of Description (RDA 1.1.4, 1.5).....	80
Comprehensive Description.....	80
Analytic Description.....	81
Hierarchical Description.....	81
Guidelines on Transcription (RDA 1.4, 1.7).....	82
RDA Chapter 2. Identifying Manifestations and Items.....	84
Basis for Identification of the Resource (RDA 2.1).....	84
Comprehensive Description (RDA 2.1.2).....	84
Manifestation Issued as a Single Unit (RDA 2.1.2.2).....	84
Manifestation Issued in More than One Part (RDA 2.1.2.3).....	85
Integrating Resource (RDA 2.1.2.4).....	86
Analytical Description (RDA 2.1.3).....	86
Sources of Information (RDA 2.2).....	86

Preferred Sources of Information (RDA 2.2.2).....	86
Websites as Source of Information.....	86
Preferred Source of Information for Moving Image Resources (RDA 2.2.2.3).....	87
Preferred Source of Information for Nonmusical Streaming Audio.....	88
Preferred Source of Information for Objects.....	88
Other Sources of Information (RDA 2.2.4).....	89
Resources that Ordinarily Do Not Carry Identifying Information.....	90
Title (RDA 2.3).....	91
Basic Instructions on Recording Titles (RDA 2.3.1).....	91
Scope and Sources of Information (RDA 2.3.1.1-RDA 2.3.1.2).....	91
Recording Titles (RDA 2.3.1.4).....	91
Name of Agent as Title (RDA 2.3.1.5).....	91
Introductory Words, Etc. (RDA 2.3.1.6).....	92
Titles of Parts, Sections, and Supplements (2.3.1.7).....	92
Title Proper (RDA 2.3.2).....	93
Selecting the Title Proper.....	94
Recording the Title Proper (RDA 2.3.2.7).....	94
Source of Information (RDA 2.3.2.2).....	94
Other Elements Recorded as Part of a Title Proper (RDA 2.3.2.8).....	95
Franchise Titles.....	95
Selecting Collective Title and Titles of Individual Contents (RDA 2.3.2.6).....	96
Resources without a Collective Title (RDA 2.3.2.9).....	98
DVD-Video, Blu-ray Discs, Tangible Video Games, and Online Resources	98
Objects.....	99
Resources with No Title (RDA 2.3.2.10).....	99
Recording Devised Titles (RDA 2.3.2.11).....	100
DVD-Video, Blu-ray Discs, Streaming Video, and Video Games.....	100
Parallel Title Proper (RDA 2.3.3).....	101
Other Title Information (RDA 2.3.4).....	102
Variant Titles (RDA 2.3.6).....	104
Streaming Video Special Situations.....	106
Compilation Titles.....	108
Statement of Responsibility (RDA 2.4).....	110
Statement of Responsibility Relating to Title Proper (RDA 2.4.2).....	110
Recording Statement of Responsibility Relating to Title Proper (RDA 2.4.2.3)....	111
Video.....	112

Objects.....	113
Video Games.....	113
Other Information.....	114
Edition Statement (RDA 2.5).....	114
Designation of Edition (RDA 2.5.2).....	114
Designation of a Named Revision of an Edition (RDA 2.5.6).....	118
Recording Designation of Named Revision of Edition (RDA 2.5.6.3).....	118
Production, Publication, Distribution, Manufacture & Copyright Date Elements.....	119
Published Manifestation vs. Unpublished Manifestation.....	119
Published Manifestation.....	119
Unpublished Manifestation.....	119
Production Statement (RDA 2.7).....	122
Place of Production (RDA 2.7.2).....	122
More Than One Place of Production (RDA 2.7.2.4).....	123
Place of Production Not Identified in Manifestation (RDA 2.7.2.6).....	123
Producer's Name (RDA 2.7.4).....	124
Statement of Function (RDA 2.7.4.4).....	125
More than One Producer (RDA 2.7.4.5).....	125
No Producer Identified (RDA 2.7.4.7).....	125
Date of Production (RDA 2.7.6).....	126
Date of Production Not Identified (RDA 2.7.6.6).....	126
Publication Statement (RDA 2.8).....	128
Published Objects.....	128
Nonmusical Streaming Audio and Streaming Video.....	128
Place of Publication (RDA 2.8.2).....	129
Recording Publication Statement (RDA 2.8.1.4).....	129
More Than One Place of Publication (RDA 2.8.2.4).....	130
Place of Publication Not Identified in Manifestation (RDA 2.8.2.6).....	131
Publisher's Name (RDA 2.8.4).....	132
Recording Publisher's Name (RDA 2.8.4.3).....	132
Statement of Function (RDA 2.8.4.4).....	133
More Than One Publisher (RDA 2.8.4.5).....	133
No Publisher Identified (RDA 2.8.4.7).....	134
DVD-Video, Blu-ray Discs, Tangible Video Games, and Online Resources.....	134
Objects.....	134
Date of Publication (RDA 2.8.6).....	135

DVD-Video, Blu-ray Discs, and Tangible Video Games.....	135
Online Video Games.....	135
Nonmusical Streaming Audio and Streaming Video.....	136
Date of Publication Not Identified.....	136
Objects.....	137
Distribution Statement (RDA 2.9).....	138
Published Objects.....	138
Online Video Games.....	139
Nonmusical Streaming Audio and Streaming Video.....	139
Statement of Function (RDA 2.9.4.4).....	140
Manufacture Statement (RDA 2.10).....	140
Objects.....	141
DVD-Video, Blu-ray Discs, and Tangible Video Games.....	141
Statement of Function (RDA 2.10.4.4).....	142
Copyright Date (RDA 2.11).....	142
Series Statement (RDA 2.12).....	144
Title Proper of Series (RDA 2.12.2).....	144
Recording Title Proper of Series.....	144
Series Statement vs. Notes.....	145
Numbering within the Series (RDA 2.12.9).....	146
Recording Numbering within Series (RDA 2.12.9.3).....	146
Identifier for the Manifestation (RDA 2.15).....	147
General Guidelines.....	147
Recording Identifier for the Manifestation (RDA 2.15.1.4).....	148
Note on Manifestation (RDA 2.17).....	152
Note on Title (RDA 2.17.2).....	152
DVD-Video and Blu-ray Discs.....	152
Objects.....	153
Video Games.....	153
Note on Statement of Responsibility (RDA 2.17.3).....	154
Artistic and/or Technical Credits.....	154
Video Game Developer.....	155
Performers, Presenters, Narrators.....	155
Video Games.....	156
Note on Issue, Part, or Iteration Used as the Basis of Identification of Manifestation (RDA 2.17.13).....	156

Nonmusical Streaming Audio and Streaming Video.....	157
Online Video Games.....	157
RDA Chapter 3. Describing Carriers.....	158
Introduction.....	158
No General Material Designation.....	158
Recording Technical Details for Nonmusical Streaming Audio & Streaming Video..	158
Media Type (RDA 3.2).....	159
Recording Media Type (RDA 3.2.1.3).....	159
DVD-Video and Blu-ray Discs.....	160
Online Resources and Tangible Video Games.....	160
Objects.....	161
Multiple Media Types.....	161
Carrier Type (RDA 3.3).....	162
Recording Carrier Type (RDA 3.3.1).....	162
DVD-Video and Blu-ray Discs.....	163
Objects.....	163
Nonmusical Streaming Audio and Streaming Video.....	163
Video Games.....	163
Coding Carrier Type in MARC field 008/23, Form of Item.....	164
Coding Physical Characteristics.....	165
Multiple Carrier Types.....	167
Extent (RDA 3.4).....	168
Recording Extent (RDA 3.4.1).....	168
Nonmusical Streaming Audio, Streaming Video, DVD-Video, Blu-ray Discs, and Video Games.....	168
Nonmusical Streaming Audio & Streaming Video.....	169
Online Video Games.....	169
DVD-Video and Blu-ray Disc.....	169
Tangible Video Games.....	170
Objects.....	170
Recording Subunits (RDA 3.4.1.7).....	170
Nonmusical Streaming Audio and Streaming Video.....	171
Objects.....	171
Online Video Games.....	172
Multiple Carrier Types.....	172

Dimensions (RDA 3.5).....	173
Recording Dimensions (RDA 3.5.1).....	174
Nonmusical Streaming Audio.....	174
Objects.....	174
Online Video Games.....	176
Streaming Video.....	176
Video Game Cartridges.....	176
DVD-Video, Blu-ray, and Video Game Discs.....	177
Base Material (RDA 3.6).....	177
Recording Base Material (RDA 3.6.1).....	178
Objects.....	178
Applied Material (RDA 3.7).....	178
Recording Applied Material (RDA 3.7.1).....	179
Objects.....	179
Mount (RDA 3.8).....	180
Recording Mount (RDA 3.8.1).....	180
Objects.....	180
Production Method (RDA 3.9).....	181
Recording Production Method (RDA 3.9.1).....	181
DVD-Video and Blu-ray Discs.....	181
Layout (RDA 3.11).....	182
Recording Layout (RDA 3.11.1).....	182
Sound Characteristic (RDA 3.16).....	183
Recording Sound Characteristic (RDA 3.16.1).....	183
Type of Recording (RDA 3.16.2).....	184
Recording Medium (RDA 3.16.3).....	185
DVD-Video, Blu-ray, and Video Game Discs.....	185
DVD-Video and Blu-ray Discs.....	185
Configuration of Playback Channels (RDA 3.16.8).....	186
Nonmusical Streaming Audio.....	186
Special Playback Characteristic (RDA 3.16.9).....	188
Projection Characteristic of Motion Picture Film (RDA 3.17).....	190
Video Characteristic (RDA 3.18).....	190
Recording Video Characteristic (RDA 3.18.1).....	190
Video Format (RDA 3.18.2).....	190
Broadcast Standard (RDA 3.18.3).....	190

DVD-Video, Blu-ray, and Video Game Discs.....	191
Digital File Characteristic (RDA 3.19).....	193
Recording Digital File Characteristic (RDA 3.19.1).....	193
File Type (RDA 3.19.2).....	194
Nonmusical Streaming Audio & Streaming Video.....	194
DVD-Video and Blu-ray Discs.....	194
Video Games.....	195
Encoding Format (RDA 3.19.3).....	195
Nonmusical Streaming Audio and Streaming Video.....	195
DVD-Video and Blu-ray Discs.....	196
Video Games.....	196
Regional Encoding (RDA 3.19.6).....	197
DVD-Video and Blu-ray Discs.....	197
Region Codes for Standard-definition DVD-Video.....	198
Map Showing DVD Region Codes.....	199
Region Codes for Blu-ray Disc.....	199
Map of Blu-ray Regions.....	200
Video Games.....	201
Equipment or System Requirements (RDA 3.20).....	203
Recording Equipment or System Requirement (RDA 3.20.1).....	203
Nonmusical Streaming Audio and Streaming Video.....	203
DVD-Video, Blu-ray Discs, and Video Games.....	203
Recording Additional System Details.....	206
Video Games.....	206
Note on Carrier (RDA 3.21).....	209
Note on Extent of Manifestation (RDA 3.21.2).....	210
RDA Chapter 4. Providing Acquisition and Access Information.....	211
Restrictions on Access (RDA 4.4).....	211
Recording Restriction on Access (RDA 4.4.1).....	211
Open Access & Online Resources.....	212
Restrictions on Use (RDA 4.5).....	213
Basic Instructions on Recording Restrictions on Use (RDA 4.5.1).....	214
DVD-Video, Blu-ray Discs, Objects, and Tangible Video Games.....	214
Online Resources.....	214
Uniform Resource Locator (RDA 4.6).....	215
Basic Instructions on Recording Uniform Resource Locator (RDA 4.6.1).....	215

Online Video Games.....	215
Nonmusical Streaming Audio and Streaming Video.....	216
RDA Section 2: Recording Attributes of Work & Expression.....	219
RDA Chapter 6. Identifying Works and Expressions.....	220
Country of Producing Entity (no RDA instruction).....	220
Title for Work (RDA 6.2).....	221
Preferred Title of Work (RDA 6.2.2).....	221
Form of Work (RDA 6.3).....	222
Basic Instructions on Recording Form of Work (RDA 6.3.1).....	222
Date of Work (RDA 6.4).....	224
Basic Instructions on Recording Date of Work (RDA 6.4.1).....	225
Date of Original Broadcast.....	226
History of Work (RDA 6.7).....	227
Basic Instructions on Recording History of Work (RDA 6.7.1).....	227
Content Type (RDA 6.9).....	228
Basic Instructions on Recording Content Type (RDA 6.9.1).....	229
Recording Content Type (RDA 6.9.1).....	230
Streaming Audio.....	230
Objects.....	230
DVD-Video, Blu-ray Discs, and Streaming Video.....	231
Video Games.....	232
Content Type Coding.....	232
Constructing Authorized Access Points Representing Works and Expressions (RDA 6.27)..	233
Authorized Access Point Representing a Work (RDA 6.27.1).....	234
Works Created by One Agent (RDA 6.27.1.2).....	234
Collaborative Works (RDA 6.27.1.3).....	235
Exception for Corporate Bodies As Creators.....	236
Exception for Moving Image Resources.....	237
Filmed Musical Performances.....	237
Compilations of Works by Different Agents (RDA 6.27.1.4).....	238
No Collective Title for Compilation.....	238
Nonmusical Streaming Audio, Streaming Video, DVD-Video, Blu-ray Discs, and Video Games.....	238
Objects.....	239
Additional Elements in Authorized Access Points Representing Works (RDA	

6.27.1.9).....	239
Objects.....	241
Video Games.....	241
RDA 6.27.1.9 Appendix 1.....	242
Nonmusical Streaming Audio.....	242
DVD-Video, Blu-ray Discs, and Streaming Video.....	243
Motion Picture Video (Including Video Formats).....	244
Television Program Video.....	250
Constructing Access Points to Represent Musical Works and Expressions (RDA 6.28)..	254
RDA Chapter 7. Describing Content.....	255
Nature of Content (RDA 7.2).....	255
Recording Nature of Content (RDA 7.2.1).....	255
Objects.....	256
Video of Musical Performances.....	256
Coverage of Content (RDA 7.3).....	257
Recording Coverage of Content (RDA 7.3.1.3).....	257
Objects.....	257
Intended Audience (RDA 7.7).....	258
Recording Intended Audience (RDA 7.7.1).....	258
Coding Intended Audience.....	259
Nonmusical Streaming Audio and Video Games.....	260
Recording Number of Players for Video Games.....	260
Dissertation or Thesis Information (RDA 7.9).....	261
Recording Dissertation or Thesis Information (RDA 7.9.1).....	261
Summarization of Content (RDA 7.10).....	262
Recording Summarization of Content (RDA 7.10.1).....	262
Capture Information (RDA 7.11).....	264
Recording Capture Information (RDA 7.11.1).....	264
Coding Capture Information.....	265
Language of Content (RDA 7.12).....	267
Recording Language of the Content (RDA 7.12.1).....	267
Language of Primary Content.....	268
Spoken Content for Nonmusical Streaming Audio.....	269
Intertitles for Moving Images.....	269
Subtitles for Moving Images.....	269
No Linguistic Content.....	270

Original Language.....	270
Moving Image Captions.....	271
Accompanying Material.....	271
DVD-Video and Blu-ray Discs.....	272
Inaccuracies.....	272
Accessibility Content (RDA 7.14).....	273
Types of Accessibility Content.....	274
Captions.....	274
Open Captions.....	274
Closed Captions.....	274
Closed Captions for DVD-Videodiscs.....	275
Subtitles for the Deaf and Hard of Hearing (SDH).....	276
Audio Description / Descriptive Video Captioning.....	276
Recording Accessibility Content (RDA 7.14.1).....	277
Accessibility Content (MARC 341).....	277
Accessibility Note (MARC 532).....	278
Sign Language.....	280
Coding Language Accessibility (MARC 041).....	280
Supplementary Content (RDA 7.16).....	281
Recording Supplementary Content (RDA 7.16.1).....	282
Colour Content (RDA 7.17).....	285
Recording Color Content (RDA 7.17.1).....	285
Color Content (MARC 340 \$g).....	287
Coding Color Content.....	288
Sound Content (RDA 7.18).....	290
Recording Sound Content (RDA 7.18.1).....	290
Coding Sound Content.....	291
Video Games.....	291
Streaming Video Examples.....	291
Aspect Ratio (RDA 7.19).....	292
More about Aspect Ratio.....	292
Recording Aspect Ratio (RDA 7.19.1.3).....	296
Video Games.....	296
Streaming Video and Videodiscs.....	296
Pixel Dimensions in Highlighted Portion of Embedding Code.....	298
Aspect Ratio Designation (RDA 7.19.1.4).....	299

Medium of Performance (RDA 7.21).....	303
Recording Medium of Performance (RDA 7.21.1).....	303
Duration (RDA 7.22).....	304
Recording Duration (RDA 7.22.1).....	304
Nonmusical Streaming Audio and Streaming Video.....	305
Unknown Duration.....	305
Other Details.....	306
Duration of Component Parts (RDA 7.22.1.4).....	306
Streaming Video and Videodiscs.....	308
Scale Note for Graphic Material (RDA 7.25.2).....	309
Awards Note (RDA 7.28).....	310
Recording Award (RDA 7.28.1).....	310
Introduction to Recording Relationships.....	312
RDA Section 6: Recording Relationships to Agents.....	314
RDA Chapter 18. General Guidelines on Recording Relationships to Agents Associated with a Work, Expression, Manifestation, or Item.....	315
Relationships to Agents Associated with a Work, Expression, Manifestation, or Item (RDA 18.4).....	315
Relationship Designators (RDA 18.5).....	315
RDA Chapter 19. Agents Associated with a Work.....	319
Recording Agent Associated with a Work (RDA 19.1.2).....	319
Creator (RDA 19.2).....	319
Recording Creator (RDA 19.2.1).....	320
Single Creator.....	320
Objects.....	321
Video.....	321
Video Games.....	322
Corporate Bodies as Creator.....	322
Two or More Creators.....	322
Other Agent Associated with Work (RDA 19.3).....	323
Recording Other Agent Associated with a Work (RDA 19.3.1).....	323
Video.....	324
Video Games.....	324
RDA Chapter 20. Agents Associated with an Expression.....	326
Recording Agents Associated with an Expression (RDA 20.1.2).....	326
Recording Contributors (RDA 20.2.1).....	327

RDA Chapter 21. Agents Associated with a Manifestation.....	329
Recording Agent Associated with a Manifestation (RDA 21.1.2).....	329
RDA Chapter 22. Agents Associated with an Item.....	331
RDA Section 8: Recording Relationships between Works, Expressions, Manifestations, and Items.....	332
RDA Chapter 24. General Guidelines on Recording Relationships between Works, Expressions, Manifestations, and Items.....	333
Relationships between Works, Expressions, Manifestations, and Items (RDA 24.4).....	333
Authorized Access Point Representing the Related Work or Related Expression (RDA 24.4.2).....	333
Description of the Related Work, Expression, Manifestation, or Item (RDA 24.4.3).	334
Relationship Designator (RDA 24.5.1).....	334
RDA Chapter 25. Related Works.....	338
Recording Relationships to Related Work (RDA 25.1.1).....	338
Derivative Work Relationships (RDA J.2.2).....	338
Whole-Part Relationships (RDA J.2.4).....	339
Accompanying Work Relationships (RDA J.2.5).....	342
Sequential Work Relationships (RDA J.2.6).....	343
RDA Chapter 26. Related Expressions.....	344
Recording Relationship to Related Expression (RDA 26.1.1).....	344
Whole-Part Relationships.....	344
Video.....	344
Chapter 27. Related Manifestations.....	346
Basic Instructions on Recording Relationship to Related Manifestation (RDA 27.1.1)....	346
Reproduction Nonmusical Streaming Audio & Reproduction Streaming Video.....	346
Tangible Resources.....	347
RDA Chapter 28. Related Items.....	349
Works Cited.....	350

Preface

Purpose

Historically, OLAC's Cataloging Policy Committee (CAPC) created task forces to create best practices cataloging guidelines for specific formats -- DVD-Video and Blu-ray Discs, Objects, Streaming Media, and Video Games. The result of this is that it required catalogers to consult different best practice guides depending on the format in hand.

The OLAC Unified Best Practices Guide brings together the current published best practice guides into a single best practices guide that incorporates *Best Practices for Cataloging DVD-Video and Blu-ray Discs Using RDA and MARC21*, *Best Practices for Cataloging Objects Using RDA and MARC 21*, *Best Practices for Cataloging Streaming Media Using RDA and MARC21*, and *Best Practices for Cataloging Video Games Using RDA and MARC21*. CAPC identified the creation of a unified guide as important for the following reasons:

- Provide catalogers with a single best practices cataloging guide for nonbook formats
- Align, as much as possible, any variant cataloging practices between formats
- Integrate the single set of best practice recommendations into the Official RDA Toolkit

The resulting document “inherits” the purposes of the individual guides, namely, to provide an introduction to these formats to catalogers who are new to cataloging them or who catalog them infrequently. This unified guide aligns best practices for cataloging these formats except when to do so would result in insufficient descriptive cataloging for a single format or when cataloging practice differs due to the nature of the format itself. For example, the Objects cataloging community records, for published objects, all statements related to publication, distribution, manufacture, and copyright date that are present on the resource, unless doing so would prove to be impracticable.

This unified guide provides catalogers with a “one-stop-shop” for many types of nonbook resources which will facilitate the creation of future best practices for other formats. Rather than creating a format-specific guide from scratch, best practices for a new or additional format can be integrated into this unified guide.

This Unified Guide also provides the foundation necessary to update cataloging guidance and best practice recommendations for incorporation into the Official RDA Toolkit.

Scope

This guide is designed to be used with the Original RDA Toolkit and MARC 21 Format for Bibliographic Data. The content of this guide is based on the four OLAC published cataloging best practices guide for use with RDA and MARC 21 – DVD-Video and Blu-ray Discs, Objects, Streaming Media, and Video Games

Moving image materials on videodiscs, either DVD-Video or Blu-ray Discs, are within scope, as are online moving image materials (streaming video). Streaming video includes born digital resources as well as those that have been created from a resource in another format. Filmed musical performances are cataloged as moving image resources. A DVD disc may contain any combination of DVD-Video, DVD-Audio, and/or DVD-ROM application content. Only DVD-Video and video games on DVD-ROM are within the scope of this guide. DVD-Audio are cataloged as sound recordings.

Nonmusical streaming audio is within the scope of this guide. Like streaming video, nonmusical streaming audio may be a born-digital resource or a reproduction of a resource issued in tangible format. The scope of this guide includes downloadable online video and online nonmusical streaming audio.

Other than video recordings of filmed musical performances which are cataloged as moving image resources, resources with musical content are not within the scope of this guide, so musical streaming audio is not included. This guide provides instructions and examples for nonmusical streaming audio only. Catalogers are encouraged to consult the *Music Library Association's Best Practices for Music Cataloging Using RDA and MARC21* (available in the RDA Toolkit) and *Supplements* (<http://cmc.blog.musiclibraryassoc.org/mla-best-practices/>) for guidance on cataloging musical streaming audio and other musical resources.

The scope of this guide includes video games, both in tangible format and online. Objects are within scope and include those materials described as “three-dimensional forms” in RDA such as models, replicas, realia, dioramas, and toys. Additionally, microscope slides, two-dimensional games such as card games, and tactile three-dimensional forms are considered objects. Note that kits are out of scope. The “Formats” section of this document has further details on each of the formats that fall within the scope of this guide.

This guide encompasses the scope of most of the Original RDA Toolkit. It does not address RDA Section 3, Recording Attributes of Agents, which covers establishing names and creating name authority records. This guide also does not address subject analysis or classification but does include a short section on genre/form vocabularies.

While the guidelines in this document can be applied to resources acquired through vendor records or other batch processes, we are not advising that libraries edit these large quantities of records to align with the instructions in this guide. We assume these instructions will be used for original cataloging and editing of records for titles that are cataloged individually.

The Original RDA Toolkit

Resource Description and Access (RDA) is a cataloging content standard that was implemented by national libraries in 2013 and is still in use as the cataloging community anticipates the implementation of the Official RDA Toolkit. The Original RDA Toolkit was last updated in April 2017, when the content was “frozen” in order to prioritize the development and completion of a major revision which is now known as the “Official Toolkit.” This guide is intended for use with the Original RDA Toolkit because the content is based on that of the format-specific guides that were created for use with the Original Toolkit as well as content from the Original Toolkit itself. The Original Toolkit will be superseded by the Official RDA Toolkit. The Official RDA Toolkit has not yet been implemented at the time of publication of this guide.

Application of RDA in the current cataloging environment, though, is somewhat hampered by having to fit RDA concepts and ideas into the MARC format, resulting

in some less-than-desirable outcomes and redundancies. Some of the newer “redundancies” (e.g., the MARC field 34X), vexing as they may seem in the current MARC era, will help ease the transition into a post-MARC world of linked data. Some RDA elements have a one-to-one relationship with MARC; some RDA elements do not have a direct one-to-one relationship, and some RDA elements can be recorded in more than one place in MARC. RDA elements are either coded in MARC, recorded in MARC, or both. The RDA Element instruction sections of this guide include instructions for MARC encoding for each element.

RDA designates certain elements as “core,” that is, these elements are required to be recorded if present. The RDA list of core elements covers only the very basic essentials, so the Library of Congress (LC) and the Program for Cooperative Cataloging (PCC) have designated additional core elements in LC-PCC Policy Statements (LC-PCC PS) and BIBCO Standard Record Metadata Application Profiles (<http://www.loc.gov/aba/pcc/bibco/documents/PCC-RDA-BSR.pdf>), respectively. A list of the RDA core elements is provided beginning at RDA 0.6.5. Each RDA element section in this guide states whether the element is core, according to RDA, LC and/or PCC.

Principles

Task Force Guiding Principles

The work of the OLAC Unified Cataloging Best Practices Task Force has been led by some guiding principles. These include:

- We retained important content from the format-specific guides, with the exception of instructions and examples for musical streaming audio which is out of scope.
- This guide is not intended to be a standalone document for cataloging. We strongly recommend using the guide in conjunction with the Original RDA Toolkit whenever possible, but we acknowledge that not all libraries can afford a subscription, and we hope the guide is still useful to libraries in that situation.
- This guide is intended to be freely available in the OLAC institutional repository. This is due in part to the equity issues associated with the cost of the RDA Toolkit and a desire to make sure that any library is able to catalog the formats described in this guide, no matter the library's size or resources available to them.
- The best practice recommendations and cataloging examples presented in the document are intended to clarify RDA principles and instructions used in cataloging these formats. These guidelines assume some familiarity with RDA, including the theoretical basis upon which the standard is formed.
- AACR2 and card-based references are no longer needed and included in the guides -- the assumption is that catalogers using this guide won't be looking for AACR2/RDA comparisons or mappings. This is the time for us to free ourselves from the card-based traditions and practices. There are many AACR2-based cataloging traditions and practices that still apply. However, for those areas that were relevant only to the card catalog environment, we need to let go of those practices as we are about to take the next leap into the linked data world.

- As we would like to think that Nancy B. Olson would prefer, these best practices are intended to be practical as opposed to theoretical. They emphasize the good use of cataloger's judgment.

Cataloging Principles

There are some principles which we encourage all catalogers to incorporate into their cataloging practice. This guide has been written with the belief that catalogers using this guide will make use of these principles in their cataloging and interpretation of the instructions and best practices contained within the guide.

- Catalogers should never exclusively catalog by example. There are a number of reasons for this, including the fact that cataloging rules and best practices have changed frequently and in several important respects. Therefore it is always important to have a solid understanding of the content standard rules governing what you are cataloging.
- This guide is an attempt at fairly comprehensive instructions and examples for the resources within scope; however, there are certainly situations that have not been anticipated. It is important to note that when instructions and examples in this guide result in a description insufficient for user tasks, cataloger's judgment should be the deciding factor on what data is included in a bibliographic description.

Using This Guide

Terminology

Terminology	Includes these Resources
Objects	Three-dimensional forms, defined in RDA as “a content type consisting of content expressed through a form or forms intended to be perceived visually in three-dimensions.” Includes board games, dioramas, handmade objects, microscope slides, models, naturally occurring objects and specimens, and realia
Online resources	Nonmusical streaming audio Streaming video Online video games
Videodiscs	DVD-Video and Blu-ray Discs
Video	Streaming video, DVD-Video and Blu-ray Discs
Resources in tangible format	DVD-Video discs, Blu-ray Discs, objects, and video games with a physical carrier
Tangible video games	All video games with a physical carrier
Video games	Online video games Video games with a physical carrier

Organization of the Guide

Instructions and examples related to RDA elements make up the primary content of the guide which is organized by RDA instruction number. Each RDA element is a “standalone” section, usually beginning with a table of basic information – whether an element is core or not, source of information for that element, and MARC encoding. Information found in each RDA element section includes a definition of the element, general instructions for recording the element as applied to resources within the scope of this guide, instructions for specific situations, any peculiar cases, examples, related MARC encoding, and Best Practice Recommendations.

Creating standalone sections required some repetition of instructions. For example, Provider-Neutral guidelines are explained for each RDA element to which they may apply, so that catalogers using the guide as a reference while cataloging will find complete instructions for the RDA element in question. Some sections contain references to related RDA instructions and corresponding sections of the guide. For example, the Uniform Resource Locator (RDA 4.6) section has instructions for recording URLs for the resource itself and a reference to the sections on RDA 7.10, Summarization of Content, and RDA 7.16, Supplementary Content, for instructions and examples for recording URLs for related resources. Generally, encoding for MARC variable fields is given first, with encoding for the record leader (LDR) and format-specific format-specific fixed length data fields provided in the latter part of each RDA element section.

Differences between Formats

Instructions throughout the guide apply to all formats unless stated otherwise. Some RDA Elements are not applicable to some formats. For example, Production Statement does not apply to nonmusical streaming audio and streaming video because all online resources are considered published. Video game duration is often not stated on the packaging, likely due to the fact that duration will vary depending on the player and the choices a player makes. Therefore, OLAC does not recommend that catalogers attempt to determine and record this element for video games. On the other hand, duration is a LC-PCC core element for audio and

video, and the best practice recommendation is to always record duration for video and nonmusical streaming audio when that information is readily available.

Some formats will have different instructions due to the limitations of the MARC 21 Format for Bibliographic Data for that type of material. For example, recording duration in MARC field 306 is required for nonmusical streaming audio because there is not an 008 byte for encoding duration for the sound recording Record Type (008/06=i OR j).

Cataloging for nonmusical streaming audio and streaming video should follow PCC *Provider-Neutral E-Resource MARC Record Guidelines: P-N/RDA Combined Version* (PN Guidelines). Content for these resources does not vary between providers. On the other hand, online video games are usually available from more than one distributor and game play differs depending upon the provider. Because the content is not identical, separate catalog records should be created for a video game available through multiple platforms/distributors.

Instructions and Examples

Some content has been moved from its placement in the format-specific guides. Instructions that combined RDA elements in those guides are now found in single, standalone sections for each RDA element. Instructions for RDA elements that appear in some, but not all, of the format-specific guides have been expanded to all formats when applicable. Many examples throughout the guide are new, and some of the full MARC examples are new as well. Examples throughout the guide are from actual records found in WorldCat. There are no “made up” examples so as to not include hypothetical situations for which no real world scenario exists. Examples are indented and are given with MARC encoding. Each example has an explanatory note below, in italicized font.

521 8\ \$a MPAA rating: G.

Note: Animated children’s video on DVD-Video disc

What Comes Next

This guide provides integrated, aligned OLAC guidance for all currently published (as of April 2023) OLAC Best Practices guides – DVD-Video, Blu-ray Disc, Nonmusical Streaming Audio, Objects, Streaming Video, and Video Games. Completion of this work was the first step in realizing the goal of integrating OLAC policy statements into the Official RDA Toolkit.

In January 2023, CAPC charged a new task force with investigating processes for creating application profiles, policy statements, and metadata guidance documentation in the Official RDA Toolkit, determining how this guide for the Original RDA Toolkit can be integrated into the RDA Official Toolkit, and creating the appropriate documentation that will make OLAC cataloging best practices guidance available through the Toolkit.

The Formats

Introduction

This section defines the various formats within the scope. DVD-Video and Blu-ray Discs, nonmusical streaming audio and streaming video, objects, and video games previously had its own guide, which this unified best practices document replaces. For each, there is a description of the formats considered, as well as what is not considered part of that format. Some formats that remain out of scope for this unified best practices guide include musical streaming audio and kits. There are almost certainly formats not in wide circulation at the time of writing this guide or formats that have not been considered for which the instructions in this guide may be useful. In each case, use your judgment as a cataloger to determine the applicability of these instructions to the piece you are cataloging.

DVD-Video and Blu-ray Disc

History

The DVD was first developed in 1995 through a consortium of ten companies: Hitachi, JVC, Matsushita, Mitsubishi, Philips, Pioneer, Sony, Thomson, Time Warner, and Toshiba. These companies formed the DVD Consortium, which in April 1997 became the DVD Forum. The mission of the forum is to promote worldwide acceptance of DVD products across the entertainment, consumer electronics, and information technology industries. In 1999, the DVD Forum announced that DVD, as an international standard, is simply the three letters alone (DVD Demystified. <https://www.dvddemystified.com/dvdfaq.html#1>). The acronym originally stood for Digital Video Disc (and later, Digital Versatile Disc).

Additional formats were subsequently developed: Blu-ray Discs in February 2002; HD DVDs in March 2003 and discontinued in 2008; HVD was developed from 2004-2008, but never made it to the consumer market.

Blu-ray Discs (BD), developed by Sony/Philips in February 2002, and HD DVDs, developed by Toshiba in March 2003, are high density optical discs on which data has been recorded by a blue laser. According to Jim Taylor in the 3rd edition of *DVD Demystified*, the HD DVD was an extension of the original DVD format, while the Blu-ray Disc was a significantly changed version of DVD. Both high density discs used the blue laser for smaller pits and tighter tracks to increase capacity. HD DVD “looks like a DVD and acts like a DVD, but it holds more information (How Stuff Works. <http://electronics.howstuffworks.com/hd-dvd.htm>).” While a DVD held about two hours of standard definition video, HD-DVD held about 4 to 8 hours of video. Although touted as the next generation optical disc format, Toshiba announced in February 2008 that it would no longer develop, manufacture, and market HD DVD players and recorders.

Another competitor to Blu-ray technology was developed between April 2004 and mid-2008. Holographic Versatile Disc (HVD) used red and green lasers to record data and had the capacity to store even greater amounts of data ([What is the Holographic Versatile Disc \(HVD\)? What Makes it Superior](#)). HVD never made it to the consumer market (https://en.wikipedia.org/wiki/Holographic_Versatile_Disc).

General Characteristics

Most commercially available DVD-Video discs or Blu-ray Discs contain movies or television programs. A menu present in many commercially produced discs allows users to choose the language and audio configuration most compatible with their home system or preference. Many discs also contain other features such as additional language tracks, interviews with participants in the original production, outtakes from the original filming, etc. Catalogers are encouraged to exercise judgment as to which special features are described in the bibliographic record.

DVD vs. CD

The DVD is visually indistinguishable from an audio CD or CD-ROM. While CDs and DVDs consist of the same basic materials and layers, they are manufactured differently. A DVD can be thought of as two thin CDs glued together. A laser reads and writes a CD only on one side, but a DVD can be read from or written to on one or both sides. A DVD has a disc capacity anywhere from 4.7 GB (single-sided single layer) to 17 GB (double-sided dual layer).

The main differences between CDs and DVDs are that the pits and lands (which contain digital information) on a DVD are shorter and narrower than those of a CD. The DVD's laser also has a shorter wavelength. In terms of storage, this means that a DVD can hold 4.7 billion bytes of information, seven times the informational capacity of a standard CD. In practical terms, a DVD can hold over two hours of video on one layer of the disc, while a CD can only hold 74 minutes of audio data.

DVD Types

DVD is a family of physical and application formats. The physical format describes the media on which the format is stored, and the application format describes what kind of data (i.e., software, video, or music) is stored, how it is encoded, and how it can be played.

Physical formats vary depending on the construction aspects and data storage capabilities of the disc; discs can be single-sided, double-sided, single-layered, or double-layered. Sometimes referred to as the physical layer, the physical format refers to the capability of a DVD to be recorded and rewritten (i.e., erased and re-recorded).

DVD-ROM is a multi-use term that describes both a physical base format and discs with an application layer of data content, making the differentiation confusing. DVD-ROM discs (the physical base format) can have any or all of the three application formats recorded on them and are compatible with most any DVD device. However, the application format DVD-ROM can only be played back on computers or other specialized devices.

DVDs that come with content already recorded, such as movies or music, are pre-recorded formats. In addition to pre-recorded formats, DVD also includes recordable formats: DVD-R, DVD-RW, DVD+R, DVD+RW, and DVD-RAM.

Physical Formats

The nomenclature used (DVD-5, DVD-10, etc.) is based on an approximation of capacity in gigabytes. Some of the most common formats of DVDs include:

- **Single-sided, single-layered** — Known as DVD-5, this construction holds 4.7 gigabytes of digital data. The "5" in "DVD-5" signifies the nearly 5 gigabytes worth of data capacity. It can store approximately two hours of digital video and audio for DVD-Video or 74 minutes of high resolution music for DVD-Audio.

- **Single-sided, double-layered** — Known as DVD-9, this construction holds about 8.5 gigabytes and does not require manual flipping. This capability allows for uninterrupted playback of long movies up to four hours. DVD-9 is often used to put a movie and bonus materials on the same DVD-Video disc. DVD-9 is often used to retain a higher bitrate (quality) that may not be feasible on a DVD-5.
- **Double-sided, single-layered** — Known as DVD-10, this construction holds 9.4 gigabytes of data. DVD-10s are commonly used to put a widescreen version of the movie on one side, and a full frame version of the same movie on the other side. Note that the two-sided DVD-10 is somewhat rare, and there is no interaction between the sides. In other words, the DVD must be removed from the player and turned over to play the remainder of the content.
- **Double-sided, double-layered** — Known as DVD-18, this construction holds approximately 17 gigabytes or about 8 hours of video and audio as a DVD-Video. Four hours of uninterrupted video and audio can be stored on each side. To access the content on the other side of a DVD-18, the disc must be manually flipped. Content providers (e.g., movie studios) usually choose to go with two DVD-9s rather than a single DVD-18 because DVD-18s cost far more to produce. Furthermore, with the advent of Blu-ray technology, DVD 18 has generally become obsolete.

Application Data Formats

The application formats DVD-Video, DVD-Audio, and DVD-ROM, are used for video, audio, and data storage, respectively. A DVD disc may contain any combination of DVD-Video, DVD-Audio, and/or DVD-ROM application content. Any or all of the three application formats can be stored on any of the physical formats (with some variations) although not all application formats can be played back on all devices. For example, some DVD-Video movie titles contain DVD-ROM content on the same disc as the movie, but the DVD-ROM contents can only be accessed by a computer with a DVD-ROM drive.

- **DVD-ROM (DVD-Read-Only Memory)** — a commercially produced disc containing computer programs, data, or both. This can hold anywhere between 4.7 and 17 gigabytes of information. For the most part, the DVD-ROM application format can only be played back by computer DVD

drives. DVD-ROMs are cataloged as computer media/carrier type (RDA) and are not covered in this guide.

- **DVD-V (DVD-Video)** — a standard for storing and reproducing audio and video based on MPEG video, Dolby Digital, MPEG audio, and other proprietary data formats.
- **DVD-A (DVD-Audio)** — equivalent to a standard audio CD that uses Pulse Code Modulation (PCM) for recording sound, except that it holds some seven times the information of a regular CD. DVD-Audio recordings are cataloged as sound recordings and are not covered in this guide. See *Best Practices for Music Cataloging Using RDA and MARC 21* published by the Music Library Association.
- **Recordable DVD Formats**
 - **DVD-R (DVD-Recordable)** — a write-once data storage disc similar to the CD-R. It can record around 4.7 or 9.4 gigabytes and is used mainly for the archiving of information and the storage of video recordings. DVD-R was developed from a dye application process and has a clear inner ring around the hub of the disc with a dark purple/blue/grey back, rather than a silver color. DVD-R can be read in most DVD players/computer drives.
 - **DVD-RW (DVD-Rewritable)** — a rewritable version of the DVD-R that is compatible with most DVD video players and drives. It can record sequentially almost 4.7 gigabytes of data and can be rewritten about 1,000 times.
 - **DVD+R (DVD-Recordable)** — a write-once data storage disc based on the DVD+RW format. It can record almost 4.7 gigabytes of data.
 - **DVD+RW (DVD-Rewritable)** — a competing standard to DVD-RAM and DVD-RW developed by Sony, Philips and Hewlett-Packard. It sequentially records almost 4.7 gigabytes of data and can be rewritten some 1,000 times. DVD-RAMs, DVD-RWs, and DVD+RWs are compatible with most DVD players and computer DVD-ROM drives.

- **DVD-RAM (DVD-Rewritable)** — an erasable, re-recordable version of the DVD-ROM. Provides random access to its 4.7 gigabytes of recorded information and is best suited for use in computers. DVD-RAM discs may be rewritten some 100,000 times. DVD-RAM discs may not be compatible with many DVD players and drives.

Enhanced DVDs

Enhanced DVDs contain additional material requiring the use of a computer. These DVDs usually carry a statement listing the equipment required to run the bonus materials. The primary content of an enhanced DVD is the film itself. Therefore, one should catalog enhanced DVDs as videos. Some of the listed features found on an enhanced DVD that might require a computer are computer games, links to fan sites, links to online documentaries and chat rooms, desktop icons, calculators, screensavers, and poster sets.

Blu-ray Discs

A Blu-ray player is needed in order to view this format. Some game consoles such as the Sony PlayStation 3 (and later) will also play Blu-ray Discs. Blu-ray technology uses a blue-violet laser that has a shorter wavelength than the red laser used to read standard DVDs. This shorter wavelength allows data to be stored in a smaller space, fitting more data on the disc itself. The dual layer Blu-ray Disc can contain over 9 hours of high-definition video or about 23 hours of standard-definition video on a 50GB disc.

In order to play and/or record on Blu-ray Discs, special players, recorders and/or disc drives specifically designed for Blu-ray Discs are needed. DVD players, recorders, and disc drives will not play Blu-ray Discs. Blu-ray players are backward compatible, however, and can play most DVDs. Further information about the Blu-ray format can be found at the Blu-ray Disc website (<http://us.blu-raydisc.com/index.php>).

Blu-ray Disc Types

- **BD (Blu-ray Disc)** — the overall format family of high-definition (HD) optical discs featuring greater storage capacity of data, maximum picture resolution with full 1080p video resolution, up to 7.1 channels of uncompressed surround sound audio, and enhanced interactivity.

- **BD-RE (Blu-ray Disc Rewritable)** — initial physical disc format created by the Blu-ray Disc Founders, spearheaded by Sony, Philips and Panasonic.
- **BD-R (Blu-ray Disc-Recordable)** — record-once version of Blu-ray Discs.
- **BD-ROM (Blu-ray Disc-Read-Only Memory)** — read-only version of Blu-ray Discs.
- **Ultra HD Blu-ray** – the new standard for ultra high definition picture and audio quality with four times the resolution of 1080p Full HD Blu-ray. Ultra HD Blu-ray is commonly marketed as 4K UHD.

Disc Duplication or Replication

Duplication and replication are two common ways to make copies of DVDs and Blu-ray Discs. Cheap, low-volume (fewer than a few hundred copies) productions can be duplicated on recordable discs, whereas high-volume, mass-market products such as movies must be replicated in specialized factories.

Duplication refers to recording or burning data to a disc (as you would do with your own computer). Duplicated discs usually have a purple- or brown-colored bottom side.

Replication (also referred to as “pressing” or “molding”) is the method of manufacturing or mass producing discs in which the data or audio information is physically stamped on the discs. Replicated discs are usually made in large quantities for retail distribution and have a silver backing.

Objects

General characteristics

RDA defines objects as three dimensional forms. Examples of objects within the scope of this guide include realia, toys, models, art originals, games, microscope

slides, dioramas and tactile three dimensional forms.

Examples and Definitions of Objects

Sources used for these definitions are RDA and TMat: Type of Visual Material (<https://www.oclc.org/bibformats/en/fixedfield/tmat.html>) from OCLC's *Bibliographic Format and Standards* (BF&S). These terms are also defined in 008 - Visual Materials (<https://www.loc.gov/marc/bibliographic/bd008v.html>) of LC's *MARC 21 Format for Bibliographic Data* (MARC).

Art original (TMat = a)

- RDA: No definition
- BF&S: Original three-dimensional art objects created directly by an artist, not for reproductions of such works. Use for original sculptures and statues.

Art reproduction (TMat = c)

- RDA: No definition
- BF&S: Three-dimensional mechanically reproduced copies of an artwork usually one of a commercial edition. Use for reproductions of sculptures and statues.

Diorama (TMat = d)

- RDA: No definition
- BF&S: Three-dimensional representations of scenes created by placing objects or figures in front of two-dimensional backgrounds.

Game (TMat = g)

- RDA: A resource designed for play according to prescribed or implicit rules and intended for recreation or instruction.
- BF&S: Items or sets of items designed for play according to prescribed rules and intended for recreation or instruction. Includes puzzles and simulations.

Microscope slide (TMat = p)

- RDA: No definition
- BF&S: Transparent, usually glass, mounts containing a minute object to be viewed through a microscope or microprojector.

Model (TMat = q)

- RDA: A three-dimensional representation of a real or imagined object.
- BF&S: Three-dimensional representations of real things or imagined objects, either of the exact size of the original or to scale. A model may or may not be operational. Use for mock-ups.

Object

- RDA: A three-dimensional artifact (or a replica of an artifact) or a naturally-occurring object.

Realia (TMat = r)

- RDA: See three-dimensional form.
- BF&S: All naturally occurring objects and any other three dimensional item made or modified by humans that does not fit into any of the other categories. Use for machines, stitchery, clothing, rubber stamps, templates, pattern stencils, alphabets for lettering, shapes for flowcharts, jewelry, pottery, musical instruments, fabrics, tools, utensils, sea shells, rocks, holograms, and furniture.

Tactile Three-Dimensional Form

- RDA: A content type consisting of content expressed through a form or forms intended to be perceived through touch as a three-dimensional form or forms.

Three-Dimensional Form

- RDA: A form or forms intended to be perceived visually in three dimensions. Includes sculptures, models, naturally occurring objects and specimens, holograms, etc.

Toy (TMat = w)

- RDA: An object designed for imaginative play or one from which to derive amusement.
- BF&S: Material objects for children or others to play with, often an imitation of some familiar object (e.g., a plaything or something contrived for amusement rather than for practical use). Use for puppets.

Kit

- RDA does not define Kit, but “kit” is mentioned a number of times in RDA. Since the items making up a kit are not necessarily objects, kits are being deferred to another future guide. (We are not covering “kits” in this guide.)

Four Houses of Visual Materials

Four Houses of Visual Materials			
Projected	2D nonprojected	3D	Kits
g	k	r	o
filmstrip	art original	a - art original	
motion picture	art reproduction	c- art reproduction	
slide	picture	d - diorama	
transparency	graphic	g - game	
videorecording	technical drawing	p - microscope slide*	
	chart	q - model	
	flash card	r - realia	
		t - toy	
		z - other	
<i>mediated</i>	<i>unmediated</i>	<i>unmediated</i>	<i>mediated/</i>
		<i>*mediated</i>	<i>unmediated</i>

This graphic of the “Four Houses of Visual Materials” by Scott Dutkiewicz provides a visual overview of how visual materials should be considered prior to making decisions about cataloging them. The materials that qualify as ‘objects’ are in the 3D column: objects are all three-dimensional, and access to them is generally unmediated (although there are exceptions). While this graphic is not comprehensive, it may help a cataloger in making judgements about how to treat visual materials that require cataloging.

Nonmusical Streaming Audio and Streaming Video

What Are Streaming Media?

Streaming media are video or audio transmitted over a network that can be played immediately, with no need to download an entire file before playback. Audio and/or video content is sent to the user as a data stream. A small amount of data is sent ahead to the user's computer and buffered temporarily on the hard drive and as playback proceeds, more data is constantly streamed to the user's machine. The files created by buffering are temporary and are gone when playback is complete.

Provider-Neutral Cataloging

It is common for nonmusical streaming audio and streaming video resources to be available from more than one publisher or provider. As a best practice, OLAC recommends following PCC's PN Guidelines. This policy instructs catalogers to create only one record to represent all equivalent manifestations of an online resource and to omit any information that is specific to a provider or package except notes citing the source of description and the use of MARC field 856 \$3 to indicate the provider version of a resource. By omitting provider-specific details, provider-neutral records function as "base" records in the shared online environment. Provider-neutral cataloging guidelines apply when cataloging the first instance of a resource. In other words, one should assume that a nonmusical streaming audio or streaming video resource will be made available online at different locations. Other than the source of description note and optionally, a link to a provider version of the resource with the provider specified in MARC field 856 \$3, provider-specific details should be limited to one's own local catalog.

Single versus Separate Records

Some libraries do not create separate records for nonmusical streaming audio and streaming video that have been converted from tangible resources. Instead, a single record is used for both formats, with the existence and location of the

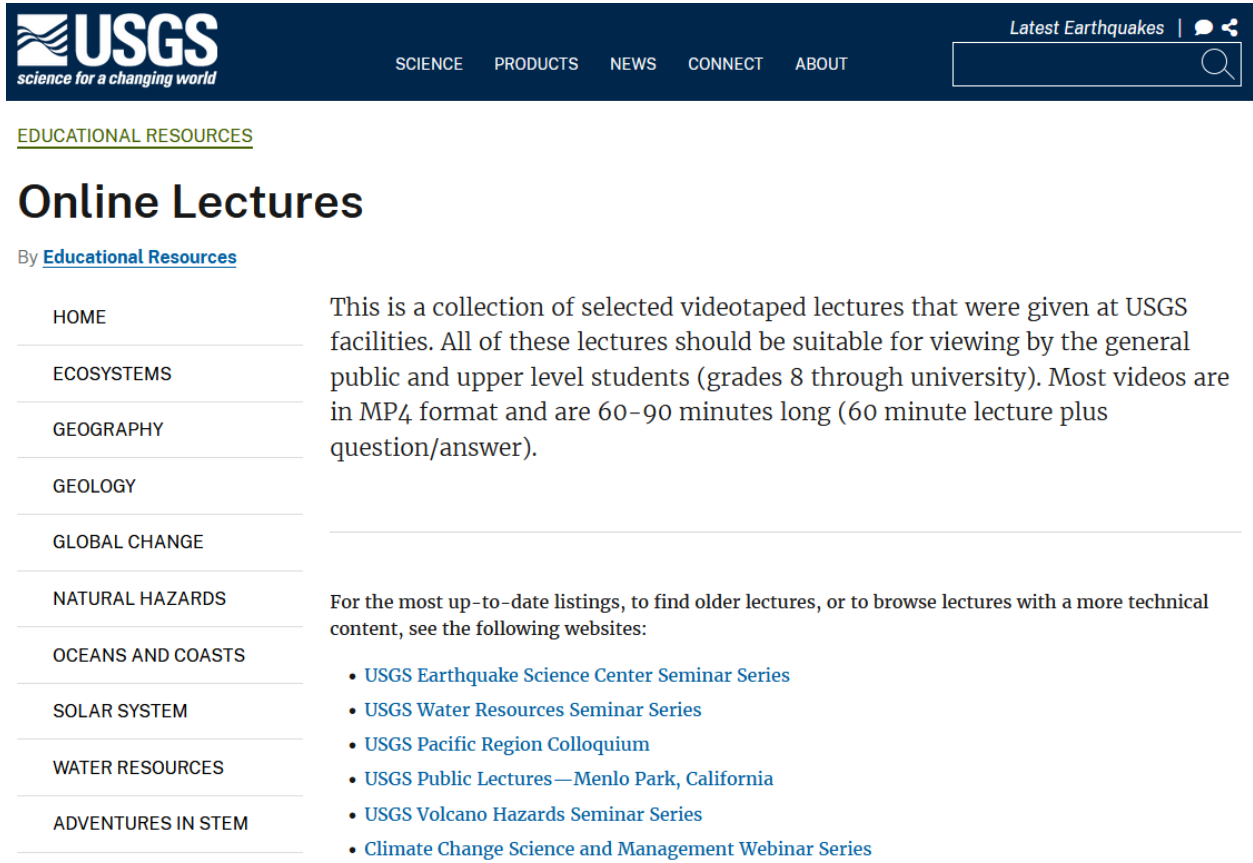
electronic version noted in the record for the tangible version. This is known as the “single record approach.” OLAC recommends using the “separate record approach.” When both online and tangible versions of an identical resource exist, create a separate record for each version.

Streaming Converted from Other Formats

Nonmusical audio resources and video resources created in online format are known as “born digital” streaming media. Streaming media can also be reproduced from tangible versions of nonmusical audio and video resources. Follow provider-neutral cataloging guidelines whether a streaming media resource is born-digital or is a reproduction so that there is a single record for all equivalent online manifestations.

Streaming Video Examples

Example 1: Home page for a series of lectures offered as video streams from the U.S. Geological Survey:



The screenshot shows the USGS website header with the logo and navigation links: SCIENCE, PRODUCTS, NEWS, CONNECT, ABOUT. A search bar is on the right. Below the header, the page is titled "EDUCATIONAL RESOURCES" and "Online Lectures". A sidebar on the left lists categories: HOME, ECOSYSTEMS, GEOGRAPHY, GEOLOGY, GLOBAL CHANGE, NATURAL HAZARDS, OCEANS AND COASTS, SOLAR SYSTEM, WATER RESOURCES, and ADVENTURES IN STEM. The main content area describes the collection of videotaped lectures and provides a list of links to specific seminar series.

USGS
science for a changing world

SCIENCE PRODUCTS NEWS CONNECT ABOUT

Latest Earthquakes |

EDUCATIONAL RESOURCES

Online Lectures

By [Educational Resources](#)

HOME

This is a collection of selected videotaped lectures that were given at USGS facilities. All of these lectures should be suitable for viewing by the general public and upper level students (grades 8 through university). Most videos are in MP4 format and are 60–90 minutes long (60 minute lecture plus question/answer).

ECOSYSTEMS

GEOGRAPHY

GEOLOGY

GLOBAL CHANGE

NATURAL HAZARDS

For the most up-to-date listings, to find older lectures, or to browse lectures with a more technical content, see the following websites:

OCEANS AND COASTS

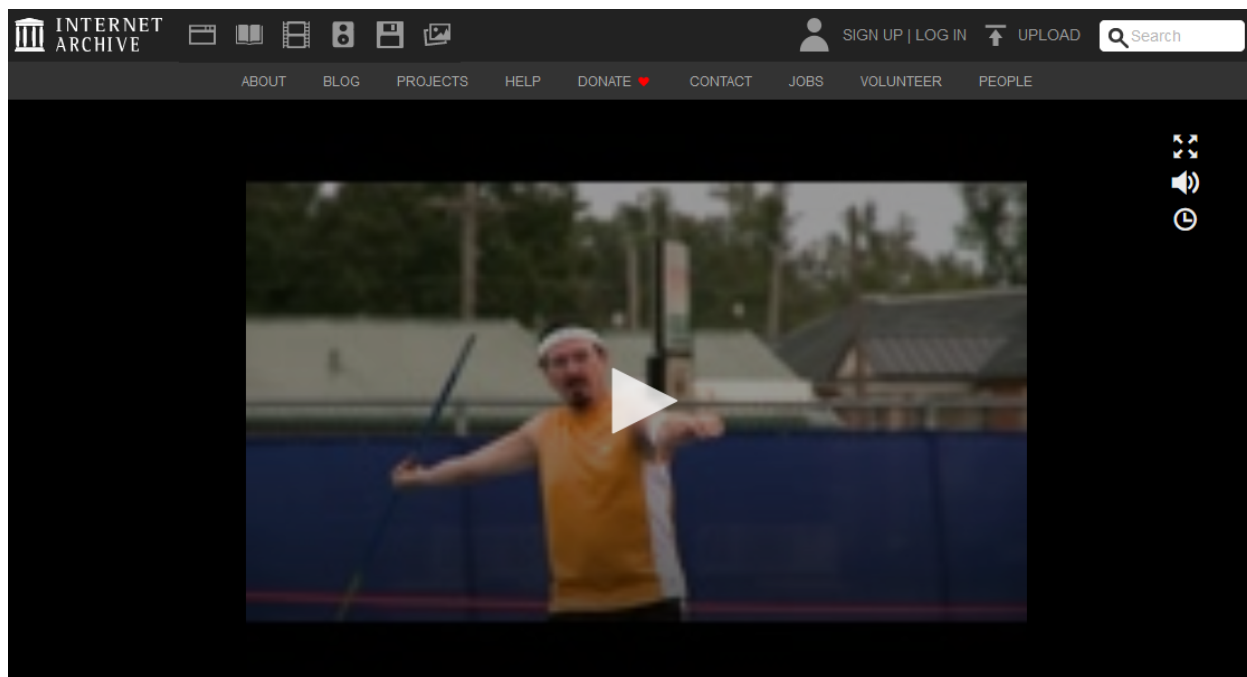
- [USGS Earthquake Science Center Seminar Series](#)
- [USGS Water Resources Seminar Series](#)
- [USGS Pacific Region Colloquium](#)
- [USGS Public Lectures—Menlo Park, California](#)
- [USGS Volcano Hazards Seminar Series](#)
- [Climate Change Science and Management Webinar Series](#)

SOLAR SYSTEM

WATER RESOURCES

ADVENTURES IN STEM

Example 2: A video available on the Internet Archive:



The screenshot shows the Internet Archive website interface. At the top, there is a navigation bar with the Internet Archive logo, icons for various media types, and links for SIGN UP, LOG IN, and UPLOAD. Below this is a secondary navigation bar with links for ABOUT, BLOG, PROJECTS, HELP, DONATE, CONTACT, JOBS, VOLUNTEER, and PEOPLE. The main content area features a video player with a large white play button in the center. To the right of the video player are icons for full screen, volume, and a clock. Below the video player, the title "SHATTERING the MYTH of AGING: Senior Games Celebrate Healthy Lifestyles, Competition and Community" is displayed, followed by the author "by Dorothy Fadiman". To the right of the title are three buttons: Favorite, Share, and Flag.

INTERNET ARCHIVE

SIGN UP | LOG IN | UPLOAD

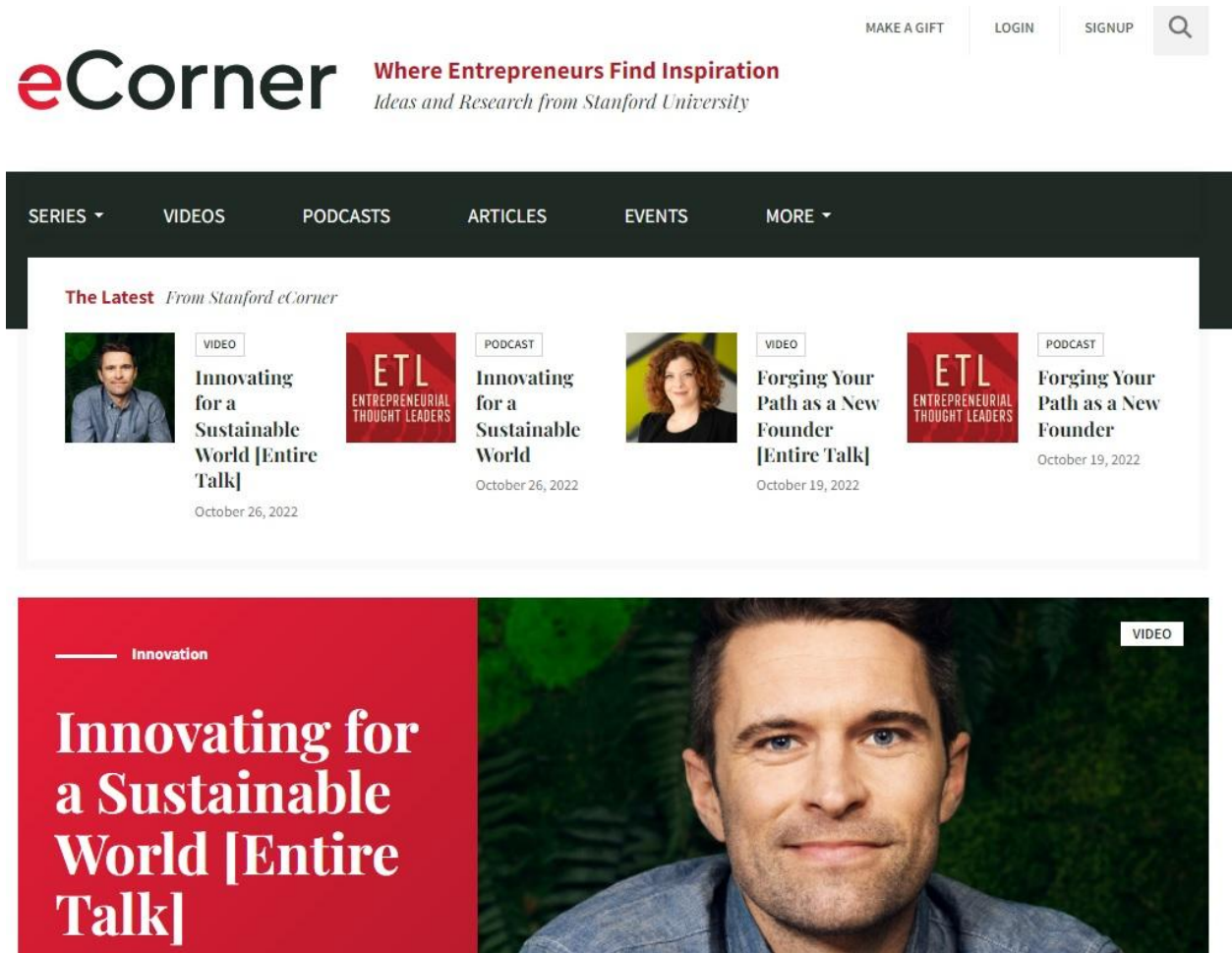
ABOUT BLOG PROJECTS HELP DONATE CONTACT JOBS VOLUNTEER PEOPLE

SHATTERING the MYTH of AGING: Senior Games Celebrate Healthy Lifestyles, Competition and Community

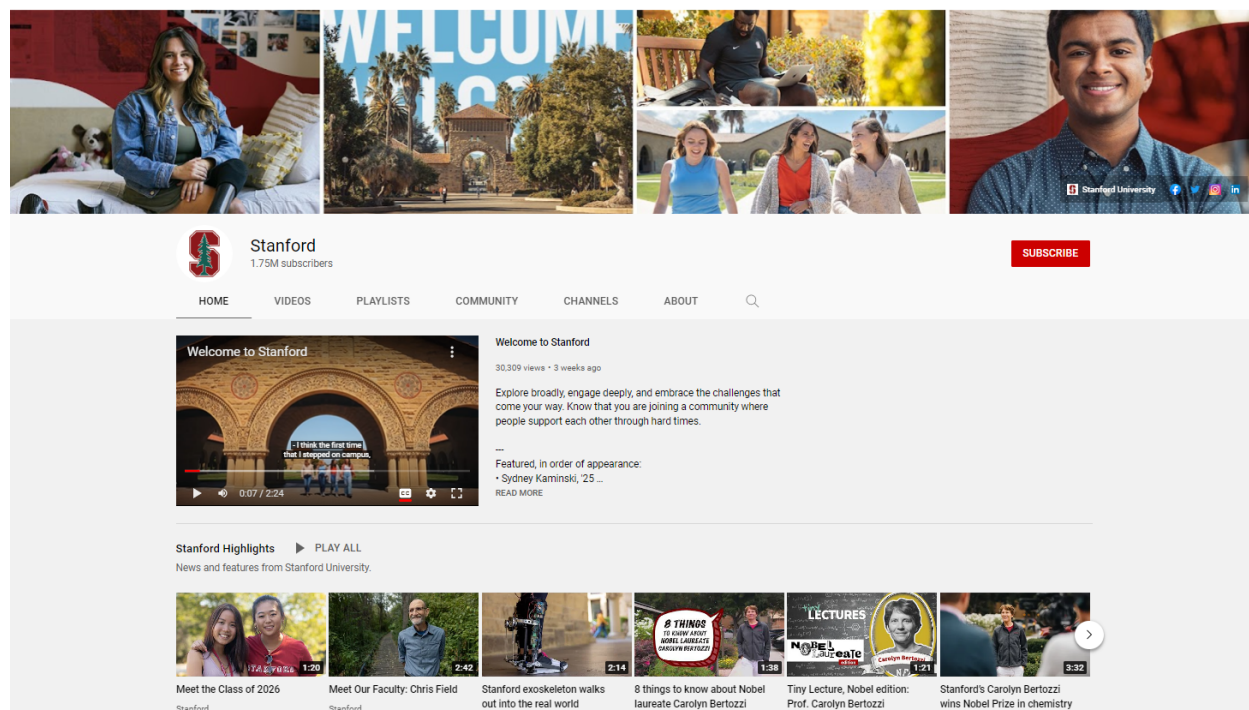
by Dorothy Fadiman

Favorite Share Flag

Example 3: Database containing thousands of streaming video and nonmusical streaming audio for teaching and learning:

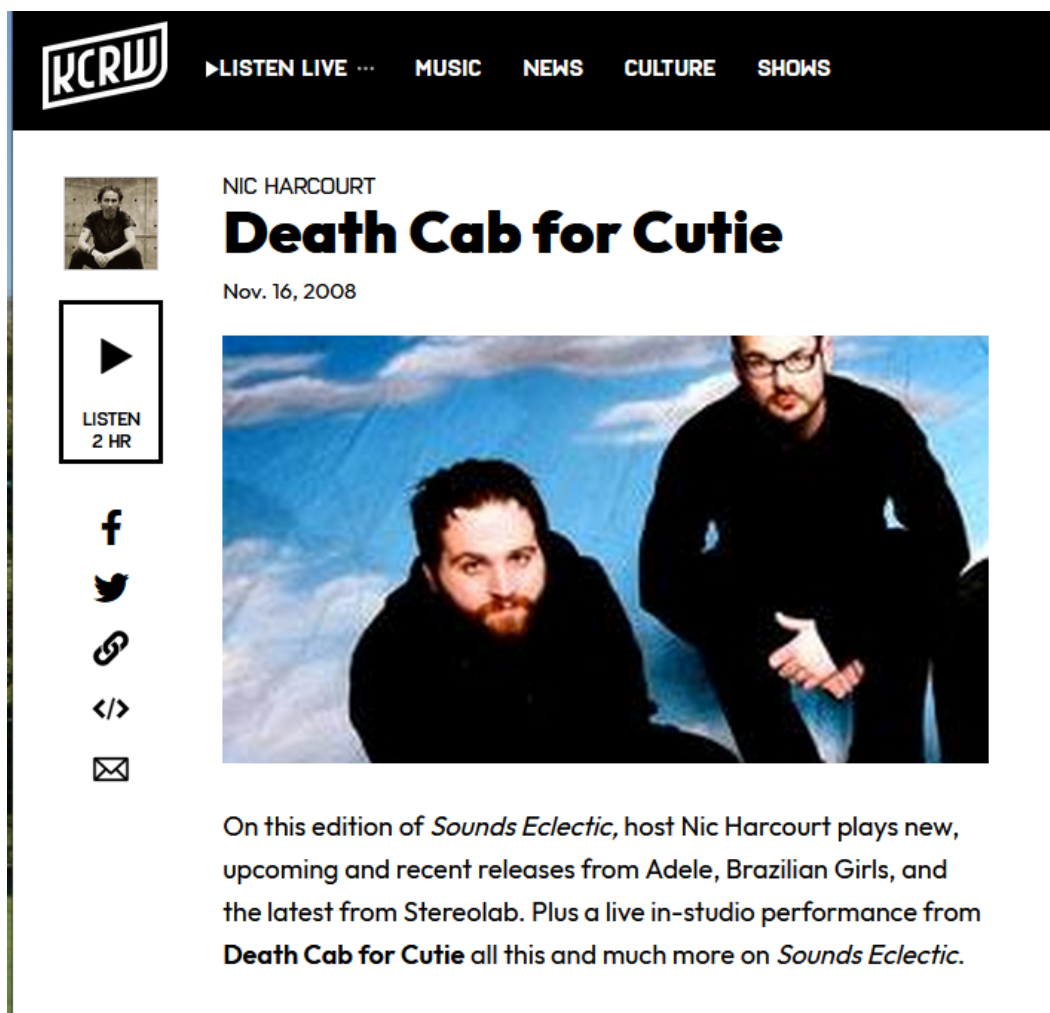


Example 4: Stanford University's YouTube Channel:



Nonmusical Streaming Audio Examples

Example 1: A past episode of a radio show, *Sounds Eclectic*, hosted by Nic Harcourt:



The screenshot shows the KCRW website interface. At the top is a black navigation bar with the KCRW logo on the left and links for 'LISTEN LIVE ...', 'MUSIC', 'NEWS', 'CULTURE', and 'SHOWS' on the right. Below the navigation bar, on the left, is a vertical sidebar containing a small profile picture of Nic Harcourt, a large play button icon with the text 'LISTEN 2 HR' below it, and a stack of social media sharing icons (Facebook, Twitter, a link icon, a code icon, and an email icon). The main content area features the text 'NIC HARCOURT' above the title 'Death Cab for Cutie' in a large, bold, black font. Below the title is the date 'Nov. 16, 2008'. To the right of the text is a photograph of the two members of the band Death Cab for Cutie. Below the photograph is a paragraph of text: 'On this edition of *Sounds Eclectic*, host Nic Harcourt plays new, upcoming and recent releases from Adele, Brazilian Girls, and the latest from Stereolab. Plus a live in-studio performance from **Death Cab for Cutie** all this and much more on *Sounds Eclectic*.'

Example 2: Audio of a speech by Franklin D. Roosevelt:



UVA | MILLER CENTER



Presidential Speeches



PRESIDENTIAL SPEECHES | FRANKLIN D. ROOSEVELT PRESIDENCY

December 8, 1941: Address to Congress Requesting a Declaration of War



PREVIOUS

September 11, 1941: Fireside Chat 18: On The Greer Incident

NEXT

December 9, 1941: Fireside Chat 19: On the War with Japan

More Franklin D. Roosevelt speeches

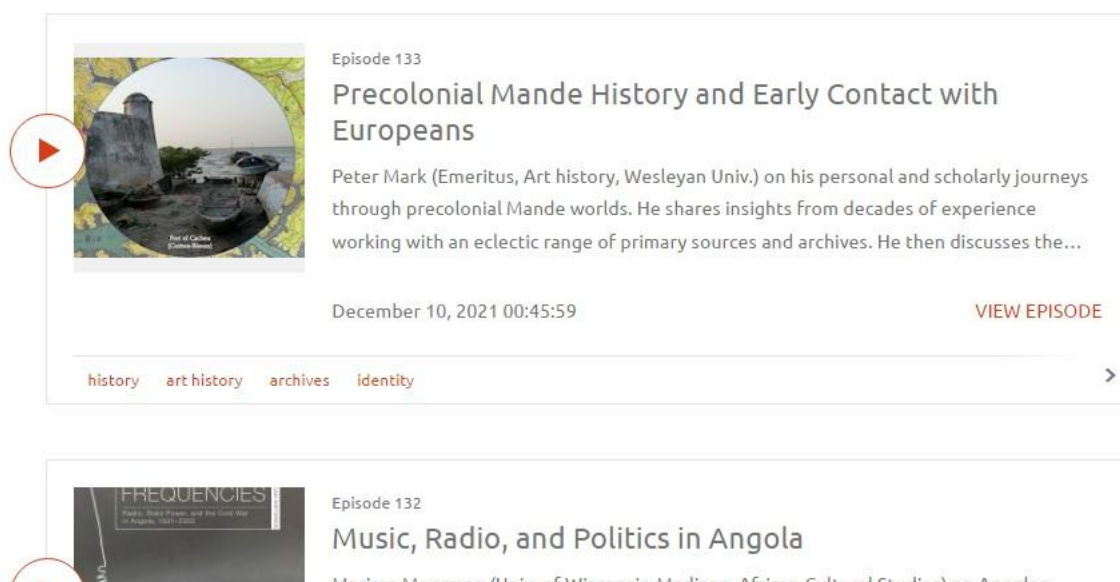
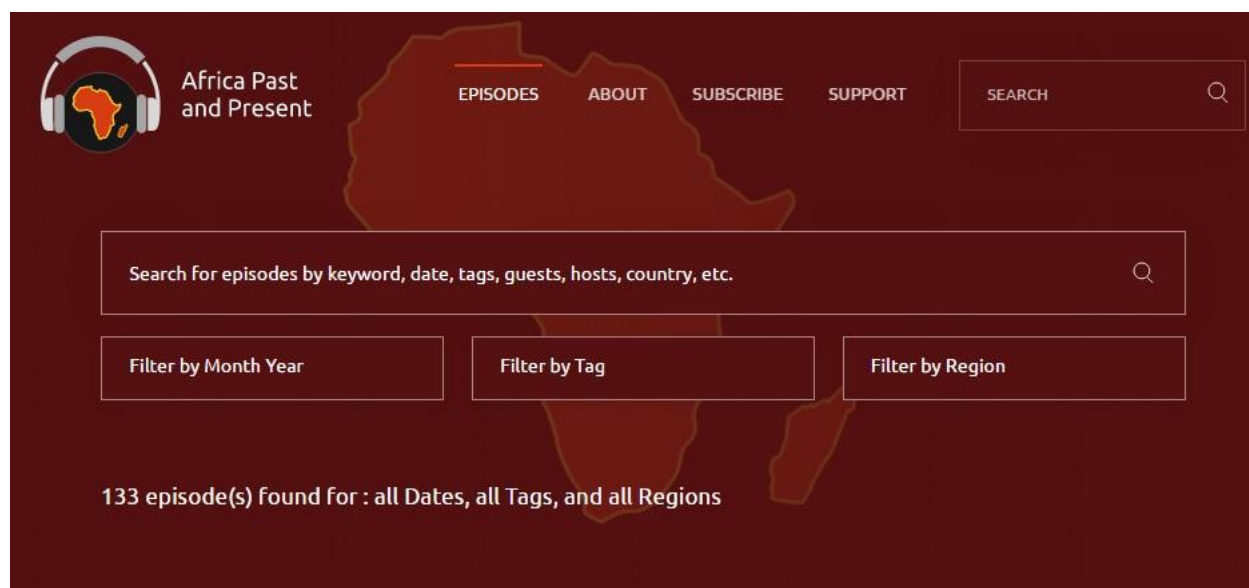
View all Franklin D. Roosevelt speeches

About this speech

Franklin D. Roosevelt
December 08, 1941
Source: National Archives

President Franklin Delano Roosevelt requests for Congress to declare war on the Japanese Empire one day after Japan's surprise attack on Pearl Harbor, an American naval base in Hawaii. In support of his request, President Roosevelt cites Japan's planned attack and additional Japanese attacks on locations in the Pacific.

Example 3: Podcast, Africa Past and Present:



Downloadable Content

For the purposes of this guide, these best practice recommendations apply to all electronic versions of video and nonmusical audio content, meaning both

streaming files and downloadable files. Downloadable content is defined as a digital file that is downloaded from the Internet to reside on the user's local disk drive. While the distinction between streaming media and downloadable content implies some intrinsic differences, the cataloging of these resources is virtually identical.

Audio and video files that are freely available in the public domain are often available both as streaming media and as downloadable files. Commercial and subscription services may also allow their users to both download and stream content.

Video Games

Video games are essentially executable computer files, and the content is a combination of computer software and moving images. While a cataloger with experience handling different formats will find that many concepts extend to video games, there are a few quirks to the format that those unfamiliar with video games should know about.

Platforms and Formats

Video games are published for a wide variety of platforms, but the most commonly encountered ones will fall into the following broad categories:

- PC games (for desktop and laptop computers)
- Console games (for Xbox, PlayStation, Wii, Sega Genesis, Atari 2600, etc.)
- Handheld games (Nintendo DS or 3DS, PlayStation Vita, etc.)
- Mobile games (for mobile phones and tablet computers)
- Online games (accessible by any computer device with an Internet connection).

Many games released on one platform will be released simultaneously or later for another platform. When this happens, there are often differences in the game's content or functionality, either to accommodate the capabilities of that platform or to incentivize consumers to purchase one format over another. Consider a video

game platform to be an edition statement of sorts, and catalog video games on different platforms on separate records.

Editions

Some video games come with edition statements that clearly identify themselves, such as 'Game of the year edition,' while others are slightly less obvious, such as 'Red version.' Video games are commonly identified by numbered versions, such as Version 1.2, which function as edition statements. Because game content and functionality frequently differ between video game platforms, OLAC considers a video game platform to be an edition statement.

Downloadable Content and Expansions

Initially, video game software was bound to a physical carrier such as a computer cartridge or computer disc. Around 2010, it became common for video games in tangible format to offer software updates via an Internet connection. Games in tangible format have evolved to the point where some contain the game data on the physical resource while others have game content split between the tangible item and an online server. Video games are also distributed in online format, either as an alternative to a physical format or as exclusively online access.

Video games now often come with additional downloadable content or software updates. Many of these updates are bug fixes that improve software functionality. Additional content can also be bonus material that enhances visual elements of game play in minor ways, such as a Santa hat to put on a game character. Video game updates and downloadable content do not change game play in any significant way, and the video game is not considered a changed or new game.

Successful games often offer expansion packs which take game play to new levels or extend game play in some way. For example, The Sims is a social simulation video game. Many expansion packs for this video game have been released, adding new features and characters. Expansion packs are most often sold separately from the base game. A catalog record for the expansion pack should note that the base

game is required to play the expansion pack. This guide does not include cataloging of video game expansion packs.

Franchise Titles

Titles of video games that are part of a franchise are particularly problematic. Cataloging rules have never dealt well with the modern concept of a franchise. The name of the franchise often appears with either a number or another title, usually on a different line and in different typeface than the franchise title. Catalogers may be tempted to record these as a title and subtitle or a title and part title. This practice is problematic for video games.

Sticking Points

As the creators of Best Practices for Cataloging Objects Using RDA and MARC 21 (<https://cornerstone.lib.mnsu.edu/olac-publications/1/>) found, “whenever a group of catalogers is writing together, there are bound to be ‘sticking points,’ areas where it is difficult to build consensus or find agreement” (page 13). This Task Force also found that there were some areas where there was no single best practice, despite research and consultation with experts, including CAPC and the Task Force Advisors - Greta de Groat, Jeannette Ho, Mary Huisman, Kelley McGrath, and Jay Weitz. The sticking points we encountered:

- Determining primary content for YouTube channels, podcasts, and websites that are portals to streaming video and/or nonmusical streaming audio
- Coding for language content in MARC field 041
- Encoding of multiple data elements from the same vocabulary
- LC-PCC PS 6.27.1.9 Appendix 1: Motion Pictures, Television Programs, and Radio Programs

These points required a great deal of discussion, generated confusion, and caused some difficulty in finding consensus. As such, we anticipate some disagreement in these areas from the general cataloging community.

YouTube Channels, Podcasts, and Portals to Nonmusical Streaming Audio and Streaming Video

YouTube videos, podcasts, and websites that are portals to nonmusical streaming audio or streaming video are all within the scope of this guide. It is not possible to recommend a single best practice for cataloging these types of resources which must be considered on a case-by-case basis. There are some generalizations that are true, but there are also exceptions to each.

First, it is important to determine what one is cataloging. For example, a single podcast episode is considered a monograph while podcasts are usually cataloged as serials. There are exceptions, such as a podcast that is complete in a finite number of episodes which would be cataloged as a multi-part monograph.

Secondly, one must determine the primary content of the resource to be cataloged. Podcasts within the scope of this guide include only nonmusical streaming audio, so the primary content is spoken word. The primary content of YouTube channels varies, with channels that offer streaming video and channels consisting of music with an unchanging still image background. The latter would not be considered streaming video since there are no moving images. YouTube offers channels the option of adding playlists, a community space, and links to other channels. Generally, the primary content will be the videos and the other parts of the channel treated as accompanying material, if mentioned at all.

There are generalizations for mode of issuance, but there are exceptions so decisions about mode of issuance must be made on a case-by-case basis. Data identifying mode of issuance is coded in MARC Leader/07 which is defined for Bibliographic Level. The examples below are grouped by common mode of issuance:

- Monographs
 - A podcast episode, such as *A Bust, A Candy Bar, and Chad Everett* from the podcast, *The Moth Radio Hour*
(<https://www.podchaser.com/podcasts/0/episodes/the-moth-radio-hour-a-bust-a-c-48648530>)
 - An audio file of an oral history interview, such as *Interview with Isom Moseley, Gee's Bend, Alabama, 1941*
(https://www.loc.gov/item/afc1941018_afs05091a/)
 - A podcast intended to be completed in a finite number of episodes, such as *The MLK Tapes*, a 17 episode podcast
(<https://podcasts.apple.com/us/podcast/the-mlk-tapes/id1603151366>)
- Integrating Resources
 - Online videogames, such as *Minecraft*
 - Portals to nonmusical streaming audio or streaming video, such as *Video Data Bank*
 - YouTube channels, such as *Library*
- Serials
 - Podcasts, such as *Planet Money*
 - Video e-journals, such as *JOVE*

The continuing resource additional material characteristics of integrating resources or serials are coded in MARC field 006, using the record format that matches the content of the resource – either computer file, sound recording, or visual material.

Coding for Language Content (MARC Field 041)

The format-specific guides reflected different practices for moving images and for video games. The Video Game Best Practices Guide (<https://cornerstone.lib.mnsu.edu/olac-publications/18/>) recommends use of field 041 for coded information and field 546 for text information only for video games with more than one language. Video games are usually issued as single language resources, and options for changing language are a function of the system used for game play. Because of this, coding for a single language in the 041 field was considered duplicative and has not been the video game cataloging practice to date.

On the other hand, coding for languages is extremely important for video discovery and retrieval. OLAC charged a task force to create a set of best practices for coding MARC field 008/35-37 and MARC field 041 for language information for videos and to explore whether changes could be made to *MARC 21 Format for Bibliographic Data* to improve access to the multiple types of language information found on videos. The work of that group resulted in OLAC's publication of *Video Language Coding: Best Practices* (<https://cornerstone.lib.mnsu.edu/olac-publications/19/>) in 2007, as well as several OLAC-proposed changes to the MARC format to enable accurate coding of the types of language information identified as important. The language coding document was updated in 2012 to reflect the changes made to MARC21 fields 008/lang and 041. These changes are explained in detail in the Appendix to Video Language Coding: Best Practices (<https://cornerstone.lib.mnsu.edu/olac-publications/19/>) and the main points are summarized here:

- For video cataloging, OLAC recommends that MARC field 041 \$a is used for spoken, sung, and signed languages only. This change supports the ability to search spoken and written languages associated with videos separately.
- A new MARC field 041\$j, was created for written languages such as subtitles and silent film intertitles for moving image materials.

Note: Subsequent to the revision of the Video Language Coding: Best Practices document, an additional 041 subfield was defined. This enabled

more granular definitions: \$i (language code of intertitles) and \$j (language code of subtitles).

- MARC field 041 \$h was redefined to limit use to the original language(s) of the main work and to allow coding for original language regardless of whether the resource is a translation or not

New MARC field 041 subfields were defined in 2018 and 2019 to code for accessibility features. Accessible text, audio, and visual languages are considered languages and should be coded accordingly.

- MARC field 041 \$p is defined for captions used in moving image resources, whether open captioning or closed captioning (CC)
- MARC field 041 \$q is defined for audio used as an alternate mode of access to the visual or textual content of a resource
- MARC field 041 \$r is for accessible visual languages that provide alternate access to audio content such as signed language for video

Because the OLAC Task Force that created video language coding best practices identified original language to be important, records for moving image resources in a single language do contain MARC field 041 coding in addition to the MARC field 008/035-037 language coding such as this example from the video language coding best practices document:

```
008/35-37    spa
041 0\       $a spa $h spa
```

This task force engaged in much discussion about whether to align language coding recommendations. Video resources inevitably include additional language coding in MARC field 041 field while records for video games and objects do so only for resources with more than one language. As a result of our discussions and consultation with CAPC, we chose to uniformly recommend coding for languages in the 041 field and recording textual language information in MARC field 546.

LC-PCC PS for RDA 6.27.1.9, Additions to Access Points Representing Works, Appendix 1: Motion Pictures, Television Programs, and Radio Programs

There are complexities associated with creating authorized access points for video resources which frequently require one or more additions to the preferred title to create the authorized access point. In what we came to refer to as “Appendix 1,” there are extensive instructions for various scenarios associated with video resources. These instructions were the basis for recommendations in the single format guides, *Best Practices for Cataloging DVD-Video and Blu-ray Discs* and *Best Practices for Cataloging Streaming Media*, which both note that Appendix 1 is marked “provisional” until the PCC has reviewed and revised it for RDA.

The fact that we were referring to a “provisional” document and that these instructions were not created for RDA was troublesome, and the appropriate level of granularity in instructions and examples for Appendix 1 scenarios became a topic that we frequently revisited. Other challenging points with Appendix 1 were:

- Several of the Appendix 1 scenarios and instructions for Motion Pictures (including film and video formats) are hard to follow. Section 5, “Subtitled motion picture released under the same or a different title,” is particularly opaque. Through consultation with LC and others, the DVD/Blu-ray RDA Cataloging Guide Task Force members learned that the intent of section 5 was not to provide language expression access points for subtitled films in general (as shown in Section 5 of Appendix 1 in the example for *Seven samurai*), but only when a film contains a different language version. We created a different heading for section 5, “Video Released with the Same Language Content, Different Language Title,” after consulting with the chairs of the DVD-Video and Blu-ray Discs Guide and the Streaming Media Guide several times.
- Motion Picture instructions for section 7, “Comprehensive title/Individual title,” are focused on creating the title proper, and it was challenging to reconcile these instructions with RDA instructions for “Titles of Parts, Sections, and Supplements” (RDA 2.3.1.7) and RDA instructions for “Collective Title and Titles of Individual Contents” (RDA 2.3.2.6).

- Instructions for “Title of Part, Section, or Supplement Sufficient to Identify the Manifestation,” (RDA 2.3.1.7.2) are to use the title of the part, etc. as the title when it appears on the same source of information as the title of the title common to all parts, etc. and is sufficient to identify the manifestation. The television program example shows the title of a single episode of the Mary Tyler Moore television series as the title proper. Using the episode title as the title proper for fictional television series contradicts instructions in Appendix 1

Some task force members preferred recommending consultation of Appendix 1 and use of cataloger's judgment over instructions and examples for various scenarios. Others preferred clarifying Appendix 1 scenarios for motion pictures and television programs as much as possible through instructions and examples. Our principle of retaining content from the format-specific guides prevailed.

Changes in Cataloging Practice

New for Video Games

Online Video Games

When the Video Game Best Practices Cataloging Guide was created, cataloging online video games was new for libraries. It was assumed that online video games should be cataloged according to PCC's Provider-Neutral guidelines. It is common for a video game publisher to distribute an online game through more than one digital distribution service. We learned that just as game play varies by platform for tangible video games, the same is true for video games online.

Title Source Note (RDA 2.17.2.3)

The practice to always record the source of title note for video games, whether the title is taken from the chief source of information or another source, remains unchanged. Encoding for this note has changed from MARC field 500 to MARC field 588.

Former practice: 500 \ \$a Title from disc label.

New practice: 588 \ \$a Title from disc label.

Wording for this note for online video games has changed slightly. OLAC recommends using 1st indicator value "0" for MARC field 588 which generates a display constant, "Source of description." Therefore, beginning the note with "Description based on" is not necessary.

Former practice: 588 \ \$a Description based on online resource; title from Steam resource page viewed November 5, 2022.

New practice: 588 0 \ \$a Online resource; title from Steam resource page viewed November 5, 2022.

Dimensions (RDA 3.5)

Record dimensions as instructed in RDA 3.5.1 and the corresponding section of this guide. Record dimension in MARC field 340 \$b, in addition to MARC field 300 \$c.

Color Content (RDA 7.17)

Record color content as instructed in RDA 7.17 and the corresponding section of this guide. Record color content in MARC field 340 \$g in addition to MARC field 300 \$b.

New for DVD-Video and Blu-ray Discs

Production Statement (RDA 2.7)

The DVD-Video and Blu-ray Discs Guide notes that the only core element in a production statement is the date of production. For place of production, the best practice recommendation is to follow LC/PCC practice and supply a probable place of production whenever possible rather than recording [Place of production not identified]. When no producer is found on the manifestation or any other source, the DVD-Video and Blu-ray Discs Guide recommends recording [producer not identified].

When a place of production and/or name of producer is not known, the new recommendation is to not supply the elements at all, since neither is a core element and the RDA statements “place of production not identified” or “producer not identified” do not add meaningful information to the description.

New for Objects

Date of Production (RDA 2.7.6)

The Objects Best Practices Guide points out that for some objects, particularly naturally occurring objects, an estimated date may not be readily available. Practice has been to record a date of production, even if that information is a range of years, decades, etc., and as a last resort, record the RDA phrase [Date of production not identified].

New practice is not to record the date of production for objects that naturally occur (e.g., a specimen of rock) as they do not go through the same “production” process as other types of resources thus the concept of production is not applicable.

New for Nonmusical Streaming Audio & Streaming Video

Date of Publication (RDA 2.8.6)

The Streaming Media Best Practices Guide recommends recording publication information for the earliest online iteration of a resource. It further states “since a single publication date for a particular provider-specific version is unlikely to represent all versions of a resource, it is recommended as a best practice to always record the publication date (i.e., date a resource was made available online) in square brackets.

New practice is to record the earliest iteration as the date of publication in square brackets with a question mark only for born digital resources for which the earliest iteration date is uncertain.

New for Online Resources

Open Access Availability

RDA instructions for recording a restriction on access include the following: “If information affirming the absence of restrictions is considered important for access, record that there are no restrictions on access (RDA 4.4.1.3).” This guide recommends recording open access availability for online resources, when applicable. See the section of the guide corresponding to RDA 4.4, Restrictions on Access.

Instructions Expanded to All Formats

Record Date of Publication As Stated

The Video Game Guide instructions for Date of Publication are to record the date as it appears on the source of information, and to “Record it as stated, even if it is a fuller date.” It is the only single format guide to state this explicitly and show examples. The instructions should be applied to all formats within the scope of this guide.

Record Copyright Date When Used to Supply Publication Date

The DVD-Video and Blu-ray Discs Guide references LC-PCC PS 2.8.6.6 for guidelines for use of copyright and distribution dates when the date of publication cannot be identified on the manifestation. That guide recommends supplying a date of publication that corresponds to the copyright date when the date of publication is not available and provides examples showing that both the supplied date of publication based on the copyright date and the copyright date are recorded.

Changes in MARC Encoding

Changes in MARC Encoding Practice

MARC 21 Format for Bibliographic Data has been revised since the publication of the format-specific guides to include the definition of new fields and subfields and the

redefinition of certain fields and subfields. Changes that are applicable to the resources within the scope of this guide are:

- MARC field 041: New and redefined subfields for language codes
- MARC fields 341 and 532: New fields for accessibility content
- MARC field 345: Redefined field and new subfields for aspect ratio

MARC Field 041: New and Redefined Subfields for Language Codes

Here is a summary of changes to MARC field 041 subfields that have taken place since the publication of the single format guides. See the section of this guide corresponding to Language of Content, RDA 7.12, for instructions and examples for coding MARC field 041.

Summary of MARC 041 Subfield Changes

Subfield	Current Description	What's Changed
\$a	Spoken or sung languages associated with the item, as well as sign language and language code(s) of the languages of accompanying sound	Languages used to provide access to a resource in an alternative accessible mode are no longer coded in \$a. See \$p and \$q.
\$i	Language of intertitles or title cards for silent films	Intertitles were previously coded in \$j
\$j	Language of subtitles	Captions for users with hearing disabilities are now coded in \$p
\$p	Text used as an alternative mode of access to the content of a resource – captions	Language of captions was formerly coded in \$j before definition of this new subfield
\$q	Audio used as an alternative mode of access to the visual or textual content of a resource	Audio as an alternative mode of access was recorded in \$a before the definition of this new subfield

MARC Fields 341 and 532: New Fields for Accessibility Content

In 2018, two new MARC fields were defined for accessibility content.

MARC field 341, Accessibility Content

MARC field 341 uses controlled vocabularies to convey information about accessible modes of access to the primary and/or secondary contents of a resource.

MARC field 532, Accessibility Note

MARC field 532 is defined for free text information describing accessibility features, including hazards and deficiencies of a resource and technical details relating to accessibility features.

See RDA 7.14, Accessibility Content, and the corresponding section of this guide for more information and examples on using MARC fields 341 and 532.

MARC Field 345: Redefined Field and New Subfields for Aspect Ratio

MARC field 345 Subfields for Video Aspect Ratio

The DVD-Video and Blu-ray Discs Guide and the Streaming Media Guide recommend recording aspect ratio and aspect ratio designation in MARC field 500. Since the last update of those guides, MARC field 345 was renamed Moving Image Characteristics and redefined to incorporate video as well as motion pictures, and two new subfields were defined for aspect ratio.

MARC field 345 \$c is defined for aspect ratio value, a numerical ratio of the width to the height of a moving image, and MARC field 345 \$d is defined for aspect ratio designator, a general description of the ratio of the width to the height of a moving image. OLAC recommends using the controlled terms from the RDA Values Vocabularies: RDA Aspect Ratio Designation (<https://www.rdaregistry.info/termList/AspectRatio/>). See RDA 7.19, Aspect Ratio, and the corresponding section of this guide for more information and examples.

Summary of Aspect Ratio Encoding Changes

RDA Element	New Encoding Practice	Previous Encoding Practice
Aspect ratio	MARC field 345 \$c	500 \$a
Aspect ratio designator	MARC field 345 \$d	500 \$a

New Encoding Practices to Align Formats

MARC Field 340, Physical Medium

MARC field 340 is for physical description information for an item that requires technical equipment for its use and/or more granular description information of an item's material properties to facilitate access and discovery or to support collection information (LC MARC Bibliographic, 340 - Physical Medium (<https://www.loc.gov/marc/bibliographic/bd340.html>)). Many of the subfields require controlled vocabularies, and the Objects Guide encouraged use of these fields to support linked data. Even though data may be recorded elsewhere in the record, OLAC recommends recording applicable elements in MARC field 340 as well. Here is a summary of the recommended MARC field 340 subfields for resources within the scope of this guide. See RDA instructions and corresponding sections of this guide for more information.

Summary of Recommended MARC Field 340 Subfields

340 Subfield	Definition	RDA Element	RDA Controlled Vocabulary	Applicable Formats
\$a	material base and	RDA 3.6	RDA Material	Objects

	configuration			
\$b	dimensions	RDA 3.5	Not applicable	All tangible formats
\$c	material applied to surface	RDA 3.7	RDA Material	Objects
\$d	information recording technique	RDA 3.9	RDA Production Method	Objects Videodiscs
\$e	support	RDA 3.8	RDA Material	Objects
\$g	color content	RDA 7.17	RDA Colour Content	All formats
\$k	layout	RDA 3.11	RDA Layout	Objects

Recording dimensions in MARC field 340 \$b and color content in MARC field 340 \$g is new for tangible video games.

MARC Field 588, Source of Description Note

The Objects and Streaming Media guides both recommend using MARC field 588, Source of Description Note, for recording notes on the title, rather than MARC field 500. OLAC recommends this practice for videodiscs and video games to bring encoding practices into alignment. See the section of this guide for Note on Title, RDA 2.17.2, for more information and examples.

Encoding of Multiple Data Elements from the Same Vocabulary

Controlled vocabularies are used for recording certain attributes such as sound, video, or digital file characteristics. Terms from different source vocabularies are always recorded in separate occurrences of the applicable MARC field. Practice for

recording multiple terms from the same source vocabulary differs according to one's use of either LC's *MARC 21 Format for Bibliographic Data* or OCLC's *Bibliographic Formats and Standards*.

MARC 21 guidelines permit recording multiple values from the same source vocabulary in the same field, using separate occurrences of subfields which creates ambiguity when URIs are recorded in the field. It becomes difficult to parse out which URI in \$0 or \$1 corresponds to the vocabulary terms in \$a and \$b.

Guidelines in OCLC's *Bibliographic Formats and Standards* specify use of a separate field for each unique term when multiple values from the same source vocabulary are recorded. Task Force advisor Jay Weitz explained that OCLC made this decision to facilitate linked data. The practice of using separate fields for every unique term removes any ambiguity in linking a URI with a vocabulary term. The Task Force concurs with this sound reasoning and recommends recording multiple terms, whether from a single controlled vocabulary or more than one controlled vocabulary, in separate occurrences of the appropriate MARC field.

New Encoding Practice to Support Machine Actionability

It is permissible and has been the practice to encode terms from the same controlled vocabulary in relevant repeated subfields within a field.

Former practice: 347 \ \$e region A \$e region B \$2 rdare

Note: Blu-ray Disc with two regional encoding terms, recorded in repeated \$e

OLAC recommends encoding terms from controlled vocabularies in separate fields, even when those terms are from the same vocabularies, to support linked data.

New practice: 347 \ \$e region A \$2 rdare

347 \ \$e region B \$2 rdare

Note: New recommended encoding practice - record controlled vocabulary terms in separate fields, whether or not the terms are from the same vocabulary

MARC 21 Format for Bibliographic Data

Legacy MARC Data

All of the formats described in this guide are evolving. Cataloging practices are changing, as are the formats themselves. Therefore, while records in OCLC and other databases have been regularly updated to keep up with policy changes, some outdated practices may live on in local catalogs. These include GMD, varying configurations for physical statements in the 300 and a change in the Leader/26 from 'computer program' (value=b) to 'game' (value=g). It is important for catalogers using this guide to be aware that this legacy MARC data exists (and will co-exist with newer records).

Display versus Machine-Actionable Fields

MARC 21 has separate encoding for display and for machine actionability. For example, the MARC field 300 contains physical description information that displays in a standard format for identification of the manifestation; the MARC field 337 contains concise terms and codes about a particular manifestation that, depending on the system, can be used as a results filter or to display user-friendly terms or icons.

Note that throughout the guide, recommendations are to record data in fields that are intended for display, such as MARC field 300 for physical description or MARC field 5xx for notes, and also fields that are intended to be machine-actionable such as MARC field 340 for physical medium granular information that can be used to facilitate discovery and access.

Record Format: Choosing Type of Record

Bibliographic record creation begins with choosing a record format or template that reflects the content of the resource. Each record format is limited to a kind of material being cataloged. For example, the Books record format is limited to language or manuscript language material. For cataloging resources within the scope of this guide, one would choose in OCLC Connexion, for example, one of the following record formats based on the content of the resource to be cataloged.

Record Format	Use for
Computer Files	Video games, both tangible and online
Sound Recording	Nonmusical streaming audio
Visual Materials	Streaming video, DVD-Video, Blu-ray Discs, and objects

Note that the Continuing Resources record format is used for language materials only. Non-language material resources use the record format corresponding to the content of the resource. Information related to the serial or integrating resource mode of issuance is coded in MARC Leader (LDR/07) and in MARC field 006.

Best Practice Recommendation: Choose a record format based on the content of a resource. Do not use the Continuing Resources record format for resources within the scope of the guide.

MARC 21 Coding for Selected Fields

Record Leader (LDR)

The Leader (LDR) is the first field of a MARC bibliographic record. It is fixed in length at 24 character positions, and the data elements are identified by character position. The first byte of the LDR is 0, rather than 1. The data elements contain numbers or coded values, and much of this information is system-supplied. Catalogers do code certain elements in the LDR.

There are two codes defined in the LDR that convey the kind of material being cataloged – Type of Record (LDR/06) and Bibliographic Level (LDR/07). Together, these codes determine the appropriateness and validity of certain data elements in the record. In other words, certain character positions in MARC field 008 are format-specific, and their meaning will change based on the coding of the LDR/06 and LDR/07. The two codes also determine variable MARC fields that are specific to a format such as MARC field 345 for moving image characteristics.

Type of Record, LDR/06

Type of record is defined in MARC as a “one-character alphabetic code used to define the characteristics and components of the record.” Type of record conveys the primary intellectual content of the resource. One must determine the primary intellectual content of the resource before coding for Type of Record. Type of Record is mandatory; it must be coded.

Record Format	Type	Description
Computer Files	m	Computer software Use for video games
Sound Recordings	i	Nonmusical sound on any media Use for nonmusical streaming audio
Visual Materials	g	Projected medium

		Use for microscopic slides, videodiscs, and streaming video
Visual Materials	r	Three-dimensional artifact or naturally occurring object Use for objects, excluding slides

Bibliographic Level, LDR/07

Bibliographic level is a one-character code indicating the bibliographic level, that is, how the resource was issued or assembled. One must determine the mode of issuance of the resource (see RDA 1.1.3) before coding for Bibliographic Level. Common bibliographic level codes for resources within the scope of this guide are given in the following table. Bibliographic Level is mandatory; it must be coded.

Bibliographic level	LDR/07 Code	Definition
Monograph, Item	m	Resources issued in one part or intended to be completed in a finite number of separate parts. Resources within the scope of this guide are frequently monographs, whether single item or multi-part. Some resources are issued serially, but a single “unit” of that resource - such as an episode of a podcast - is a monograph.
Integrating resource	i	Resources that are added to or changed by means of updates that do not remain discrete and are integrated into the whole. Media databases, websites that are portals to media databases, and YouTube channels are

		integrating resources.
Serial	s	<p>Resources issued in successive parts, usually bearing numbering, that have no predetermined conclusion.</p> <p>Depending on how a resource is cataloged, it may be either a serial or a monograph. An episode of a podcast is a monograph, for instance, while the podcast itself will generally be a serial.</p>
Collection	c	<p>A made-up multipart group of items that were not originally published, distributed, or produced together.</p> <p>Collection mode of issuance applies primarily to archival resources or educational resources and is infrequent for resources within the scope of this guide.</p>

Format-Specific Fixed Length Data Elements (MARC Field 008)

Fixed length data elements are coded in MARC field 008 and, like the LDR, the data elements are defined by position. All formats share some 008 field elements – Type of Record, Bibliographic Level, Descriptive Cataloging Convention, Encoding Level, Cataloging Source, Audience Level, Date Status, Type of Control, Dates of Production, Publication, Distribution, Manufacture or Copyright, Language Code, and Country of Publication.

The following covers MARC field 008 elements that are specific to one or more formats within the scope of this guide. It includes mandatory elements and optional elements that OLAC recommends.

All Formats

Form of Item (Form in OCLC) - Mandatory

Objects, Streaming Video, Videodiscs: (008/29)

Nonmusical streaming audio & Video games: (008/23)

Enter a code value to describe the form of material being described.

Form of Item	Value	Description
Online	o	Use for online video games, streaming video, and nonmusical streaming audio
Direct electronic	q	Use for resources that require the use of a computer – video games in physical format
None of the other codes is appropriate	<i>blank</i>	None of the other codes is appropriate Use for DVD-Video, Blu-ray Discs, and Objects

Do not use values “q” (direct electronic) or “s” (electronic) for DVD-Video or Blu-ray Discs. These values are intended only for items that require the use of a computer.

DVD-Video, Blu-ray Discs, and Objects

Type of Visual Material (008/33) (TMat in OCLC) - Mandatory

Field 008/33 contains a one-character code for the type of visual material being described. Use this field for streaming video, DVD-Video, and Blu-ray Discs and for all types of three-dimensional artifacts or naturally occurring objects.

Type of Material	Code	Definition
------------------	------	------------

Art original	a	Two or three-dimensional works of art created by an artist. Use for original sculptures and statues.
Art reproduction	c	Two or three-dimensional work of art mechanically reproduced copy of a work of art, usually one of commercial edition. Use for reproductions of sculpture and statues.
Diorama	d	Three-dimensional representations of scenes created by placing objects of figures in front of two-dimensional backgrounds.
Game	g	Item or sets of items designed for play according to prescribed rules and intended for recreation or instruction. Use for puzzles, card games, and board games. Note: This does not include video games.
Microscope slide	p	Transparent, usually glass, mount containing a minute object to be viewed through a microscope or microprojector.
Model	q	Three-dimensional representation of a real thing, either of the exact size of the original or to scale.
Realia	r	Includes 1) all other three-dimensional items not covered by the other codes (e.g., clothing, stitchery, fabrics, tools, utensils), and 2) naturally occurring objects.
Toy	w	Material object for children or others to play with (often an imitation of some familiar object); a plaything; also, something contrived for amusement rather than for practical use.
Videorecording	v	Recording on which visual images, usually in motion and accompanied by sound, have been registered.

Other	z	None of the other defined codes are appropriate.
-------	---	--

Streaming Video, DVD-Video, and Blu-ray Discs

Technique (008/34) (Tech in OCLC) - Optional and recommended

Enter a code value that describes the technique used to create motion for videorecordings. Code this field “n” (not applicable) for objects.

Value	Description
a	Animation
c	Animation and live action
l	Live action
n	Not applicable
u	Unknown
z	Other (e.g., time-lapse, trick cinematography, etc.)

Coding Technique is optional; however, OLAC recommends always coding for streaming video, DVD-Video, and Blu-ray Discs.

Best Practice Recommendation (Video): Code Technique (008/34) for streaming video, DVD-Video, and Blu-ray Discs.

Running Time (008/18-20) (Time in OCLC) - Optional and recommended

Record running time, expressed in minutes, for the total running time of the videorecording. Seconds are converted to the next higher minute. The number is right-justified; use leading zeros when necessary. If running time exceeds 999 minutes, use 000.

Running time is related to the RDA element “duration” (MARC field 300 \$a). See RDA 7.22.1 and the corresponding section of this guide section for instructions and examples.

This data element is optional; however, OLAC recommends always coding Running Time for streaming video, DVD-Video, and Blu-ray Discs. Code this field “nnn” (not applicable) for three-dimensional artifacts or naturally occurring objects.

Value	Description
xxx	3-Digit running time

Best Practice Recommendation (Video): Code Running Time (008/18-20) for streaming video, DVD-Video, and Blu-ray Discs if readily ascertained.

Type of Date/Publication Status (008/06) (DtSt in OCLC) - Mandatory

Enter a code value that categorizes the type of dates recorded in the 008 bytes 07-14. While the type of date is used in a consistent manner for all formats, it is important to note that for the purposes of streaming video, DVD-Video and Blu-ray Discs, value p (defined as Date of distribution/release/issue and production/recording session when different) should not be used if there has been any change from the original release to the video release. This even includes the addition of subtitles, trailers, or any special features that make the video release different.

Best Practice Recommendation (Video): Do not code Type of Date/Publication Status (008/06) with value ‘p’ if there have been any changes from the original release, including the addition of subtitles, trailers or any special features.

Nonmusical Streaming Audio

Literary Text for Sound Recordings (008/30-31) (LText in OCLC) - Optional and recommended

Enter up to two one-character codes to describe the type of literary text on spoken word streaming audio. See MARC 21 Format for Bibliographic Data, 008–Music (<https://www.loc.gov/marc/bibliographic/bd008m.html>) or

OCCL Bibliographic Formats and Standards, Literary Text for Sound Recordings (<https://www.oclc.org/bibformats/en/fixedfield/ltxt.html>) for a complete list of codes and values.

Common Values for Nonmusical Streaming Audio

Value	Description
<i>blank</i>	Music sound recording. Do not use for nonmusical streaming audio
l	Lectures, speeches
p	Poetry
t	Interviews
z	Other

If only one code is applicable, leave the second character space blank. If none of the defined codes are applicable, use code “z” (other) in the first character space and leave the second character space blank. Do not use “n” (not applicable) for sound recordings.

Coding Literary Text for Sound Recordings is optional; however, OLAC recommends coding one or two values, when applicable.

Best Practice Recommendation (Nonmusical Streaming Audio): Code one or two values, when applicable, for Literary Text for nonmusical streaming audio (008/30-31).

Video Games

Type of Computer File (008/26) (File in OCLC) - Optional and recommended

Enter code “g” for all video games.

Value	Description
g	Game - use for video games

Coding Type of Computer File is optional; however, OLAC recommends always coding.

Best Practice Recommendation (Video Games): Always code Type of Computer File (008/26) for video games.

Additional Material Characteristics (MARC Field 006)

This field is used to code for additional characteristics that cannot be coded in the MARC field 008. Field 006 contains a subset of the positions defined in the 008 field and functions as an extension of MARC field 008 when the resource represented by the record has multiple format characteristics.

MARC field 006 does not have indicators or subfields. The code value given in the first position, MARC 006/00, determines the data elements recorded in subsequent character positions. Code values are found in *MARC 21 Format for Bibliographic Data*, "006 - Fixed-Length Data elements-Additional Material Characteristics (R)" (<http://www.loc.gov/marc/bibliographic/bd006.html>) and OCLC's *Bibliographic Formats and Standards*, "006 Introduction — Additional Material Characteristics" (<https://www.oclc.org/bibformats/en/fixedfield/006.html>).

When a resource contains multiple formats, MARC field 008 reflects the primary material and MARC field 006 contains information about the other formats present in the resource. MARC 006 is also used to code continuing resource information when applicable.

Generally, MARC field 006 is not required for objects or video games.

Best Practice Recommendation: Do not routinely provide MARC field 006 for accompanying textual materials (e.g., inserts, booklets, etc.) unless substantial in nature.

Continuing Resources

Always use the record format appropriate to the content of the resource. Some resources within the scope of this guide are issued as continuing resources. In these cases, add a MARC field 006 to code mode of issuance information.

Examples of serially-issued resources within the scope of this guide include podcasts and online journals published in audio and/or video format.

Examples of integrating resources within the scope of this guide include continually updated websites or databases of nonmusical streaming audio and/or streaming video files.

MARC 006 Position	Input	OCLC Label & Name	Value	Description
006/00	Mandatory	Type: Type of Record	s	Serial/integrating resource
006/01	Optional	Freq: Frequency	<i>varies</i> u <i>blank</i>	Frequency of the resource or updates to a resource. Codes in Frequency & Regularity should agree Code <i>u</i> when frequency is unknown Code <i>blank</i> for no determinable frequency
006/02	Optional	Regl: Regularity	<i>varies</i> u	Intended regularity of the resource Code <i>u</i> when regularity

			<i>blank</i>	of resource is unknown. Code <i>u</i> when code <i>u</i> is used in Frequency Code <i>blank</i> when there is no applicable code
006/04	Mandatory	SrTp: Type of continuing resource	<i>varies</i>	Code <i>blank</i> when there is no applicable code
006/05	Optional	Orig: Form original item	<i>varies</i>	Physical form in which the serial was originally published
006/06	Mandatory	Form: Form of Item	<i>o</i> <i>blank</i>	Form of material being described. Code <i>o</i> for online when applicable Code <i>blank</i> when none of the codes apply
006/07	Optional	EntW: Nature of entire work	<i>varies</i>	Code if nature of item consists entirely of a certain type of material Code <i>Blank</i> when not specified
006/08-10	Optional	Cont: Nature of contents	<i>varies</i>	Use up to 3 codes when an item contains certain types of materials Code <i>blank</i> when not specified
006/11	Mandatory	GPub:	<i>varies</i>	Resource published or

		Government publication		produced by or for a government agency Code <i>blank</i> when not a government publication
006/12	Optional	Conf: Conference Publication	0 1	Code 0 when a resource is not a conference publication Code 1 when resource consists of proceedings, reports, or summaries of a conference
006/16	Optional	Alph: Original Alphabet or Script	<i>varies</i>	Code as appropriate for the original alphabet or script of the title on the resource itself
006/17	Mandatory	S/L: Entry Convention	0 2	Use for serials Use for integrating resources

Best Practice Recommendation: When a resource is issued as a continuing resource, code MARC field 006 for characteristics of the continuing resources.

Enhanced DVD or Blu-ray Disc

Enhanced DVDs contain encoded additional content requiring the use of a computer. These DVDs usually carry a statement listing the equipment required to run the bonus materials. Some of the listed features found on an enhanced DVD that might require a computer are: computer games, links to fan sites, links to online documentaries and chat rooms, desktop icons, calculators, screensavers, and poster sets.

Blu-ray Discs require special players and/or disc drives specifically designed for Blu-ray Discs. DVD players will not play Blu-ray Discs.

Videodiscs are cataloged on the visual materials record format, with the MARC field 008 containing coding related to the video content. For enhanced DVDs or Blu-ray Discs, use MARC field 006 to code for the computer-related information.

MARC 006 position	Input	OCCL Label & Name	Value	Description
006/00	Mandatory	Type: Type of Record	m	Computer file/ electronic resource
006/05	Optional	Audn: Target Audience	<i>varies</i> <i>blank</i>	Code <i>blank</i> when target audience is unknown or unspecified
006/06	Mandatory	Form: Form of Item	q	Direct electronic
006/09	Optional	File	<i>varies</i>	Type of computer file
006/11	Mandatory	GPub: Government Publication	<i>varies</i> <i>blank</i>	Code <i>blank</i> when resource is not a government publication

Nonmusical Streaming Audio & Streaming Video

Nonmusical streaming audio files are cataloged on the sound recording record format, with the 008 field containing coding related to the sound recording. Streaming video files are cataloged on the visual materials record format, with the 008 field containing coding related to video content.

For both nonmusical streaming audio and streaming video, use MARC field 006 to code for computer-related information.

MARC 006 Position	Input	OCLC Label & Name	Value	Description
006/00	Mandatory	Type: Type of Record	m	Computer file/ electronic resource
006/05	Optional	Audn: Target Audience	<i>varies</i>	Code <i>blank</i> when target audience is unknown or unspecified
006/06	Mandatory	Form: Form of Item	o	Online
006/09	Optional; OLAC recommends coding	File: Type of Computer File	h	Sounds (use for nonmusical streaming audio)
			c	Representational (use for streaming video)
006/11	Mandatory	GPub: Government Publication	<i>varies</i>	Resource published or produced by or for a government agency Code <i>blank</i> when not a government publication

Best Practice Recommendation (Streaming Video and Nonmusical Streaming Audio): Use MARC field 006 to code the computer file information for streaming video and/or nonmusical streaming audio information.

Resources Issued with Significant Content in Another Format

When resources consist of substantive content in two different formats and both are equally significant, catalogers have to decide which format is primary, then code for the other format in the MARC field 006.

For resources issued with accompanying materials that are significant and substantive, use MARC field 006 to code for information for the other format as applicable. Examples include a DVD-Video disc issued with an audio disc or a resource issued with significant text-related information.

Best Practice Recommendation: Provide MARC 006 fields to describe additional characteristics when multiple formats are present in a resource and access to the additional characteristics is deemed important.

Physical Description Fixed Field (MARC Field 007)

Use MARC field 007 to code for physical characteristics of the resource being cataloged. Physical characteristics are often related to information in other parts of the MARC record, especially from 3xx fields or one of the 5xx note fields.

The code value given in the first position, MARC 007/00, determines the data elements recorded in subsequent character positions. Like the Leader, 008 field, and 006 field, data elements in MARC field 007 are positionally defined and the number of character positions in MARC field 007 depends upon the code contained in the first byte, 007/00. Note that OCLC uses subfields to denote the different character positions in MARC field 007. This guide uses MARC field 007 subfields, rather than MARC byte positions.

OLAC recommends coding mandatory, applicable data elements for MARC field 007 as shown in the tables that follow. Also, OLAC recommends coding one optional data element – configuration of playback channels for video – when that information is known. Fields 007 used for formats within the scope of this guide are:

- Videodiscs
 - Use Videorecording 007 field
- Streaming Video
 - Use Videorecording 007 field
 - Use Electronic Resource 007 field
- Nonmusical Streaming Audio
 - Use Sound Recording 007 field
 - Use Electronic Resource 007 field
- Video Games
 - Use Electronic Resource 007 field

There is no MARC field 007 coding for objects because there is no directly applicable 007 field that fits objects, and coding the Unspecified MARC field 007 adds very little value.

Best Practice Recommendation: Add MARC 007 fields as indicated below. Always code “mandatory” fields, and code “required if applicable” fields when applicable. Code configuration of playback channels for video when that information is known.

DVD-Video and Blu-ray Disc

MARC Field 007 (Videorecording)

Use MARC field 007 (Videorecording) to code for the physical characteristics of a videodisc.

MARC 007	OCLC 007	Input	Description	Code	Value
007/00	\$a	Mandatory	Category of material	v	Videorecording
007/01	\$b	Mandatory	Specific material designation	d	Videodisc
007/03	\$d	Mandatory	Color	<i>varies</i>	Code as appropriate
007/04	\$e	Mandatory if applicable	Videorecording format	v	DVD
				s	Blu-ray Disc
007/05	\$f	Mandatory if applicable	Sound on medium	a	Sound on medium
				b	Sound separate from medium
					Assume the item has sound and that the sound is on the medium, unless otherwise noted
					Do not use \$f if

					there is no sound
007/06	\$g	Mandatory if applicable	Medium for sound	i	Videodisc
007/07	\$h	Mandatory	Dimensions	z	Other
007/08	\$i	Optional and recommended	Configuration of playback channels	<i>varies</i>	Code for the intended playback of the sound portion

Streaming Video

MARC Field 007 (Videorecording)

Use MARC field 007 (Videorecording) to code for the physical characteristics of streaming video.

Note that MARC field videorecording 007 \$h (dimensions) is defined as the width of a videorecording. Obviously, this is not applicable for streaming video, so none of the defined codes truly apply. For streaming video, OLAC recommends coding dimensions as “u” (unknown) to align with coding practice to date.

MARC 007	OCLC 007	Input	Description	Code	Value
007/00	\$a	Mandatory	Category of material	v	Videorecording
007/01	\$b	Mandatory	Specific material designation	z	Other
007/03	\$d	Mandatory	Color characteristics	<i>varies</i>	Code as appropriate
007/04	\$e	Mandatory if applicable	Videorecording format	z	Other
007/05	\$f	Mandatory if applicable	Sound on medium or separate	a	Sound on medium Do not use \$f if there is no sound
007/06	\$g	Mandatory if applicable	Medium for sound	z	Other
007/07	\$h	Mandatory	Dimensions	u	Unknown
007/08	\$i	Optional and recommended	Configuration of playback	<i>varies</i>	Code for the intended

		when known	channels		playback of the sound portion when that information is known
--	--	------------	----------	--	--

MARC Field 007 (Electronic Resource)

Use MARC field 007 (Electronic Resource) to code for the physical characteristics of streaming video.

MARC 007	OCLC 007	Input	Description	Code	Value
007/00	\$a	Mandatory	Category of material	c	Electronic resource
007/01	\$b	Mandatory	Specific material designation	r	Remote
007/03	\$d	Mandatory	Color characteristics	<i>varies</i>	Code as appropriate
007/04	\$e	Required if applicable	Dimensions	n	Not applicable
007/05	\$f	Required if applicable	Sound	a	Sound Do not code if there is no sound

Nonmusical Streaming Audio

MARC Field 007 (Sound Recording)

Use MARC field 007 (Sound Recording) to code for the physical characteristics of nonmusical streaming audio.

MARC 007	OCLC 007	Input	Description	Code	Value
007/00	\$a	Mandatory	Category of material	s	Sound recording
007/01	\$b	Mandatory	Specific material designation	r	Remote
007/03	\$d	Mandatory	Speed	n	Not applicable
007/04	\$e	Mandatory	Configuration of playback channels	<i>varies</i>	Code for the intended playback of the sound
007/05	\$f	Optional	Groove width/groove pitch	Do not code	Not applicable to nonmusical streaming audio and not required for record validation
007/06	\$g	Mandatory	Dimensions	n	Not applicable

MARC Field 007 (Electronic Resource)

Use MARC field 007 (Electronic Resource) to code for the physical characteristics of nonmusical streaming audio.

MARC 007	OCLC	Input	Description	Code	Value
007/00	\$a	Mandatory	Category of material	c	Electronic resource
007/01	\$b	Mandatory	Specific material designation	r	Remote
007/03	\$d	Mandatory	Color characteristics	n	Not applicable
007/04	\$e	Required if applicable	Dimensions	n	Not applicable
007/05	\$f	Required if applicable	Sound	a	Sound

Video Games

MARC Field 007 (Electronic Resource)

Use MARC field 007 (Electronic Resource) to code for the physical characteristics of video games.

MARC 007	OCLC 007	Input	Description	Code	Value
007/00	\$a	Mandatory	Category of material	c	Electronic resource
007/01	\$b	Mandatory	Specific material designation	<i>varies</i>	Code as appropriate
007/03	\$d	Mandatory	Color characteristics	<i>varies</i>	Code as appropriate
007/04	\$e	Required if applicable	Dimensions	<i>varies</i> n	Code as appropriate for tangible video games Code as not applicable for online video games
007/05	\$f	Required if applicable	Sound	a u	Sound Unknown Do not use \$f if there is no sound

MARC Field 007 Coding Compared

Videorecording Field 007

The videorecording field 007 is used for video discs and streaming video. The following table shows a comparison of the coding.

VR 007	Definition	Video Disc Coding	Streaming Video Coding
\$a	Category of material	v (videorecording)	v (videorecording)
\$b	Specific material designation	d (videodisc)	z (other)
\$d	Color	<i>varies</i>	<i>varies</i>
\$e	Videorecording format	s (Blu-ray Disc) v (DVD-Video)	z (other)
\$f	Sound on medium or separate	a (sound on medium) Do not code \$f for silent films	a (sound on medium) Do not code \$f for silent films
\$g	Medium for sound	i (videodisc)	z (other)
\$h	Dimensions	z (other)	u (unknown)
\$i	Configuration of playback channels	<i>varies</i>	<i>varies</i>

Electronic Resource Field 007

The electronic resource field 007 is used for nonmusical streaming audio, streaming video, and video games. The following table shows a comparison of the coding.

ER 007	Definition	Nonmusical Streaming Audio	Streaming Video	Video Game
\$a	Category of material	c (electronic resource)	c (electronic resource)	c (electronic resource)
\$b	Specific material designation	r (remote)	r (remote)	<i>varies</i>
\$d	Color	n (not applicable)	<i>varies</i>	<i>varies</i>
\$e	Dimensions	n (not applicable)	n (not applicable)	<i>varies</i>
\$f	Sound	s (sound)	a (sound) Do not code \$f for silent films	a (sound) u (unknown) Do not code \$f for silent video games

Genre/Form Vocabularies

Genre/Form vocabularies are controlled vocabularies that both supplement and complement subject vocabularies. Genre/form headings are intended to describe what a work *is*, as opposed to subject headings which describe what a work is about. It is important to note that genre and form are not interchangeable. LC defines genre as “categories of works that are characterized by similar plots, themes, settings, situations, and characters” and form as “a characteristic of works with a particular format and/or purpose ([Frequently Asked Questions about Library of Congress Genre/Form Terms for Library and Archival Materials \(LCGFT\)](#))”. . (Moving Image Genre-Form Guide)” Form terms, on the other hand, represent attributes such as length (e.g., **Short films**), technique (e.g., **Animated films**) or format (e.g., **Podcasts**). In addition, these vocabularies now also contain some terms for accessibility, including **Video recordings for the hearing impaired** and **Video recordings for people with visual disabilities**. These form terms are generally not neutral and apply to the manifestation.

Genre/form headings are useful in order to help identify and collocate both genre and form for all the formats covered in this guide. The following standardized genre/form vocabularies are applicable for the resources covered in this guide:

- Library of Congress Genre/Form Terms for Library and Archival Materials (LCGFT) (<https://www.loc.gov/aba/publications/FreeLCGFT/GENRE.pdf>)
 - Use with Introduction to *Library of Congress Genre/Form Terms for Library and Archival Materials* (<https://www.loc.gov/aba/publications/FreeLCGFT/2022-LCGFT-intro.pdf>)
 - See sections of the Library of Congress Genre/Forms Terms Manual (<https://www.loc.gov/aba/publications/FreeLCGFT/freelcgft.html>) for instructions on the application of these terms
 - See OLAC’s Library of Congress Genre-Form Thesaurus (LCGFT) for Moving Images: Best Practices (<https://cornerstone.lib.mnsu.edu/olac-publications/10/>) for information on application of these terms to moving image resources

- OLAC's Video Game Genre Form Terms (OLACVGGT)
(http://metadataregistry.org/concept/list/vocabulary_id/488.html)
For more information, see
 - Guidelines for OLAC video game genre terms (olacvggt)
(<https://cornerstone.lib.mnsu.edu/olac-publications/2/>) (2018)
 - OLAC Video Game Genre Vocabulary
<https://cornerstone.lib.mnsu.edu/olac-publications/21/> Presentation
(2019)
- Art & Architecture Thesaurus® Online (ATT)
(<https://www.getty.edu/research/tools/vocabularies/aat/index.html>)
 - See How to Use the ATT Online
(<https://www.getty.edu/research/tools/vocabularies/aat/help.html>)

RDA Section 1

Recording Attributes of Manifestation & Item

Instructions for recording attributes of manifestation and item are found in RDA section 1, chapters 1-4.

RDA Chapter	Description
Chapter 1	General Guidelines on Recording Attributes of Manifestations and Items
Chapter 2	Identifying Manifestations and Items
Chapter 3	Describing Carriers
Chapter 4	Providing Acquisition and Access Information

RDA Chapter 1. General Guidelines on Recording Attributes of Manifestations and Items

Mode of Issuance (RDA 1.1.3, 2.13)

RDA defines mode of issuance as a categorization that reflects whether a manifestation:

- Is issued in one or more parts
- The way that it is updated
- Whether its termination is predetermined or not

Resources within the scope of this guide – videodiscs, video games, objects, nonmusical streaming audio, and streaming video-- can be any one of the four possible modes of issuance, so it is important to understand exactly what one is cataloging and the RDA definitions for modes of issuance:

A single unit is a mode of issuance of a manifestation that is issued either as a single physical unit or, for online resources, as a single logical unit. Examples include a compilation of several films on a single DVD-Video disc, a single model, a single podcast episode, or a single video hosted on YouTube.

A multipart monograph is a mode of issuance of a manifestation issued in two or more parts, either simultaneously or successively, that is complete or intended to be completed with a finite number of parts. Examples include a multi-disc set of Blu-ray videos or a podcast completed in a fixed number of episodes.

A serial is a mode of issuance of a manifestation that is issued in successive parts, usually bearing numbering, that has no predetermined conclusion. Examples include videodiscs of film festivals issued annually and podcasts.

An integrating resource is a mode of issuance of a manifestation that is added to or changed by means of updates that do not remain discrete but are integrated into the whole. Media examples include online video games, updating websites that are portals to collections of streaming media (databases) and YouTube channels.

MARC 21 Format for Bibliographic Data (<https://www.loc.gov/marc/bibliographic/>) does not have a specific place to record mode of issuance, so LC-PCC PS 2.13.1.3 instructs recording the mode of issuance in the Leader/07 (LDR/07) of the MARC bibliographic record:

Leader/07 (Fixed Field BLvl): m

Note: Use for both single unit and multipart monograph

Leader/07 (Fixed Field BLvl): i

Note: Use for integrating resources

Leader/07 (Fixed Field BLvl): s

Note: Use for serials

Best Practice Recommendation: Follow LC-PCC 2.13.1.3 and record the mode of issuance in the MARC LDR/07 of the bibliographic record.

Type of Description (RDA 1.1.4, 1.5)

Throughout the text of RDA, instructions make a distinction between comprehensive description and analytical description. The two methods of description are defined in RDA 1.1.4. A comprehensive description describes a resource as a whole, while an analytical description describes one part of a larger resource. We can think of choosing a description method under RDA 1.1.4 as being akin to selecting a level of granularity for the description of a resource.

Comprehensive Description

RDA 1.5.2 offers further information on what types of resources may receive a comprehensive description. These include resources issued as a single unit, multipart monographs, serials, integrating resources, and whole collections. RDA

1.5.3 indicates that individual parts of any of the above types of resources may receive analytical descriptions. It states: “It is possible to prepare separate analytical descriptions for any number of parts of a larger manifestation (i.e., for one part only, for two or more selected parts, or for all parts of the manifestation).”

In most cases, a comprehensive description will be the best choice for resources within the scope of this guide. A comprehensive description can be used to describe such resources issued in multiple parts, containing multiple works, or with accompanying material. Further analysis of individual items is, of course, at the discretion of the library.

Examples of comprehensive description are:

- Single unit (e.g, a single puppet)
- Multipart monographs (e.g., 3 streaming video files issued as a set)
- Serial description for videodiscs issued annually

Analytic Description

If you decide that an analytic description is a better fit for your particular circumstances, be sure to follow the instructions for that method when RDA makes a distinction, and be careful to use the same level throughout your description. When using an analytical description, record information about the larger manifestation by using a series statement (RDA 2.12), as a relationship to a related work (RDA 25.1), or as a related manifestation (RDA 27.1).

Examples of analytic description are:

- A part that is contained within a larger manifestation issued as a single unit (e.g., a water quality tester that is part of a field kit)
- Part of a multipart monograph (e.g., one streaming video file issued as a set of three streaming video files)
- One videodisc from an annually issued video disc series

Hierarchical Description

The Library of Congress recommends against creating hierarchical descriptions.

Best Practice Recommendation: Follow LC-PCC PS 1.5.4 which states that LC/PCC practice is to not create hierarchical descriptions.

Guidelines on Transcription (RDA 1.4, 1.7)

One may follow the guidelines in RDA, accept data without modification (e.g. from another library, data derived from a digital source including copying and pasting, harvesting etc.), or use an in-house style guide such as The Chicago Manual of Style.

RDA 1.4 lists fields which should be recorded from an appropriate source from the resource itself, in the language and script in which it appears. The alternative and optional addition at RDA 1.4 say that you may record them in transliterated form instead of or in addition to the form in the script used on the resource. The LC-PCC PS for 1.4 specifies that the ALA-LC Romanization tables must be used for transliterated data (<http://www.loc.gov/catdir/cpsd/roman.html>).

The following data elements are the most common transcribed fields applicable to media.

- Title proper
- Parallel titles
- Variant titles (though non-transcribed variants are also permitted)
- Other title information
- Statement of responsibility
- Edition statement
- Place of publication (or production, distribution, manufacture)
- Publisher name (or production, distribution, manufacture)
- Date of publication (or production, distribution, manufacture)
- Series (for 490)
- Series number (for 490)

All other data elements should be recorded in the language and script of the cataloging agency. This includes notes, except for quoted notes.

When following the RDA guidelines for capitalization (RDA 1.7.2), apply the instructions in RDA Appendix A2.

Punctuation (RDA 1.7.3) should be transcribed as found in the source, unless the punctuation separates data that will be recorded as different RDA elements (e.g. title and subtitle, series and its numbering, etc.). In that case, omit the found punctuation and insert the appropriate ISBD punctuation. Punctuation may also be added for clarity. However, since punctuation should generally be transcribed, do not assume that the mere presence of punctuation necessitates separating data into separate elements, nor that transcribed punctuation should otherwise be changed.

Supplying diacritical marks that do not appear on the source of information is optional in RDA. RDA provides instructions (1.7.5) to replace symbols or other matter that cannot be reproduced with a description of the symbol. Follow the LC-PCC PS for 1.7.5 which provides additional guidance such as when symbols may be omitted altogether and what symbols should not be transcribed. Rules for spacing of initials and acronyms (RDA 1.7.5) have not changed.

Nothing should be abbreviated in a transcribed field unless it is abbreviated in the source (RDA 1.7.8, Appendix B). Even when supplying information, do not abbreviate (RDA B.4). Note that units of measurement (i.e., the carrier size) are abbreviated.

Inaccuracies in transcribed fields are recorded as given (RDA 1.7.9). A note and/or added entry (in the case of a title) may also be given if considered important.

Best Practice Recommendation: Follow RDA Appendix A and B and LC-PCC-PS 1.4 and 1.7 when transcribing data; optionally follow RDA 1.7.1 alternatives when upgrading or deriving from an existing record (i.e., do not change the existing transcription style unless it conflicts with RDA), or using data derived from a digital source (i.e., copying and pasting from the digital version, such as for a game available online.)

RDA Chapter 2. Identifying Manifestations and Items

Basis for Identification of the Resource (RDA 2.1)

The basis for identification of the manifestation takes into account the type of description (RDA 1.5) and the mode of issuance (RDA 1.1.3). Throughout the text of RDA, instructions make a distinction between comprehensive description and analytical description. Follow the guidelines given in RDA based on the choice of either a comprehensive (RDA 2.1.2) or an analytical description (RDA 2.1.3).

For resources within the scope of this guide that are issued in multiple parts, contain multiple works, or have accompanying material, most libraries will want to use a comprehensive description. Analytical description of individual items is at the discretion of the library. Choose a method that is most appropriate for the type of manifestation and situation.

Comprehensive Description (RDA 2.1.2)

A comprehensive description describes the manifestation as a whole. When describing the manifestation as a whole using a comprehensive description, treat containers and accompanying material as part of the manifestation itself.

Manifestation Issued as a Single Unit (RDA 2.1.2.2)

For a manifestation issued as a single unit that is not an integrating resource, choose a source of information that identifies the manifestation as a whole. Single unit manifestations may include resources issued with minor accompanying

material or bonus materials. In this situation, the description for the manifestation should be based on the primary content. Alternatively, a single unit may contain more than one resource none of which are considered the primary content, such as a single DVD-Video disc that contains a compilation of three films. In this case, the source of information is one that has a collective title.

Use these criteria to find the appropriate source of information that identifies the manifestation as a whole:

- Look for a source of information that contains a title covering the manifestation as a whole (a source with a collective title).
- If there is no source identifying the whole manifestation and there are multiple works in the resource, determine if there is a predominant work. Look for a source that identifies the predominant work and use this source to identify the manifestation as a whole.
- If there is no source that identifies a predominant work, such as a DVD-Video disc containing two or more films, use the sources that identify the individual parts of the manifestation as a collective source of information to identify the manifestation as a whole.

Manifestation Issued in More than One Part (RDA 2.1.2.3)

For a manifestation issued in more than one part that is not an integrating resource, choose a source of information that identifies the manifestation as a whole. Give preference to a source in which the information is formally presented (RDA 2.2.2.2).

- Look for a source of information that identifies the manifestation as a whole, ideally with a collective title.
- If there is no source identifying the whole manifestation, look for a source that identifies a predominant work. Use this source to identify the manifestation as a whole.
- If there is no source that identifies a predominant work, use the sources that identify the individual parts of the manifestation as a collective source of information to identify the manifestation as a whole.
- If the manifestation has sequentially numbered issues or parts, choose a source of information identifying the lowest numbered issue or part available.

Integrating Resource (RDA 2.1.2.4)

For comprehensive descriptions of integrating resources, RDA 2.1.2.4 instructs the cataloger to “choose a source of information identifying the current iteration of the resource as a whole.” Updating websites that are portals to collections of streaming media and online video games fall into this category.

Analytical Description (RDA 2.1.3)

Choose the source of information for the part being described (RDA 2.1.3.2-RDA 2.1.3.4).

Sources of Information (RDA 2.2)

Preferred Sources of Information (RDA 2.2.2)

RDA 2.2.2.1 states that the preferred source of information should be selected based on the type of description (e.g., comprehensive or analytical) and “the presentation format of the resource.”

This is relatively easy when there is only a single work contained in the resource. It is common for a typical commercially-issued videodisc for a film that is accompanied by various bonus materials. In this case, the description is based on the film as the predominant work and not as a collection containing the film and bonus materials.

Websites as Source of Information

When selecting information to record from the website, be cognizant of which level of the online resource you are describing (e.g., if cataloging a certain online video, only record information on the website relating to this file; if cataloging an entire website containing multiple online videos, record information relating to the website as a whole).

Best Practice Recommendation (Online Resources): Consider a website that contains a link to a nonmusical streaming audio, streaming video, or online video game as “part of the resource itself.” Textual information on such websites may be treated as the preferred source of information for streaming audio files, as well as for online video games and streaming video files when there are no title frames or screens available.

Preferred Source of Information for Moving Image Resources (RDA 2.2.2.3)

Follow the instructions for Manifestations Consisting of Moving Images (RDA 2.2.2.3) for video and video games. The preferred source of information is the title frame or frames (or title screen or screens). If the title frames or title screens have no title that covers the manifestation as a whole, look for the first applicable source that is part of the manifestation for a formally-presented title. For moving image resources with insignificant other content, choose a formally-presented title for the primary content, not the accompanying or bonus material. When a moving image resource contains two or more independent works, look for the first applicable source that has a collective title.

For videodiscs and tangible video games that lack a title frame or title screen, choose the source from this list, in preferred order:

- Label that is permanently printed on or affixed to the manifestation (e.g., a label on the surface of a videodisc). This choice does not include labels found on any accompanying materials or container.
- Container (defined in the RDA Glossary as a housing that is physically separable from the carrier being housed) or accompanying material issued with the manifestation (when making a comprehensive description).
- Internal source forming part of a tangible digital resource (e.g., a disc menu).

For streaming video and online video games that lack a title frame or title screen, choose the preferred source from this list, in preferred order:

- First “textual content” bearing a title
- Embedded metadata in textual form that contains a title

If neither of these is present in the resource, use “another source forming part of the resource itself,” with preference given to those sources that present the information formally.

Preferred Source of Information for Nonmusical Streaming Audio

Follow the instructions for Online resources (RDA 2.2.2.4.2) for nonmusical streaming audio files.

Preferred Source of Information for Objects

For objects (3-dimensional objects, models, games, microscope slides, etc.), the preferred source of information may come from any number of locations. The source of information is dependent on the type of description you are creating. A comprehensive description is used to describe the manifestation as a whole, such as a single puppet, an anatomical model in multiple parts, or a group of objects put together by a collection developer. When creating a comprehensive description, treat containers and accompanying material as part of the manifestation itself. An analytical description is used to describe a part of a manifestation, such as a water quality tester that is part of a field kit or a single bone that is part of a skeleton. When creating an analytical description of one or more components of a manifestation, treat containers and accompanying material as a source outside the manifestation itself (i.e., as a related resource).

When a resource is issued as a single item and is described comprehensively, choose a source of information that identifies the resource as a whole. In some cases, the information needed to identify the resource does not appear on any source in the resource itself. Information is then taken from one of the following sources (in order of preference):

- Accompanying material (if using a comprehensive description)
- Other published descriptions of the resource
- A container that is not issued with the resource itself (e.g., a box or case made by the owner)
- any other available source (e.g., a reference source)

When creating a comprehensive description for multi-part objects, look for a source that describes the manifestation as a whole, such as a container. If a source describing the resource as a whole does not have a title, look for another resource within the resource, giving preference to a source in which the information is

formally presented. If that is not available, use one of the following in this order of preference:

- It is common for multi-part objects to have unnumbered parts, in which case prefer a source of information identifying the earliest date of issue. Accompanying guides are often the most likely source for this information.
- If one source has a title identifying a main or predominant aspect of the manifestation, use that.
- If no source of information identifies the manifestation as a whole and it has no predominant aspect, you may treat the sources identifying the individual parts as a collective source of information for the manifestation as a whole.

Other Sources of Information (RDA 2.2.4)

If information needed to identify the manifestation does not appear on the resource at all, it may be taken from one of the following sources in order of preference:

- accompanying material not treated as part of the manifestation itself
- other published descriptions of the manifestation
- a container that is not issued with the manifestation itself (e.g., a box or case made by the owner)
- any other available source (e.g., a reference source).

Generally, whenever RDA instructions specify transcription for a data element, indicate that the information is supplied from a source outside the resource. Although RDA permits several methods for indicating the information is supplied from a source outside the resource, follow LC/PCC practice and use square brackets for this purpose. Also, record a note on the source of title (see section RDA 2.17.2, Note on title).

245 00 \$a [Sustainable waste].

588 0\ \$a Title from CAF lecture webpage.

Note: Video on DVD-R without a title screen

245 00 \$a William Shakespeare LEGO minifigure.

264 \1 \$a [Billund, Denmark] : \$b The LEGO Group, \$c [2014]

Note: Supplied place and date of publication in brackets for a toy

245 00 \$a Finca / \$c Ralf zur Linde & Wolfgang Sentker.

264 \1 \$a München : \$b Hans im Glück Verlags-GmbH, \$c [2009]

Note: Supplied date in brackets for a board game

Resources that Ordinarily Do Not Carry Identifying Information

RDA provides an exception to not indicate that information is supplied from a source outside the manifestation itself for manifestations that do not normally carry identifying information such as a naturally occurring object, original work of art, or handmade item.

245 00 \$a Latin American street theater, 1982.

588 0\ \$a Title devised by cataloger.

Note: An unpublished collection of street theater productions; no title on DVD-R disc; title supplied by cataloger

245 00 \$a Set of 12 Jamaican lace-bark doilies.

264 \2 \$a Halfway Tree, Jamaica : \$b Sold for the benefit of the Orphanage for Girls, \$c between 1865 and 1890?

588 0\ \$a Title devised by cataloger.

Note: Supplied information for a handmade item

245 00 \$a Votes for women tea cup and saucer.

264 _2 \$\$a England? : \$b Women's Social and Political Union, \$c between 1903 and 1917?

588 0\ \$a Title devised by cataloger.

Note: Supplied title and distribution statement for an object

Best Practice Recommendation (Manifestations that Ordinarily Do Not Carry Identifying Information): Follow RDA and do not use square brackets for supplied information for manifestations that ordinarily do not carry identifying information, including supplied titles. Always provide a note stating the source of information for supplied titles. Use MARC field 588 for the source of title note.

Title (RDA 2.3)

Basic Instructions on Recording Titles (RDA 2.3.1)

Scope and Sources of Information (RDA 2.3.1.1-RDA 2.3.1.2)

A title is defined as a “word, character, or group of words and/or characters that names a resource or a work contained in it” (RDA 2.3.1.1). Titles may appear in different forms and in different places in the resource. RDA categorizes titles as follows (selective list):

- title proper (RDA 2.3.2)
- parallel title proper (RDA 2.3.3)
- other title information (RDA 2.3.4)
- parallel other title information (RDA 2.3.5)
- variant title (RDA 2.3.6)
- preferred title (RDA 6.2.2)

Recording Titles (RDA 2.3.1.4)

As instructed in RDA, transcribe a title as it appears in the source of information. There is an option to abridge lengthy titles, but only if no essential information is lost. None of the first five words of the title should be omitted. A mark of omission (...) is used to indicate abridgement.

Name of Agent as Title (RDA 2.3.1.5)

In some cases, the only title in the source of information is just the name of a person, family, or corporate body. That name can be recorded as the title proper (RDA 2.3.1.5). If the name that would normally be considered a publisher or distributor name is an integral part of the title (e.g., with a case ending, etc.) the name can be recorded as part of the title proper.

245 00 \$a Paulo Gil Soares.

Note: The title of this videodisc is an agent name

245 00 \$a Rooster Teeth shorts. \$n Volume 1.

Note: Rooster Teeth is also the name of the publisher

Introductory Words, Etc. (RDA 2.3.1.6)

Do not transcribe introductory words that are clearly not intended to be part of the title (RDA 2.3.1.6). If considered important, this information may be given as a variant title or note. Names in the possessive case preceding the title are considered an integral part of the title and should be included (RDA 2.3.1.5).

245 00 \$a Stieg Larsson's Millennium

246 3\ \$a Millennium

Note: Introductory words are considered an integral part of the title in this case

245 00 \$a Miniature human muscular figure

246 32 \$a Altay miniature human muscular figure

Note: Introductory word is not considered an integral part of the title

Titles of Parts, Sections, and Supplements (2.3.1.7)

RDA 2.3.1.7 provides guidance for resources that have titles of parts or sections that may or may not also have a title that is common to all parts or sections. For moving image and nonmusical streaming audio, this is not at all straightforward, and this instruction is in conflict with LC-PCC PS 6.27.1.9 Appendix 1: Motion Pictures, Television Programs, Radio Programs.

Follow the instructions in LC-PCC PS 6.27.1. 9 Appendix 1 when recording titles of parts, sections, and supplements. Generally, record titles of parts, sections, and supplements as part of the title proper. Be sure to consult related instructions and examples in RDA and corresponding sections of this guide:

- “Comprehensive Title/Individual Title for Motion Picture Video” in Additional Elements in Authorized Access Points Representing Works (RDA 6.27.1.9)
- “Comprehensive Title/Individual Title for Television Program Video” in Additional Elements in Authorized Access Points Representing Works (RDA 6.27.1.9)
- “Franchise Titles” in Title Proper (RDA 2.3.2)
- Collective Title and Titles of Individual Contents (RDA 2.3.2.6).

245 10 \$a This American life. \$p My experimental phase.

Note: Streaming audio part title recorded as part of the title proper

245 00 \$a Prepared slides. \$n Set 1.

Note: Microscope slides part title recorded as part of the title proper

Best Practice Recommendation: Generally, record titles of parts, sections, and supplements as part of the title proper. Follow instructions in LC-PCC PS 6.27.1.9 Appendix 1 and instructions in the Authorized Access Point Representing a Work (RDA 6.27.1) section in this guide. Also consider instructions for Franchise Titles in the Title Proper (RDA 2.3.2) section of this guide and instructions in the Collective Title and Titles of Individual Contents (RDA 2.3.2.6) section of this guide.

Title Proper (RDA 2.3.2)

Label	Element
Core	Core
Source	Preferred source of information as specified at RDA 2.2.2-2.2.3 One of the sources listed at RDA 2.2.4
Encoding	MARC 245 \$a

The title proper is the title that appears on the manifestation (i.e., the piece in hand that is being cataloged) and is the “title normally used when citing the resource” (RDA 2.3.2.1).

245 00 \$a Sharknado / \$c SYFY presents ; The Asylum Productions ; an Anthony C. Ferrante film ; written by Thunder Levin ; produced by David Michael Latt ; directed by Anthony C. Ferrante.

Note: Title proper for a video on DVD-Video disc

245 00 \$a Ratatouille : \$b (rat-a-too-ee).

Note: Title proper (and other title information) for a video game

A title proper may include an alternative title.

245 00 \$a George Dandin, ou, Le mari confondu

Note: Alternative title included in title proper

Selecting the Title Proper

When the title is in more than one language or script, choose as a title proper the title in the language or script of the main content of the resource for written, spoken, or sung content. If the content is not written, spoken, or sung, choose the title proper on the basis of the sequence, layout, or typography of the titles on the source of information (RDA 2.3.2.4).

If the title in the source of information for the title proper is in more than one form and the titles are in the same language and script, select the title proper on the basis of the sequence, layout, or typography of the titles on the source of information. If these factors do not help in the selection of the title proper, choose the most comprehensive title available on the source of information (RDA 2.3.2.5).

Recording the Title Proper (RDA 2.3.2.7)

Record the title proper as it appears on the source of information. Include any diacritical marks (RDA 1.7.4) or errors (RDA 1.7.9) in the title proper as it appears on the source of information. If the title proper contains inaccuracies, record the corrected title proper as a variant title (RDA 2.3.6).

245 00 \$a Dr. Jekyll and Mr. Hyde

246 1\ \$i Title should read: \$a Dr. Jekyll and Mr. Hyde

Note: Title on title frame: Dr. Jekyll and Mr. Hyde; title in other parts of the resource and reference sources: Dr. Jekyll and Mr. Hyde

If the title proper contains symbols that cannot be transcribed, then provide an explanation of the symbol(s) in square brackets (RDA 1.7.5).

Source of Information (RDA 2.3.2.2)

See RDA 2.2.2, Preferred Source of Information, for instructions on selecting the preferred source of information for title proper.

For moving image resources, the preferred source of information for the title proper is the title frame or frames (or title screen or screens) (RDA 2.2.2.3). Alternatively, one may use a label “printed on or affixed to the resource.” This would mean the disc label, as it does not apply to accompanying materials. This alternative is useful since libraries may not have the equipment necessary to view the title frames or screens.

Make a note on the source of title proper if required. See RDA 2.17.2, Note on Title, and the corresponding section of this guide.

Other Elements Recorded as Part of a Title Proper (RDA 2.3.2.8)

Some additional elements may be recorded as part of the title proper for musical works. When the title consists of a name of a type of composition, elements such as medium of performance, key, date of composition, and number may be recorded as part of the title proper. These elements are not recorded as part of the title proper for so-called “distinctive” titles, but rather as other title information. For assistance in determining whether a title is a type of composition, consult the Music Library Association’s Types of Compositions for Use in Authorized Access Points : A Manual for Use with RDA

(<http://cmc.blog.musiclibraryassoc.org/types-of-composition-for-use-in-authorized-access-points-for-music-a-manual-for-use-with-rda/>).

Franchise Titles

A franchise can be defined as a collection of media consisting of derivative works produced from an original work of media (e.g., film, literature, etc.). Some franchises are laid out with a single overarching storyline while others appear to be more random but still carry the franchise title. In some cases, the name of a franchise appears with a number or another title, usually set apart from the specific individual number or title by placement or typography. When a franchise title is involved, the industry standard appears to record the titles in this format: “franchise title: individual title” (with no space before the colon). The franchise title can be treated as part of the title proper when it appears in this manner in the preferred source of information. Treating both the franchise and individual specific title as title proper is less likely to cause a conflict with the title of another resource than making the franchise title alone the title proper.

Because the “franchise title: individual title” format is a convention in the industry and in the culture at large, always add a colon even if it does not appear on the

source of information if it is clear that the title elements should be treated together as the title proper. Adding punctuation to the transcription for clarity is permitted in RDA (RDA 1.7.3). Do not put a space in front of the colon, to limit confusion with ISBD punctuation.

245 00 \$a Need for speed: undercover.

Note: Not Need for speed : \$b undercover.

Note: Video game disc

245 00 \$a Need for speed: rivals.

Note: Not Need for speed : \$b rivals.

Note: Video game disc

245 00 \$a SimCity 4: rush hour expansion pack.

Note: Not SimCity 4 : \$b rush hour expansion pack.

Note: Video game disc

245 04 \$a The hunger games: catching fire

246 30 \$a Catching fire

246 3\ \$a Hunger games 2

Note: Not The hunger games : \$b catching fire

Note: DVD-Video disc

245 04 \$a The librarian: quest for the spear

246 30 \$a Quest for the spear

Note: Not The librarian : \$b quest for the spear

Note: Blu-ray Disc

Best Practice Recommendation: Record the franchise title and the number and/or specific title as part of the title proper (MARC field 245 \$a), adding a colon after the franchise title for clarity. Do not put a space in front of the colon. 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 the franchise.

Selecting Collective Title and Titles of Individual Contents (RDA 2.3.2.6)

Instructions for determining the title proper for motion pictures or television programs that contain a comprehensive title and individual titles are found in

LC-PCC PS 6.27.1.9, Appendix 1. In such cases, follow instructions in Appendix 1 and related instructions in this guide, Choosing Additional Elements for Authorized Access Points Representing Works. Otherwise, titles for resources with a collective title and titles of individual contents are recorded depending on the type of description chosen for the resource: comprehensive (RDA 1.5.2) or analytical (RDA 1.5.3).

If a comprehensive description is chosen for a resource and the source of information contains both a collective title and titles representing individual content, record the collective title as the title proper (RDA 2.3.2.6.1).

245 00 \$a Jac and Daxter collection.

Note: Comprehensive description; collective title used as title proper. Individual titles appear in a contents note and as title authorized access points.

245 00 \$a Wallace & Gromit, the complete collection

Note: Comprehensive description; collective title used as title proper. Individual titles appear in a contents note and as title authorized access points.

Titles of individual content may be recorded as related works, usually in a contents note and/or as preferred title access points (MARC field 730). See RDA Chapter 25 and the corresponding section of this guide for instructions and examples.

Do not record titles of individual content in the MARC field 246.

If an analytical description is chosen for a resource and the source of information contains both the title of the content being described (i.e., individual title) and a collective title for the larger manifestation, RDA instructions are to record the title of the content being described as the title proper when the individual title is sufficient to identify the manifestation.

245 04 \$a The new asylums / \$c written, produced & directed by ... ; a Frontline coproduction with...

500 \ \$a Originally broadcast as a segment of the television program Frontline on May 10, 2005.

Note: Analytic description of an episode of Frontline recorded with the individual title

If the title of the content being described does not sufficiently identify the resource, then the collective title may be recorded along with the title of the content to help with identification.

245 00 \$a Looney tunes. \$p Golden collection. \$n Volume 5

Note: Record collection title as title proper and volume title as part title

If the collective title represents a publisher/distributor series, treat it as a series statement. See RDA 2.12, Series Statement, and the corresponding section of this guide for instructions and examples.

Best Practice Recommendation: For determining the title proper for motion pictures and television programs with both a comprehensive title and individual title(s), consult the instructions for Comprehensive title/Individual title in LC-PCC PS 6.27.1.9 Appendix 1: Motion Pictures, Television Programs, Radio Programs. Also, see instructions and examples in the related section of this guide for RDA 6.27.1.9 Appendix 1.

Resources without a Collective Title (RDA 2.3.2.9)

DVD-Video, Blu-ray Discs, Tangible Video Games, and Online Resources

If a comprehensive description has been chosen for a resource and no collective title appears on the source of information, record the titles of the parts as they appear on the source of information for the resource as a whole (RDA 2.3.2.9). Record the titles in the order they appear on the resource. An RDA alternative allows the cataloger to devise a title for the resource as a whole, however, LC-PCC PS 2.3.2.9 advises to generally not apply the option.

245 00 \$a Jaggies ; \$b Bouncing ball ; Slot animation.

Note: Titles of individual parts for a videodisc lacking a collective title

245 00 \$a Banjo-Kazooie: Nuts & bolts ; \$b Viva piñata.

Note: Titles of individual parts for a video game lacking a collective title

Best Practice Recommendation (Videodiscs, Tangible Video Games, Online Resources): For a resource without a collective title (comprehensive

description), follow LC-PCC PS 2.3.2.9 and record the titles of individual parts in the order they appear on the resource. Do not apply the alternative.

Objects

For objects lacking a collective title, use the alternative instruction for RDA 2.3.2.9 and devise a title.

245 00 \$a Balance pods.

588 0\ \$a Title devised by cataloger.

Note: Resource lacks comprehensive title

Best Practice Recommendation (Objects): When a resource has no collective title in any source of information, including sources outside the resource itself, apply the alternative instruction at RDA 2.3.2.9 and devise a collective title in the predominant language presented in the resource; if that is not possible or practicable, devise a title in the language of the cataloging agency.

Resources with No Title (RDA 2.3.2.10)

If the resource has no title at all, either take a title from another source (RDA 2.2.4) or devise a title. Record the source of the title proper in a note.

245 00 \$a Bill Adler interview.

588 0\ \$a Description based on online resource; title from resource webpage (viewed Jan. 17, 2022).

Note: Nonmusical streaming audio without a title screen; the website containing the link to the audio file is considered part of the resource itself so square brackets are not required for the title.

245 00 \$a Human nervous system model.

588 0\ \$a Title from distributor's website.

Note: 3D object without a title provided on the object. No square brackets needed for a resource that does not ordinarily carry such information.

See RDA 2.2.4, Other Sources of Information, and the corresponding section of this guide for instructions for resources that ordinarily do not carry identifying information.

Recording Devised Titles (RDA 2.3.2.11)

If a resource has no title, and no title can be found in any sources of information given at RDA 2.2.4, then the cataloger can devise a brief descriptive title that indicates either the nature and/or subject of the resource. Devise a title in the predominant language presented in the resource; if that is not possible or practicable, follow the LC-PCC PS for the alternative instruction and devise a title in English.

Best Practice Recommendation: When a resource has no title in any source of information, devise a title in the predominant language presented in the resource; if that is not possible or practicable, follow the alternative in LC-PCC PS 2.3.2.11 and devise a title in English. Always record the source of the title proper in a note.

DVD-Video, Blu-ray Discs, Streaming Video, and Video Games

Specific instructions for devising titles for certain types of moving image materials are given at RDA 2.3.2.11.3:

- Advertising: include the name of the product or service advertised plus the word “advertisement”
- Unedited material, stock shots, newsfilm: include all the major elements present in the resource in order of their occurrence (e.g., place, date of event, date of shooting (if different), personalities, and subjects)

245 00 \$a Pepto-Bismol advertisement.

588 \ \$a Title supplied by cataloger.

Note: Source of title note for a videodisc supplied title

245 00 \$a German newsreel films, 1938-1941.

588 \ \$a Title devised by cataloger.

Note: Source of title note for a videodisc devised title

Parallel Title Proper (RDA 2.3.3)

Label	Element
Core	LC-PCC core for monographs
Source	Any source within the resource
Encoding	MARC 245 \$b

A parallel title proper is a title proper that is in another language and/or script (RDA 2.3.3.1). A parallel title does not have to come from the same source as the title proper but may come from any source within the resource (RDA 2.3.3.2).

If the title proper comes from a source outside the resource, the parallel title proper should be taken from the same source. If the parallel title proper is taken from a different source than the title proper, the source of the parallel title proper can be given in a note.

An alternative parallel title proper is recorded as part of the parallel title proper. Each parallel title should also be given in a MARC field 246, with second indicator 1.

245 03 \$a Le genou de Claire = \$b Claire's knee

246 31 \$a Claire's knee

Note: Parallel title recorded as a variant title.

245 02 \$a L'antiquaire = \$b The art dealer

246 31 \$a Art dealer

500 \ \$a Parallel title from optional English subtitles.

Note: Parallel title taken from a different source than the title.

Best Practice Recommendation: Record all parallel titles proper that appear on the resource; if a parallel title proper is taken from a different source than the title proper, record the source of the parallel title proper in a note if the

information is considered important. Also record each parallel title in a MARC field 246 with second indicator 1.

In the case of multiple parallel titles, record them in the order indicated by the sequence, layout, or typography of the titles on the source(s) of information (RDA 2.3.3.3). Each instance of parallel other title information should follow its corresponding parallel title (RDA 2.3.5.3).

245 00 \$a Jailor = \$b Jelara = Jelar

246 31 \$a Jelara

246 31 \$a Jelar

Note: Videodisc parallel titles each recorded as a variant title.

245 00 \$a Mulujte své nepřátele : \$b dokumentární film = Liebet eure Feinde : ein Dokumentarfilm = Love your enemies : a documentary

246 31 \$a Liebet eure Feinde : \$b ein Dokumentarfilm

246 31 \$a Love your enemies : \$b a documentary

Note: Videodisc parallel titles, each with other title information, recorded as variant titles.

Other Title Information (RDA 2.3.4)

Label	Element
Core	LC-PCC core for monographs
Source	Same source as the title proper
Encoding	MARC 245 \$b

Other title information is “information that appears in conjunction with, and is subordinate to the title proper of a resource” (RDA 2.3.4). A common example of other title information is a subtitle.

245 00 \$a Guerrilla grannies : \$b how to live in this world

Note: DVD-Video disc

245 02 \$a A new dance for America : \$b the choreography, teachings and legacy of Doris Humphrey, 1895-1958

Note: Streaming video

245 00 \$a Beach spikers : \$b virtual beach volleyball.

Note: Video game computer disc

Other title information is taken from the same source as the title proper. Thus, if a subtitle is not present on the same source as the title proper but appears elsewhere, it should be recorded as a variant title (see the Variant Titles (RDA 2.3.6) section of this guide).

245 00 Fast fitness / \$c Ben Salz Productions

246 1\ \$i Subtitle on container: \$a 30-minute fitness regimen for women on the go!

Note: Subtitle does not appear on the same source as the title proper; recorded as variant title

RDA does not consider part, section, or supplement titles to be other title information (RDA 2.3.4.1). Follow LC-PCC PS 2.3.1.7 and transcribe any numbering in 245 \$n and any part title in \$p. Exception - numbering that is part of a franchise title should be transcribed as part of the title proper (see the Title Proper (RDA 2.3.2) section of this guide).

245 04 \$a The Kartemquin Films collection. \$p The early years. \$n Volume 3, \$p 1970.

Note: DVD-Video disc - Section and part titles are not recorded as other title information

245 00 \$a Diablo III: reaper of souls.

Note: Franchise title recorded as part of the title proper

Best Practice Recommendation: Record other title information that appears in conjunction with the title proper.

Variant Titles (RDA 2.3.6)

Label	Element
Core	Not core
Source	Any source
Encoding	MARC 246 \$a \$b MARC 740 \$a

A variant title is a title that differs from the title proper or other title information (or parallel title proper or other title information).

Examples of variant titles include:

- Titles or variants that appear in the resource itself
 - Title frames or screens
 - Container
 - Accompanying material
- Titles from reference sources
- Titles assigned by the cataloger/agency preparing the description of the resource
 - Translation
 - Transliteration
- Titles assigned by the creator, previous owners, others associated with the resource
- Corrections to titles
- Part of a title recorded as part of the title proper
 - Alternative title
 - Section title
 - Parallel title

Any variant title considered important for identification or access can be recorded. They may come from any source, including variants transcribed from the resource (RDA 2.3.6.2). Variant titles are generally recorded in MARC field 246. First indicator

values determine whether or not a note and/or added entry will be generated. The second indicator value can be used to generate a label for certain types of titles. Both depend on the functionality of one's library system.

245 00 \$a PES 2014 : \$b pro evolution soccer.

246 1\ \$i Title on container spine: \$a Pro evolution soccer 2014

Note: Video game disc with other title information recorded also as a variant title

245 00 \$a Guardians of the galaxy.

246 1\ \$i At head of title: \$a Marvel

246 3\ \$a Marvel Guardians of the galaxy

Note: Video game disc with information at head of title

Variant titles may include parts of titles following the colon when those titles have been transcribed as part of the title proper.

245 00 \$a Tom Clancy's splinter cell: essentials.

246 30 \$a Splinter cell: essentials

246 30 \$a Essentials

Note: Variant titles for a video game

LC-PCC PS 2.3.6.3 also provides guidance for making variant titles for permutations related to the title proper. These guidelines are given as an attempt to standardize the types and forms of variant titles related to the title proper. Some examples include how to record alternate forms of abbreviations, dates, numbers, signs, symbols, etc., corrected title proper, portions of title proper, and introductory words. LC-PCC PS 2.3.6.3 also provides guidance for making variant titles for other titles found on the item, including parallel titles and other title information.

245 00 \$a Halo 3.

246 3\ \$a Halo3

246 3\ \$a Halo three

Note: Permutations of the title proper given as variant titles

245 00 \$a Defender nuestro territorio es defender la vida!

246 1\ \$i Title on DVD menu: \$a Defensa del territorio y medio ambiente

Note: Variant title given in the 246 field

245 00 \$a Symphony no. 22

246 1\ \$i Title should read: \$a Symphony no. 2

Note: Title transcribed with error; corrected title given in the 246 field

245 00 \$a Guilty of being me : \$b the Phil Spector story

246 30 \$a Phil Spector story

Note: Other title information given in the 246 field; Initial article omitted in accordance with LC-PCC PS 2.3.6.3

245 00 \$a Unforgotten : \$b twenty-five years after Willowbrook.

246 30 \$a Twenty-five years after Willowbrook

Note: Other title information given in the 246 field

245 00 \$a Kamen raidā batoraido wō = \$b Kamen rider battride war

246 31 \$a Kamen rider battride war

Note: Parallel title proper given in the 246 field

245 00 \$a Fast fitness / \$c Ben Salz Productions

246 1\ \$i Subtitle on container: \$a 30-minute fitness regimen for women on the go!

Note: Subtitle does not appear on same source as the title proper; recorded as a variant title

245 00 \$a Professor Noggin's countries of the world card game.

246 30 \$a Countries of the world card game

Note: Title proper with name in the possessive case given as variant title

245 00 \$a World War II map game.

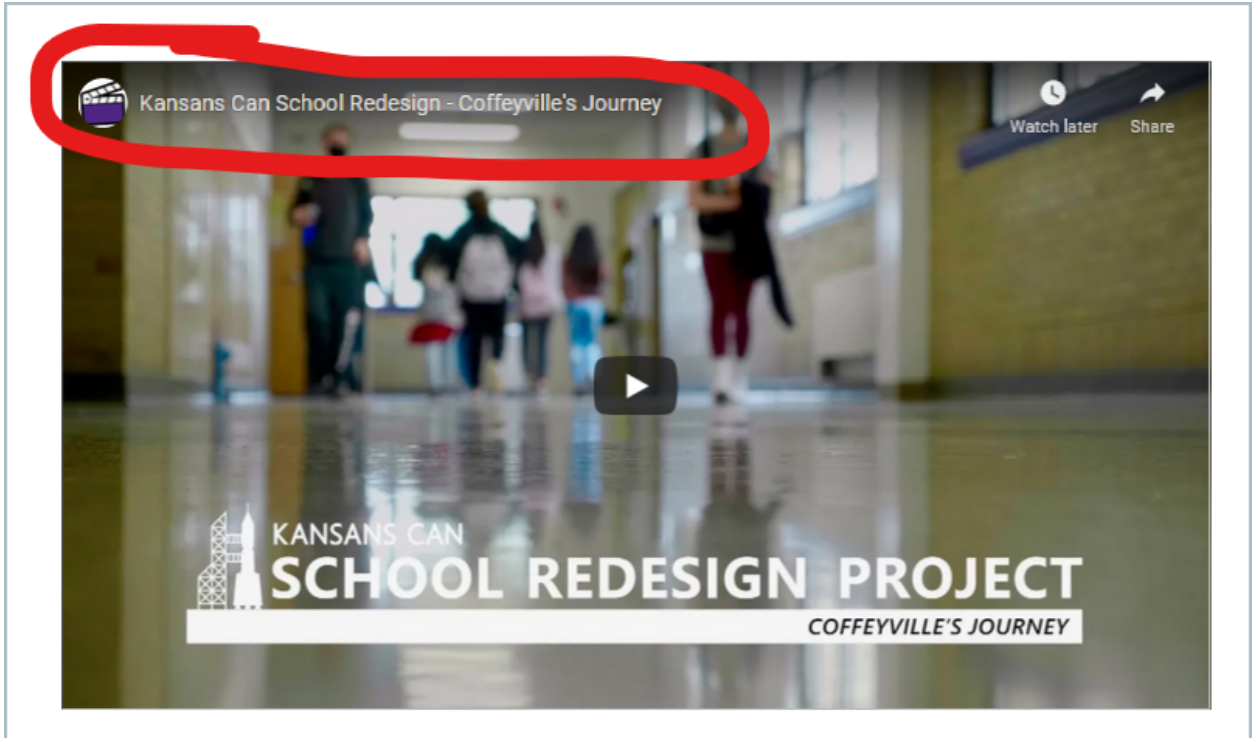
246 3\ \$a World War 2 map game

246 3\ \$a World War two map game

Note: Variant titles recording alternate forms of a number in the title of a game

Streaming Video Special Situations

Sometimes, a title will appear in either the upper left corner of the screen or in another location. For instance, YouTube videos display a title in the upper left when the video is enlarged to "full screen."



Such titles are embedded in the metadata of the video, so they would not be treated as the preferred source if there is a title screen or a title on the streaming video's website. Treat them as variant forms of the title proper if they do not match what is recorded in the 245 field.

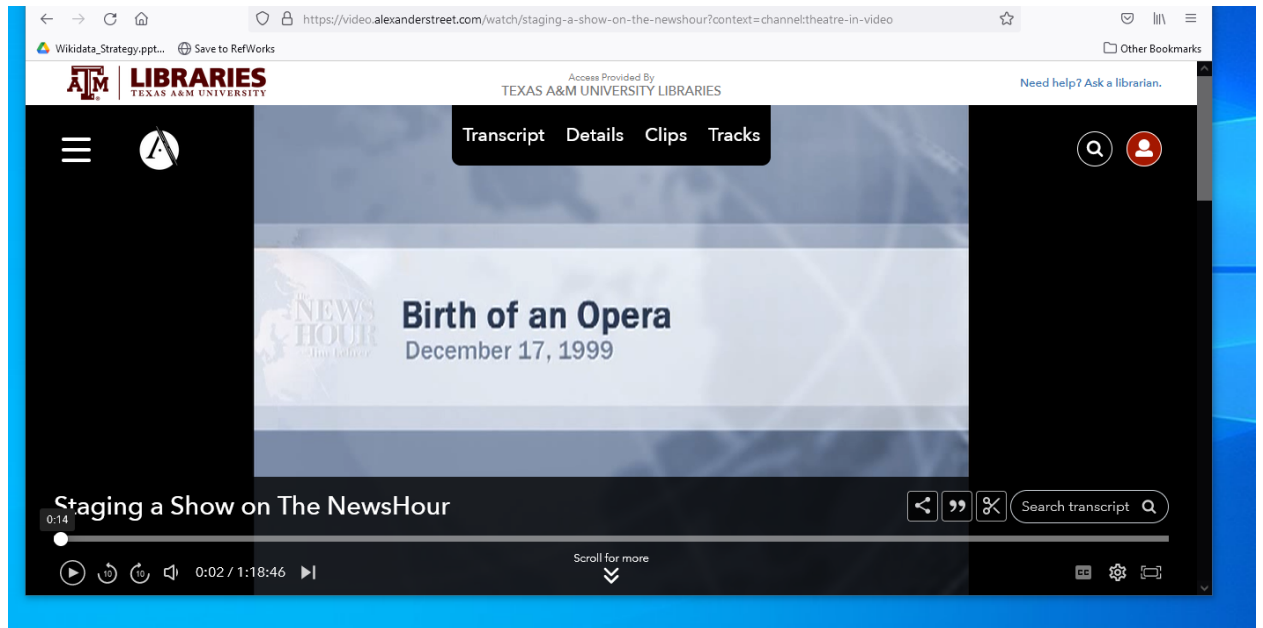
245 \ \$a Kansans Can school redesign project : \$b Coffeeyville's journey.

246 30 \$a Coffeeyville's journey

246 1\ \$i Title at top of the screen: \$a Kansans Can school redesign : \$b Coffeeyville's journey

Note: Title screen reads: Kansans Can school redesign project - Coffeeyville's journey, while the text displayed in the upper left of full screen reads: Kansans Can School Redesign - Coffeeyville's Journey

In other cases, the title may appear on the bottom left side of the screen when the user mouses over the screen.



In the image above, the title on the title frames does not match the title that appears in the lower left corner of the screen.

245 00 \$a Birth of an opera : \$b December 17, 1999.

246 1\ \$i Title at bottom of the screen: \$a Staging a show on the NewsHour

Note: Episode of a television show not intended to be viewed consecutively, with structured title proper and variant title appearing in the lower left corner of the screen

Compilation Titles

See LC-PCC PS 2.3.6.3 for instructions for recording a variant title for a component of a compilation in MARC field 740. Note that the field 740 is used for uncontrolled/unauthorized titles. Initial articles are dropped from MARC field 246 unless the intent is to file on those articles.

245 00 \$a Alex Cox's Highway patrolman = \$b El patrullero

246 31 \$a Patrullero

246 30 \$a Highway patrolman

740 02 \$a Sleep is for sissies.

Note: Variant titles for the work given in MARC 246 fields and variant title for a component work entered in MARC field 740

See RDA 25.1, RDA Appendix J, and the corresponding section of this guide for instructions and examples for recording component works.

Best Practice Recommendation: Follow LC-PCC PS 2.3.6.3 and encode most variant titles in MARC field 246. Use MARC field 740 for title access points for component works in a compilation or multi-part resource when an authorized access point is not needed or in addition to an authorized access point.

Statement of Responsibility (RDA 2.4)

Label	Element
Core	RDA core for the 1st statement of responsibility LC/PCC core
Source	Same source as title proper Another source within the resource One of the sources listed at RDA 2.2.4
Encoding	MARC 245 \$c

Statement of responsibility refers to the “identification or function of agents responsible for the creation of, or contributing to the realization of, the intellectual or artistic content of a manifestation” (RDA 2.4.1.1). A statement of responsibility may include words or phrases that are neither names nor linking words.

Statements of responsibility may occur in association with:

- a title proper (RDA 2.4.2-RDA 2.4.3)
- a designation of edition (RDA 2.5.4-RDA 2.5.5)
- a designation of a named revision of an edition (RDA 2.5.8-RDA 2.5.9)
- the title of a series (RDA 2.12.6-RDA 2.12.7)
- the title of a subseries (RDA 2.12.14-RDA 2.12.15)

Statement of Responsibility Relating to Title Proper (RDA 2.4.2)

The statement of responsibility relating to title proper is a core element. If there are multiple statements of responsibility, only the first is core to record; the rest are optional (RDA 2.4.2). Follow LC-PCC practice and transcribe (or record in a note) any other statements of responsibility that aid in resource discovery, identification, and selection. Do not omit names from the statement of responsibility. For serials, the

statement of responsibility related to title proper is not required (based on LC-PCC PS for RDA 2.4.2).

Recording Statement of Responsibility Relating to Title Proper (RDA 2.4.2.3)

Transcribe (RDA 2.4.1.4 and 2.4.2.3) the statement of responsibility that relates to the title proper in the form in which it appears on the same source of information as the title proper (RDA 2.4.2.2). If absent on the source of the title proper, take it in this order of preference:

- from another source within the resource itself (RDA 2.2.2)
- one of the sources specified at RDA 2.2.4.

Record creators of or contributors to the realization of the intellectual or artistic content in the statement of responsibility.

245 02 \$a A perfect candidate / \$c a film by R.J. Cutler and David Van Taylor.
Note: Streaming video taken from title frames during playback for a streaming video

245 10 \$a Hard eight / \$c by Preston Wadley.
Note: Original art with creator recorded in the statement of responsibility

245 10 \$a Native Americans and the national consciousness : \$b virtual reading and conversation / \$c Joy Harjo.
Note: Spoken word streaming audio with author and speaker recorded in the statement of responsibility

Best Practice Recommendation: Generally, record work-level roles (e.g., creators and individuals or groups associated with a work from RDA Appendix I) in the statement of responsibility. Use cataloger's judgment to determine the significance of their involvement in the creation of artistic and intellectual content of the work being cataloged.

A statement of responsibility can be recorded even if no specific person, family, or corporate body is named.

245 00 \$a Decision to win : \$b (the first fruits) / \$c a film made by Salvadorean film makers

Note: Statement of responsibility with no specific entity named

If the role or function of the person, family, or corporate body named in a statement of responsibility is unclear, a word or short phrase of explanation can be added. Enclose the explanation in brackets to show the information was taken from a source outside the resource itself (RDA 2.4.1.7).

245 14 \$a The perfect American : \$b an opera / \$c [music by] Philip Glass ; libretto by Rudy Wurlitzer ; a co-production of EuroArts Music International, Idéale Audience, Teatro Real de Madrid, Westdeutscher Rundfunk Köln, and NHK.

Note: A short phrase supplied to explain the role of Philip Glass

Multiple statements of responsibility should be recorded in the order indicated by the sequence, layout or typography of the source of information. If the order cannot be determined, record the statements in the order that makes the most sense (RDA 2.4.1.7).

245 00 \$a Greed / \$c Metro Goldwyn picture ; Louis B. Mayer presents an Erich von Stroheim production ; screen adaptation and scenario by June Mathis and Erich von Stroheim ; produced by Metro-Goldwyn-Mayer Corporation ; personally directed by Erich von Stroheim.

Note: Multiple statements of responsibility recorded in the order they appear on the title screen

RDA offers an option to abridge a statement of responsibility if this can be done without a loss of essential information (RDA 2.4.1.4); however, LC-PCC practice is not to do so. If a statement is abridged, do not omit the first name.

Best Practice Recommendation: Follow LC-PCC PS 2.4.1.4 for the optional omission and generally do not abridge the statement of responsibility.

Video

For video, roles relating to direction, production, writing, and presentation are generally recorded in the statement of responsibility.

245 00 \$a Indie game : \$b the movie / \$c BlinkWorks presents ; a Flutter Media production ; a film by James Swirsky & Lisanne Pajot ; directed by Lisanne Pajot & James Swirsky.

Note: Statement of responsibility for a DVD-Video disc

245 02 \$a A perfect candidate / \$c a film by R.J. Cutler and David Van Taylor.

Note: Statement of responsibility for a streaming video

Objects

Record named board game developers in the statement of responsibility.

245 10 \$a Rise up : \$b the game of people & power / \$c game design by Brian Van Slyke ; graphic design by Molly McLeod.

Note: Board game designer recorded in the statement of responsibility

Video Games

Many video games do not have a clear statement of responsibility. Such a statement is most often found in the block of text near the copyright statement on the back of the container or the label. Attempt to find the name of the person or, more likely, corporation who is the game developer. This is not necessarily the same as the publisher. Record game developer(s) in the statement of responsibility:

245 00 \$a Razor racing / \$c developed by Vision Scape Interactive, Inc.

Note: Statement of responsibility on video game disc label and back of container

Best Practice Recommendation (Video Games): Record only a clear statement of responsibility in MARC field 245 \$c, not simply a corporate name with no function indicated, particularly if only represented by a logo. Record the

name formally presented as the game developer on the resource itself as a statement of responsibility.

Other Information

Notes may be made for information that is not recorded in the statement of responsibility. This includes performers and various technical credits including the video game developer. Encode this information in a MARC field 511 field (participant or performer note) and/or 508 field (creation/production credits note). Members of a group, ensemble, company, etc. may also be recorded in the notes if the group, etc. has already been named in a statement of responsibility (RDA 2.4.1.5). See the Note on Statement of Responsibility (RDA 2.17.3) section of this guide for more information.

Edition Statement (RDA 2.5)

An edition statement refers to a “statement identifying the edition to which a resource belongs” (RDA 2.5.1.1). Edition statements may include a statement of responsibility, or include information about a named revision of an edition. “Designation of edition” and “Designation of a named revision of an edition” are core elements. Edition statements should pertain to the entire manifestation and are transcribed in MARC field 250 as found on the source of information.

For unpublished resources (e.g., a video recording that has never been commercially broadcast or released), treat any version information as an edition statement. See section Considerations for Publication, Production, Distribution, Manufacture & Copyright Elements for information about what is considered to be unpublished.

Designation of Edition (RDA 2.5.2)

Label	Element
Core	Core

Source	Same source as title proper Another source within the manifestation One of the sources listed at RDA 2.2.4
Encoding	MARC 250 \$a

Designation of edition is defined as “a word, character, or group of words and/or characters, identifying the edition to which a manifestation belongs” (RDA 2.5.2).

250 \ \$a Director’s Cut.

Note: Title screen of a streaming video has “Director’s Cut” displayed

250 \ \$a Director-approved, dual-format Blu-ray and DVD special edition.

Note: Edition statement from container for a DVD-Video and Blu-ray disc combo

250 \ \$a Newly restored ed.

Note: The abbreviation “ed.” is present on the resource

250 \ \$a Classic edition.

Note: Editing statement from board game container

Some typical video game edition statements are numbered versions (e.g. “version 1.0” or “release 1.2”) or various phrases like “Platinum edition,” etc.

250 \ \$a Platinum edition.

Note: Video game edition statement from container

250 \ \$a Version 1.2.

Note: Video game edition statement from container

250 \ \$a v. 2.0 for Windows.

Note: Video game edition statement from container

RDA provides an option to supply an edition statement if the manifestation does not carry an edition statement. The supplied edition statement should then be enclosed in brackets.

250 \ \$a [Reconstructed version].

Note: Information taken from outside the resource itself

250 \ \$a [Edited version].

Note: An external source confirms that the resource being cataloged has lyrics edited from the original lyrics

If the edition designation consists solely of letters or numbers without any explanation, add an appropriate word in brackets (RDA 2.5.2.3)

250 \ \$a [Version] 1.0.

Note: Edition statement on resource consisted only of "1.0"

Multiple designations of edition should be recorded in the order found on the source of information using separate MARC 250 fields.

250 \ \$a Director's cut.

250 \ \$a Renegade version.

Note: Two edition statements on the manifestation

250 \ \$a Legendary edition.

250 \ \$a PC game.

Note: Two edition statements on the manifestation

Best Practice Recommendation: Encode each edition statement in a separate MARC field 250.

Video Game Platform as Edition

While it is debatable whether the platform name as generally presented on the resource is a true edition statement, versions of games on different platforms often have significantly different gameplay and may be considered as a way of differentiating one expression of a game from another. Thus, OLAC recommends that any statement of platform or system which may be construed as an edition statement should be transcribed as such. Not all games have such a statement, but most console games and many PC games do. The platform must also be recorded in its proper place in the MARC fields 538 and 753.

250 \ \$a Nintendo Game Boy.

Note: Version of a video game for Game Boy

250 \ \$a XBox 360.

Note: Version of a video game for XBox 360

250 \ \$a PC DVD-ROM.

Note: Version of a video game for PC, provided on a DVD-ROM

If there is no statement on the resource for the platform name, and the cataloger judges that the game most likely exists or will soon exist for another platform, the platform name may be supplied as a bracketed edition statement. Video game databases such as Moby Games, IGDB.com or VGDB may be used to check the existence of another version.

250 \ \$a [Macintosh].

Note: Video game platform supplied by cataloger

250 \ \$a [PC and Mac].

Note: Video game platform supplied by cataloger

Best Practice Recommendation (Video Games): Transcribe a statement of the video game platform as an edition statement. If the resource lacks such a statement, supply the platform name in brackets if the cataloger judges it to be useful.

Moving Image Aspect Ratio as Edition

Aspect ratio is recorded as a separate element (RDA 7.19) and encoded in MARC field 345 \$c and optionally in field 500. Aspect ratio is only recorded as an edition statement when the word *edition* (*version*, etc.) is present.

250 \ \$a Widescreen edition.

345 \ \$c 1.78:1

345 \ \$d wide screen \$2 rdaar

500 \ \$a Wide screen (1.78:1).

Note: The word "edition" is present on the manifestation

345 \ \$c 1.78:1

345 \ \$d wide screen \$2 rdaar

500 \ \$a Wide screen (1.78:1).

Note: Aspect ratio not presented as an edition statement on the manifestation

Best Practice Recommendation: Record aspect ratio as an edition statement only when it is presented as an edition statement on the manifestation.

Designation of a Named Revision of an Edition (RDA 2.5.6)

Label	Element
Core	Core
Source	Same source as designation of edition Another source within the manifestation Source specified in RDA 2.2.4.
Encoding	MARC 250 \$a

Recording Designation of Named Revision of Edition (RDA 2.5.6.3)

Record named revisions of editions in MARC field 250 \$a (or \$b if parallel designation of edition is present).

250 \$a Special release, newly corrected.

Note: Edition statement and named revision of edition

Best Practices Recommendation: Record named revisions of editions. Provide both the edition statement and the designation of a named revision of the edition in a single 250 field if necessary for clarity. Separate the statements with a comma.

Production, Publication, Distribution, Manufacture & Copyright Date Elements

Published Manifestation vs. Unpublished Manifestation

The first step in the process of recording the elements in production statement (RDA 2.7), publication statement (RDA 2.8), distribution statement (RDA 2.9), and manufacture statement (RDA 2.10) is to determine if the resource is published or unpublished.

Published Manifestation

RDA defines the scope of a publication statement as “statements relating to the publication, release, or issuing of a manifestation” (RDA 2.8.1.1). This scope encompasses resources that are released in ways that fall outside the traditional concept of publication, as is often the case with many objects such as an article of commercially produced clothing. Consider the following resources as published manifestations:

- Online resources (RDA 2.8.1.1)
- Objects that bear a distribution statement or manufacture statement
- Objects that are known to be commercially manufactured or distributed

For published manifestations, publication statements are recorded or supplied. Distribution statements, manufacture statements, and/or copyright dates may also be provided as applicable. Production statements are only recorded for unpublished manifestations and do not apply to published manifestations.

Unpublished Manifestation

RDA does not define "unpublished" directly but gives examples of a manifestation in an unpublished form in RDA 2.7.1.4. – a manuscript, a painting, a sculpture, and a locally made recording. Many hand-made, one-of-a-kind, and naturally occurring

objects are also by their fundamental nature unpublished. If a resource is unpublished by nature but was commercially packaged and distributed (e.g., rock specimens sold as a collection), the resource is considered published.

For unpublished manifestations, only production statement elements are recorded or supplied. Publication, distribution, and manufacture statements do not apply to unpublished manifestations.

If it cannot be determined whether a resource is published or unpublished, do the following:

- If the resource is an object, assume it is unpublished.
- If the resource is a videodisc or tangible video game, assume it is published.

Best Practice Recommendation (Objects): If uncertain as to whether an object is published or unpublished, assume it is unpublished.

Best Practice Recommendation (Videodiscs and Tangible Video Games): If it is unknown whether a videodisc or tangible video game is published or unpublished, assume that it is published.

Principle of Conformance

According to RDA 0.6.4, a resource description should include all the core elements, if applicable and readily ascertainable. Per this principle of conformance, this guide recommends omitting the production or publication statement elements for object resources if the statements are not applicable and readily ascertainable, even though they may be required as core elements. This is because not all objects are produced or published in the same way as other resource formats, and the concept of production or publication statements defined in RDA does not always apply to them. For specific best practice recommendations for objects, see the following sections for production and publication statements.

Square Brackets for Resources that Ordinarily Do Not Carry Identifying Information

RDA 2.2.4 provides an exception to not indicate that information is supplied from a source outside the manifestation itself for transcribed elements if the

manifestation is of a type that does not ordinarily carry identifying information. For resources that fall into this category, most likely unpublished materials such as an art original or a hand-made item, this exception is applied and no square brackets are necessary for supplied information.

Best Practice Recommendation: Do not use square brackets for supplied information in a description for an unpublished resource.

Production Statement (RDA 2.7)

A production statement identifies the place of production, producer, and date of production of an unpublished manifestation. Note that this definition of production is different from “production” as is usually associated with moving image materials (e.g., “a film production”).

The production statement does not apply to naturally occurring objects (e.g., a rock specimen, a tree branch, etc.), since they are not “produced” in the same way as other types of resources.

Best Practice Recommendation (Objects): In general, do not provide a production statement for naturally occurring objects.

Place of Production (RDA 2.7.2)

Label	Element
Core	Not core
Source	Same source as a producer’s name Another source within the manifestation itself One of the other sources of information specified at RDA 2.2.4
Encoding	MARC 264 \$a, second indicator 0

Place of production is not a core element. However, it is recommended to record it if it is applicable for the resource and is readily available. Place of production is transcribed as it appears on the source of information in MARC field 264 \$a with second indicator 0.

Best Practice Recommendation: Record place of production for unpublished resources when applicable and readily ascertainable. Generally do not record place of production for naturally occurring objects as it is not applicable.

264 \0 \$a East Liverpool, Ohio

Note: An unpublished videodisc with content transferred from VHS

More Than One Place of Production (RDA 2.7.2.4)

If there are multiple places of production present on the source of information, record the place names following the instruction in RDA 2.7.2.4.

264 \0 \$a San Diego, California : \$b Wanderlustproject ; \$a Stanford, CA : \$b Stanford Program on International and Cross-Cultural Education (SPICE)

Note: Two places of production listed on the source of information in a single MARC field 264

Place of Production Not Identified in Manifestation (RDA 2.7.2.6)

Supply place of production when applicable and readily ascertainable, and if needed for identification and selection. Indicate that the information is supplied or taken from a source outside the manifestation using square brackets, unless the resource is a handmade item or naturally occurring object that ordinarily does not carry identifying information.

264 \0 \$a [Nashville, Tennessee] : \$b [Vanderbilt University Archives], \$c [2014]

Note: An unpublished DVD-Video reproduction of a video-taped television broadcast

264 \0 \$a New York? : \$b Greg Wyatt, \$c 2014.

Note: An unpublished art original; a signed cast bronze portrait of Shakespeare. Brackets are not used since the resource does not normally carry identifying information (RDA 2.2.4).

264 \0 \$a London?, \$c between 1903 and 1917.

Note: A hand-sewn banner with uncertain place of production. No brackets are used.

Best Practice Recommendation: If no place of production can be determined from any sources, do not record the element. Do not record [Place of production not identified].

Producer's Name (RDA 2.7.4)

Label	Element
Core	Not core
Source	Same source as a title proper Another source within the manifestation itself One of the other sources of information specified at RDA 2.2.4
Encoding	MARC 264 \$b, second indicator 0

Producer's name is not a core element; however, it is recommended to record it if it is applicable for the resource and is readily available. Producer's name is transcribed as it appears on the source of information in MARC field 264 \$b with second indicator 0.

Best Practice Recommendation: Record the producer's name for unpublished resources when it is applicable and readily ascertainable. Generally do not record producer's name for naturally occurring objects as it is not applicable.

If the producer's name cannot be identified in the resource itself, supply the producer's name if it is readily ascertainable and needed for identification and selection of the resource. Indicate that that information is supplied or taken from a source outside the manifestation using square brackets, unless the resource is a handmade item or naturally occurring object that ordinarily does not carry identifying information.

264 \0 \$a [Nashville, Tennessee] : \$b [Vanderbilt University Archives], \$c [2014]

Note: An unpublished DVD-Video reproduction of a video-taped television broadcast

264 \0 \$a New York? : \$b Greg Wyatt, \$c 2014.

Note: An unpublished art original; a signed cast bronze portrait of Shakespeare.

Brackets are not used since the resource does not normally carry identifying information (RDA 2.2.4).

Statement of Function (RDA 2.7.4.4)

Record words or phrases that describe the function of the producer, if present on the manifestation. Per LC-PCC PS 2.7.4.4, apply the optional addition of RDA 2.7.4.4 only if a more specific term is necessary to clarify the function.

Best Practice Recommendation: Follow LC/PCC practice and supply producer function information only if the function is unclear and a more specific term is necessary.

More than One Producer (RDA 2.7.4.5)

If there are multiple producer's names present on the source of information, record the place names following the instruction in RDA 2.7.4.5. Record each name in conjunction with its corresponding place of production, if present.

264 \0 \$a [Amherst, Massachusetts] : \$b University of Massachusetts
Amherst ; \$a Wareham, Massachusetts : \$b UMass Cranberry Station
Note: Two producers listed on source of information; use one 264 field

No Producer Identified (RDA 2.7.4.7)

Do not record the element when a producer's name cannot be identified from any sources. Do not record [producer not identified].

Best Practice Recommendation: If the producer's name cannot be identified from any sources, do not record the element. Do not record [producer not identified].

Date of Production (RDA 2.7.6)

Label	Element
Core	Core
Source	Any source
Encoding	MARC 264 \$c, second indicator 0

Date of production is a core element for unpublished manifestations. The element is transcribed as it appears on the source of information in MARC field 264 \$c with second indicator 0.

264 \0 \$c 2010.

Note: Date of production on manifestation

Per the principle of conformance in RDA 0.6.4, it is recommended not to record the date of production for objects that naturally occur (e.g., a specimen of rock) as they do not go through the same “production” process as other types of resources; thus, the concept of production is not applicable.

Best Practice Recommendation (Objects): Generally omit the date of production for unpublished naturally occurring objects.

Date of Production Not Identified (RDA 2.7.6.6)

If no date of production can be found in a single-part unpublished resource other than a naturally occurring object, supply a production date or an approximate production date (RDA 2.7.6.6). If the date or an approximate date of production cannot be determined, record the standard phrase [date of production not identified].

264 \0 \$c [2014?]

Note: Approximate date of production

264 \0 \$c 1999.

Note: Known date, but not present on manifestation; taken from a box made by the owner. Square brackets are not used since the resource does not normally carry identifying information

For multipart monographs or serials, follow instructions in RDA 2.7.6.5.

Best Practice Recommendation (Objects): Do not use [date of production not identified] for naturally occurring object resources.

Publication Statement (RDA 2.8)

The publication statement identifies the place of publication, the publisher, and the date of publication of a manifestation. These three elements are core elements for published manifestations.

Published Objects

While it is a core element, the publication statement may not be applicable and readily ascertainable for object resources as many of them are “published” in a way that is different from the traditional concept of publication (e.g., an article of commercially produced clothing). Therefore, it is recommended to apply RDA 0.6.4 and omit recording publication statements for objects unless publication information appears on the source of information.

Best Practice Recommendation (Objects): Generally do not record publication statements for objects if publication information is not readily available on the resource.

Nonmusical Streaming Audio and Streaming Video

In a provider-neutral record, publication information should reflect all instances of the equivalent manifestations described in the record.

For online reproductions of tangible audio or video, publication information should relate to the manifestation as it was published in its original format.

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.

Note: A film originally released as a motion picture, is now available as a streaming video

For born-digital resources, publication information should relate to the earliest online iteration of the resource.

264 \ 1 \$a [Bethesda, Md.] : \$b [National Institutes of Health], \$c [2019]
518 \ \ \$a Recorded May 7, 2019.

Note: A born-digital streaming video originally released by the National Institutes of Health. Publication date is inferred from capture date and given in brackets as supplied information.

264 \ 1 \$a [New York] : \$b Intelligence Squared US, \$c 2018.

Note: A born-digital streaming video originally released by Intelligence Squared US, 2018

Best Practice Recommendation (Nonmusical Streaming Audio & Streaming Video): Follow the PCC Provider Neutral E-resource Guidelines and provide publication statements that reflect all instances of a resource described in the record.

Place of Publication (RDA 2.8.2)

Label	Element
Core	RDA core for the 1st place of publication
Source	Same source as publisher's name Another source within the manifestation itself One of the sources listed at RDA 2.2.4
Encoding	MARC 264 \$a, second indicator 1

Recording Publication Statement (RDA 2.8.1.4)

Transcribe the place of publication in the language and script in which it appears on the source of information. Include both the local place name and the larger jurisdiction name(s) if they appear on the source of information (RDA 2.8.2.3).

264 \1 \$a Sunnyvale, CA : \$b RedOctane, \$c 2006.

Note: Video game disc; "CA" appears on the source of information

264 \1 \$a Calabasas Hills, California : \$b THQ, \$c 2003.

Note: Video game cartridge; "California" appears on the source of information

264 \1 \$a New York : \$b Deep Dish T.V., \$c [1990]

Note: A streaming video file of a television program originally released by Deep Dish T.V. in 1990. Per PCC Provider Neutral E-resource Guidelines, the place of publication is taken from the original manifestation

264 \1 London, England : \$b Virgin EMI, \$c 2019.

Note: "Born digital" streaming audio file. Per PCC Provider Neutral E-resource Guidelines, the place of publication is taken from the first iteration of the resource

More Than One Place of Publication (RDA 2.8.2.4)

If multiple places of publication are present on the source of information and more than one is being recorded, record the place names in the order indicated by the sequence, layout, or typography of the names on the source of information. If the places of publication are each associated with different publishers, record each place of publication with its corresponding publisher. Record each grouping in the order suggested by the sequence, layout, or typography present on the source of information (RDA 2.8.2.4).

264 \1 \$a Burbank, California : \$b High Impacts Games ; \$a Foster City, CA : \$b Sony Computer Entertainment America, \$c 2006.

Note: Video game disc with two places of publication

Best Practice Recommendation: Record the first place of publication as required. Record additional places of publication only if deemed important.

Place of Publication Not Identified in Manifestation (RDA 2.8.2.6)

If a place of publication is not found in the manifestation, supply either a known place of publication found from another source or a probable place of publication using the instructions found at RDA 2.8.2.6.

264 \1 \$a [Burbank, California] : \$b Touchstone Home Entertainment, \$c 2011.

Note: DVD-Video disc; place of publication is known but not given on resource

264 \1 \$a [United States] : \$b Gravitas Ventures, \$c 2018.

Note: Blu-ray Disc; country of publication known

264 \1 \$a [United States?] : \$b Rykodisc, \$c ©1998.

Note: Reproduction streaming spoken word audio; probable country of publication

If it is impossible to determine a probable place of publication, the standard phrase [Place of publication not identified] is recorded. It is LC/PCC practice to try to supply a probable place of publication whenever possible instead of recording [Place of publication not identified].

If a place of publication cannot be found in a published object resource, the element may be omitted. Supply a place of publication only if it is known or readily available and considered important. See the Publication Statement (RDA 2.8) section of this guide for more information about omitting publication elements for published objects.

264 \1 \$a [Billund, Denmark] : \$b The LEGO Group, \$c [2014]

Note: Known place of publication supplied for a toy

Best Practice Recommendation (Online Resources, Videodiscs, Tangible Video Games): Follow LC/PCC practice and supply a probable place of publication if feasible rather than using [Place of publication not identified].

Best Practice Recommendation (Objects): If a place of publication cannot be found in a published object, generally do not record the element. Supply information only if available and important. Do not use [Place of publication not identified].

Publisher's Name (RDA 2.8.4)

Label	Element
Core	RDA core for the 1st publisher's name
Source	Same source as title proper Another source within the manifestation itself One of the sources listed at RDA 2.2.4
Encoding	MARC 264 \$b, second indicator 1

Recording Publisher's Name (RDA 2.8.4.3)

Transcribe the publisher's name as it appears on the source of information. For videodiscs and tangible video games, the publisher's name and address often appear in small print on the back of the container. If more than one publisher's name appears in the source of information, only the first publisher name is required. If the publisher's name appears in more than one language or script, record the name in the same language or script as the title proper.

264 \1 \$a Redmond, WA : \$b Nintendo of America, \$c 2000.

Note: Computer chip cartridge video game

264 \1 Portland, Oregon : \$b Oregon Public Broadcasting, \$c 2011.

Note: Streaming video of a television program originally broadcast in 2011. Per PCC Provider Neutral E-resource Guidelines, the publisher's name is taken from the original manifestation

264 \1 New York : \$b Intelligence Squared US, \$c 2018.

Note: "Born digital" streaming video originally released by Intelligence Squared US in 2018

RDA offers an alternative to omit levels of hierarchy, if present. However, LC/PCC practice is not to do so (LC-PCC PS 2.8.4.3).

Best Practice Recommendation: Follow LC/PCC practice and do not omit levels of hierarchy.

Determining the name of the publisher for moving images can be difficult when there are many names present in the sources of information for the manifestation. These names might include the name of the production company of the original work, the name of a subsidiary of the production company who could be the publisher, or the name of the distributor, who could also function as a publisher. Use cataloger's judgment in choosing the publisher from multiple corporate names from the source of information. When in doubt, treat the name as a publisher.

Best Practice Recommendation: If there is doubt as to whether a person, corporate body or family is functioning as a publisher or distributor, treat the name as a publisher.

Statement of Function (RDA 2.8.4.4)

Record words or phrases that describe the function of the publisher, if present on the manifestation. Apply the optional addition of RDA 2.7.4.4 only if a more specific term is necessary to clarify the function.

264 \1 \$a New York : \$b Kids Fitness Productions in conjunction with Pro Image Studios

Note: Statement of function is transcribed from the container of a videodisc

Best Practice Recommendation: Follow LC/PCC practice and supply publisher function information only if the function is unclear and a more specific term is necessary.

More Than One Publisher (RDA 2.8.4.5)

If there are multiple publishers' names present on the source of information and more than one is being recorded, record the names in the order indicated by the sequence, layout, or typography of the names on the source of information. Record each name in conjunction with its corresponding place of publication, if present.

264 \1 \$a [Burbank, California] : \$b Disney interactive ; \$a Foster City, CA : \$b Sony Computer Entertainment

Note: Video game disc with multiple publisher names and places on the manifestation

Best Practice Recommendation: Record the first publisher name found on the manifestation as required; optionally record additional publisher names if deemed important. Record all names in a single 264 field.

No Publisher Identified (RDA 2.8.4.7)

When a publisher of a resource cannot be identified, practice depends upon format.

DVD-Video, Blu-ray Discs, Tangible Video Games, and Online Resources

If there is no publisher's name available from the manifestation or any other source, record the standard phrase [publisher not identified].

264 \1 \$a New York : \$b [publisher not identified]

Note: Publisher not available from manifestation or any other source

Objects

If a publisher's name cannot be found in a published object resource, the element may be omitted. Supply a publisher's name only if it is known or readily available and considered important. See the Publication Statement (RDA 2.8) section of this guide for more information about omitting publication elements for objects.

Best Practice Recommendation (Objects): If a publisher's name cannot be found in a published object, generally do not record the element. Do not use [publisher not identified].

Date of Publication (RDA 2.8.6)

Label	Element
Core	Core
Source	Same source as title proper Another source within the manifestation itself One of the sources listed at RDA 2.2.4
Encoding	MARC 264 \$c, second indicator 1

DVD-Video, Blu-ray Discs, and Tangible Video Games

Record the date of publication as it appears on the source of information in MARC field 264, second indicator 1, \$c. Do not confuse the date of production of the original work or expression with the date of publication of the manifestation.

264 \1 \$a [Roma] : \$b Gianluca & Stefano Curti : \$b RaroVideo, \$c 2013.

Note: Videodisc with a publication date from the container

264 \1 \$a Redmond, WA : \$b Nintendo of America, \$c May 2000.

Note: Video game disc with publication date as stated on the disc

Online Video Games

For video games available online, use the release date on the game homepage.

264 \1 \$a [Bellevue, Washington] : \$b 3909, \$c Aug 8, 2013.

Note: Online video game available online through a distribution service

Nonmusical Streaming Audio and Streaming Video

For digital reproductions, follow PCC Provider Neutral E-Resource guidelines and use the date of the original manifestation as the publication date.

264 \1 \$a New York, NY : \$b FirstRun Features, \$c 2016.

Note: Streaming video of a motion picture released in 2016

For born digital resources, follow PCC Provider Neutral E-Resource guidelines and use the date of the earliest iteration as the publication date. When one is uncertain if the date is the earliest iteration, use square brackets and a question mark.

264 \1 \$a Normal, Illinois : \$b Joi Adams, \$c 2019-

Note: Born-digital streaming audio, a podcast hosted by Joi Adams, beginning in 2019

264 \1 \$a San Francisco, California : \$b Better Media Group, \$c [2019?]

Note: Born digital streaming video. The first iteration of the resource is uncertain

Date of Publication Not Identified

If no date of publication can be found in a single-part resource, supply a publication date or an approximate publication date (RDA 2.8.6.6) with square brackets.

264 \1 \$a Oley, PA : \$b Bullfrog Films, \$c [2004]

Note: Blu-ray Disc with publication date not stated on the manifestation, but found to be 2004

264 \1 \$a Foster City, CA : \$b Sony Computer Entertainment, \$c [between 2000 and 2010]

Note: Video game disc with supplied publication date range

If it is impossible to determine a probable or an approximate date of publication, the standard phrase [date of publication not identified] is recorded. It is LC/PCC practice to try to supply a probable date of publication whenever possible instead of recording [date of publication not identified]. LC-PCC PS 2.8.6.6 provides practical guidelines for use of copyright and distribution dates when the date of publication cannot be identified in the manifestation.

If no date of publication is present but a copyright date is present, supply an estimated date of publication that corresponds to the copyright date. Use the copyright date associated with the program content or bonus features, but not a packaging date unless it is the only date available. In many cases, the packaging copyright date refers only to an updated container and does not correspond to the date of the content. If multiple copyright dates are present, infer the date of publication from the latest copyright date. If there is no date of publication, but a date of distribution is present, supply a date of publication based on the distribution date.

264 \1 \$a [Zambia] : \$b Cheke Cha Mbunda Cultural & Writers Association,
\$c [2009]

264 \4 \$c ©2009

Note: Videodisc with ©2009 as the only date present on the manifestation

Best Practice Recommendation (Videodiscs, Nonmusical Streaming Audio, Streaming Video, Video Games): Follow LC/PCC practice and supply a date of publication, if possible, rather than [date of publication not identified].

For multipart monographs or serials, follow instructions in RDA 2.8.6.5.

Objects

If a date of publication cannot be found in a published object resource, the element may be omitted. Supply a date of publication only if it is known or readily available and considered important. See the Publication Statement (RDA 2.8) section of this guide for more information about omitting publication elements for objects.

Best Practice Recommendation (Objects): If a date of publication cannot be found for a published object, generally do not record the element. Do not use [date of publication not identified].

Distribution Statement (RDA 2.9)

Label	Element
Core	Not Core
Source	Place of distribution: same source as a distributor's name Distributor's name/Date of distribution: same source as title proper Another source within the manifestation One of the sources listed at RDA 2.2.4
Encoding	MARC 264 \$a \$b \$c second indicator 2

Distribution statement is not a core element. The place, name, and date of distribution are recorded in the same manner as the corresponding elements in the publication statement. The place of distribution and distributor's name are both transcribed from the manifestation; the date of distribution is recorded. Since these are optional elements, the standard phrase "[XXX] not identified" is not necessary when any of the elements is not recorded.

Published Objects

Many objects are considered published for the purpose of cataloging but are "published" in a way that falls outside the traditional concept of publication (e.g., commercially produced furniture or clothing). As a result, such objects may carry only distribution information instead of publication information. If any of the elements in the distribution statement appear on an object resource, they should always be recorded, regardless of the presence of publication statements. If distribution information is not present on the resource but is readily available from other sources, it may be recorded if considered important.

264 \1 \$b Altay Scientific, \$c [2017]

264 \2 \$a Burlington, NC : \$b Carolina Biological Supply Company, \$c [2017]

Note: Both publication and distribution information present on an anatomical model

Best Practice Recommendation (Objects): Always record distribution statements if the information is present on the resource.

Online Video Games

Video games available online are frequently available via more than one digital distribution service, such as Steam, Origin, etc. The distribution service or provider for the version of the game being cataloged is given in the “description based on” note. See the section of this guide for RDA 2.17.13, Note on Issue, Part, or Iteration Used as the Basis of Identification of Manifestation.

Because game play differs according to the distribution service or provider, online video games are not cataloged according to PCC Provider-Neutral E-Resource Guidelines.

Nonmusical Streaming Audio and Streaming Video

Streaming media are often hosted by more than one service provider. Follow PCC Provider-Neutral E-Resource Guidelines and do not record a distribution statement for nonmusical streaming audio and streaming video.

Best Practice Recommendation (Nonmusical Streaming Audio and Streaming Video): Do not record distribution statements in a provider-neutral record.

For the other formats, it is encouraged to record a distribution statement if it is readily available and considered useful, especially when publication information cannot be identified for the resource.

264 \1 \$a [New York?] : \$b [publisher not identified], \$c [1994]

264 \2 \$a Glen Cove, NY : \$b [Distributed by Acclaim Distribution]

Note: Publisher's name not determined for a video game cartridge; optional distribution statement is added

Statement of Function (RDA 2.9.4.4)

RDA 2.9.4.4 provides an optional addition for adding a term indicating the function of a distributor if it is not clear. LC practice is to generally not apply the option, unless a more specific function than the MARC field 264 second indicator is deemed important.

264 \2 \$a New York : \$b [distributed in North America by] Smith Films Group

Note: Specific distribution function supplied from outside the manifestation

Best Practice Recommendation: Follow LC-PCC PS 2.9.4.4 and apply the RDA optional addition only if a more specific function term is deemed important.

Manufacture Statement (RDA 2.10)

Label	Element
Core	Not core
Source	Place of manufacturer: Same source as manufacturer's name Manufacturer's name/Date of manufacture: Same source as a title proper Another source within the manifestation One of the sources listed at RDA 2.2.4
Encoding	MARC 264 \$a \$b \$c, second indicator 3

Manufacture statement is not a core element. The place, name, and date of manufacture are recorded in the same manner as the corresponding elements in the publication and distribution statements. The place of manufacture and manufacturer's name are transcribed from the manifestation; the date of

manufacture is recorded. Since these are optional elements, the standard phrase “[XXX] not identified” is not necessary when one or more of the elements is not recorded.

Objects

Many objects are considered published for the purpose of cataloging but are “published” in a way that falls outside the traditional concept of publication (e.g., commercially produced furniture or clothing). As a result, such objects may carry only manufacture information instead of publication or distribution information. If any of the elements for the manufacture statement appear on an object resource, they should always be recorded, regardless of the presence of publication or distribution statements. If manufacture information is not present on the resource but is readily available from other sources, it may be recorded if considered important.

264 \1 \$a El Segundo, CA : \$b Mattel Inc., \$c [2004]

264 \2 \$a Mississauga, Ontario : \$b Mattel Canada Inc.

264 \3 \$a Indonesia : \$b [Mattel Inc.]

Note: Publication, distribution, manufacture information recorded for a toy

Best Practice Recommendation (Objects): Always record manufacture statements if the information is present on the resource.

DVD-Video, Blu-ray Discs, and Tangible Video Games

For other resources in physical format, a manufacture statement may be recorded if it is readily available and considered useful, especially when neither publication nor distribution information cannot be identified for the resource.

264 \1 \$a [New York, New York] : \$b A&E Television Networks, \$c [2002]

264 \3 \$a [United States] : \$b manufactured by CustomFlix, an Amazon.com company

Note: Optional manufacture statement added

Statement of Function (RDA 2.10.4.4)

RDA 2.10.4.4 provides an optional addition for adding a term indicating the function of a manufacturer if it is not clear. LC practice is to generally not apply the option, unless a more specific function than the MARC field 264 second indicator is deemed important.

Best Practice Recommendation: Follow LC-PCC PS 2.10.4.4 and apply the RDA optional addition only if a more specific function term is deemed important.

Copyright Date (RDA 2.11)

Label	Element
Core	Not core
Source	Any source
Encoding	MARC 264, second indicator 4 \$c

Copyright date is a date associated with a claim of protection under copyright or a similar regime (RDA 2.11.1.1). This also includes phonogram dates (i.e., dates associated with claims of protection for audio recordings). Copyright dates are recorded in MARC field 264, second indicator 4, \$c.

264 \4 \$c ©2014

Note: Copyright date

264 \4 \$c copyright 2014

Note: Copyright date

Copyright date is an optional element, however, it is recommended to record it if the date appears on the resource, especially when the date differs from the date of

publication, the date of publication is not present, or when the date of publication is supplied.

264 \1 \$c [2003?]

264 \4 \$c ©2003

Note: Supplied date of publication, copyright date added

Best Practice Recommendation: Record the copyright date when feasible.

In some cases, there will be more than one copyright date on a manifestation, including for the program content, bonus features, or for the packaging. See RDA 2.11.1.3 for instructions on multiple copyright dates.

Multiple copyright dates that apply to different aspects of the manifestation (such as text, sound or video) are entered in separate MARC fields 264 (2nd indicator 4), using a \$3 to distinguish between materials. Only the latest copyright date should be recorded if multiple copyright dates apply to a single aspect of a manifestation.

264 \4 \$3 DVD : \$c ©2014

264 \4 \$3 Audio CD : \$c ©2008

Note: DVD-Video disc + audio CD set; each date refers to a different aspect - video and sound

Series Statement (RDA 2.12)

The series statement identifies a series to which a manifestation belongs. The series statement may include subseries information, numbering, and a statement of responsibility. Core elements are the series title proper, numbering, subseries title proper and numbering.

Title Proper of Series (RDA 2.12.2)

Label	Element
Core	Core
Source	Series title page Another source within the manifestation One of the sources listed at RDA 2.2.4
Encoding	MARC 490 \$a \$v

Recording Title Proper of Series

Transcribe the title proper of the series in the language and script in which it appears on the source of information. It is important to note that only publisher series are recorded here.

Record series statements in MARC field 490 \$a and any series numbering in \$v. Use the first indicator 1 when the series is traced and provide an authorized access point for the series title in the appropriate MARC 8XX field if access to the authorized series title is desired. Use the first indicator 0 for untraced series, that is, no authorized access point to the series title is given.

245 00 \$a 12 angry men / \$c Orion Productions and Nova Productions ; director, Sidney Lumet ; producers, Henry Fonda, Reginald Rose ; story and screenplay, Reginald Rose.

490 1\ \$a Criterion collection

Note: "Criterion collection" is a series used by Criterion Collection, Inc. when reissuing motion pictures on videodisc

245 00 Blood omen 2 / \$c Crystal Dynamics.

490 0\ \$a Legacy of Kain series

Note: Series statement for a video game disc. Series is not traced.

Do not treat a franchise title or television program title as a series. See RDA 2.3.2, Title Proper, and the corresponding section of this guide section for further information on recording franchise titles. See RDA 6.27.1.9 Appendix 1 and the corresponding section of this guide for television program titles.

Best Practice Recommendation (Nonmusical Streaming Audio and Streaming Video): Follow the provider-neutral guidelines and only record series statements that reflect all versions of a resource regardless of provider.

Series Statement vs. Notes

LC-PCC PS 2.12 provides guidance on distinguishing between true series and those that are not, such as series-like phrases.

500 __ \$a "This pack is one of a series of reproductions of 17th and 18th century packs of engraved cards which is being published."

Note: This text appears on an informational insert which was included with packs of reproduction playing cards

490 1\ \$a Globe on screen

500 \ \$a "A Shakespeare's Globe production"--Container.

Note: Series statement in 490; another phrase that appears on container is given as a quoted note.

Best Practice Recommendation: Follow the LC-PCC-PS 2.12, and transcribe a phrase in the series statement only when it is a true series. If it is uncertain about whether a statement counts as a series, give it as a quoted note.

Numbering within the Series (RDA 2.12.9)

Label	Element
Core	Core
Source	Series title page Another source within the manifestation One of the sources listed at RDA 2.2.4
Encoding	MARC 490 \$v

Series numbering (if present) is a core element. Numbering can include a numeral, a letter, any other character, or the combination of these. Numbering is often accompanied by a caption (e.g., volume, number, etc.) and/or a chronological designation.

Recording Numbering within Series (RDA 2.12.9.3)

Record numbering within series in the language and script in which they appear on the source of information, which is anywhere within the resource.

490 0\ \$a FIFA World Cup DVD collection 1930-2006 ; \$v 5

Note: Series numbering given without caption on the resource

Identifier for the Manifestation (RDA 2.15)

Label	Element
Core	Core
Source	Any source
Encoding	MARC 020 \$a MARC 022 \$a MARC 024 \$a MARC 028 \$a \$b MARC 074 \$a

An “identifier for the manifestation” is a character string associated with a manifestation that differentiates the piece that is being cataloged from others (RDA 2.15.1.1).

General Guidelines

A single resource may have several different identifiers. When more than one identifier is present on the resource, only one is core. Recording additional identifiers is optional. For resources with parts, record identifiers associated with the entire resource, and optionally identifiers associated with the individual parts.

- If multiple identifiers are present, prefer an internationally recognized identifier. Consider ISBN, URN, UPC, and EAN numbers as internationally recognized.
- Publisher numbers should be recorded in the 028 field when applicable, along with the publisher in \$b. Note discussion below about platform numbers which are different from publisher numbers.

Best Practice Recommendation: Record identifiers when present, especially ISBN and publisher numbers, with qualifying information, when applicable.

Best Practice Recommendation (Nonmusical Streaming Audio and Streaming Video): Follow the provider-neutral guidelines and only record identifiers that reflect all instances of the resource regardless of provider.

Commonly found types of identifiers include:

- Registered identifiers from internationally recognized schemes (e.g., ISBN)
- Other identifiers assigned by publishers, distributors, government publications agencies, document clearinghouses, archives, etc., following their internally devised schemes

Recording Identifier for the Manifestation (RDA 2.15.1.4)

If an identifier has a specified display format, RDA stipulates that the specified display format should be used; however, that is not always possible when using MARC. For identifiers with no standard display format, the number is recorded as it is presented on the resource.

ISBN 978-0-79697-5062-0

Note: Standard display format

020 \ \$a 97807969750620

Note: MARC display format

International Standard Book Number (ISBN) (MARC 020)

The ISBN is a 10- or 13-digit number recorded in the MARC field 020, \$a, with both indicators blank. Do not include hyphens or the “ISBN” preceding the number. Qualifying information is recorded in \$q. The ISBN-13 begins with digits 978, or 9791 through 9799.

020 \ \$a 97807969750620

Note: Number appears on resource as ISBN: 978-0-7697-5062-0

020 \ \$a 9780769750927 \$q (disc 4)

Note: Qualifying information added; enclosed in parentheses according to ISBD

International Standard Serial Number (ISSN) (MARC 022)

The ISSN is an 8-digit code recorded in the MARC field 022, \$a, with both indicators blank (unless values are being recorded by the ISSN Centers). Do not include “ISSN” preceding the number, but do include the hyphen found within the number.

022 0\ \$a 2329-9738 \$2 1

Note: Provider-neutral born-digital streaming video serial. The 1st indicator 0 denotes that this resource is of international interest and the \$2 is the code for the ISSN Center responsible for assigning and maintaining ISSNs and related data.

Universal Product Code (UPC) (MARC 024 1\)

These numbers are generally found beneath a barcode on the container. The UPC is a 12-digit number recorded in MARC field 024 with first indicator 1. There may be additional numbers to the right of the barcode; these should be recorded in \$d.

024 1\ \$a 032031437098

Note: UPC from the container of a DVD-Video disc

024 1\ \$a 9781476801988 \$d 52499

Note: UPC with additional numbers to the right of the barcode

International Article Number (EAN) (MARC 024 3\)

The EAN was formerly known as the “European Article Number.” The EAN is a 12 or 13- digit number recorded in MARC field 024 with first indicator 3. The EAN can be differentiated from the ISBN-13 by its initial digits.

024 3\ \$a 7350002939550

Note: EAN appears on the back of the container of the game, under the barcode in the format: 7 350002 939550

Other Standard Numbers (MARC 024 7\)

Standard numbers from other schemes are recorded in MARC field 024 with first indicator 7. Code for the source of the number or code in \$2. A list of standard identifier source codes can be found in Source Codes for Vocabularies, Rules, and Schemes, “Standard Identifier Source Codes”

(<http://www.loc.gov/standards/sourcelist/standard-identifier.html>).

024 7\ \$a 00883929398638 \$2 gtin-14

Note: Resource contains a Global Trade Identification Number 14

Publisher Number with Publisher Name (MARC 028)

Publisher number is recorded in MARC field 028, \$a. The first indicator is coded for the type of number. The second indicator may be coded either 1 or 2, depending on whether note generation is desired. Record the number as it is presented on the resource, including spaces, hyphens, capitalization, etc. The name of the publisher is given in \$b. Qualifying information is recorded in \$q. Identifiers associated with the original manifestation may also be recorded in MARC field 028.

028 41 \$a DOG285 \$b Dogwoof

Note: Video recording publisher number and name of publisher. Second indicators coded for note, added entry.

028 42 \$a OA 1106 D \$b Opus Arte

Note: Video recording publisher number and name of publisher. Second indicator coded for note, no added entry.

028 42 \$a BFIB1191 \$b BFI \$q (set)

028 42 \$a BFIB1154 \$b BFI \$q (disc 1)

028 42 \$a BFIB1085 \$b BFI \$q (disc 2)

Note: Video recording publisher number and name of publisher of a set. Qualifying information indicates the location of each number.

028 51 \$a 987717 \$b Valve

Note: Video game publisher number and name of publisher

028 51 \$a RCK49007-PH \$b Rockstar

Note: Video game publisher number and name of publisher

GPO Item Number (MARC 074 \\\)

GPO item number is the number assigned to publications by the U.S. Government Printing Office (GPO) to manage their distribution to libraries within its Depository Library System.

074 \\\ \$a 0968-H-01 (online)

Note: Provider-neutral, born-digital, streaming video recording with no

*internationally recognized identifier*Video Game Platform Number (MARC 024 8\)

Often numbers appear which cannot be identified with a video game publisher but seem to be associated with a platform – Sony and Nintendo games, in particular, have these sorts of numbers. Record the platform number in MARC field 024 with first indicator 8 to indicate the type of number or code is unspecified. Do not record the publisher. Format the numerical identifier as it appears on the resource.

Sony has an internal code system for platform (PS1, PS2, PS3, PSP) and region (US, Europe, Asia). Platform numbers are meaningful in the gaming community and can be considered the equivalent to the ISBN on a book.

024 8\ \$a CUSA 00600

Note: Game on the Sony PS4 platform

024 8\ \$a BLUS 30971

Note: Game on the Sony PS3 platform

024 8\ \$a SLUS 21503

Note: Game on the Sony PS2 platform

Nintendo video games may have different platform numbers on the label and the box. Record both platform numbers with identifying information in \$q.

024 8\ \$a RVL-RMKE-USA-BO \$q (label)

024 8\ \$a RVL P RMKE USZ \$q (container)

Note: Game on the Nintendo Wii platform

024 8\ \$a DL-DOL-GJKE-USA \$q (label)

028 8\ \$a DOL P GJKE \$q (container)

Note: Game on the Nintendo Gamecube platform

Best Practice Recommendation (Video Games): Record video game platform numbers in MARC field 024 with first indicator 8.

Note on Manifestation (RDA 2.17)

RDA defines note on manifestation as “a note providing additional information about manifestation attributes” (RDA 2.17.1.1). For instructions on notes that describe carriers, see RDA 3.21, Note on Carrier, and the corresponding section of this guide.

Note on Title (RDA 2.17.2)

Label	Element
Core	LC-PCC core when applicable LC-PCC core for all online resources
Source	Any source
Encoding	MARC 588 \$a

RDA 2.17.2.1 describes “note on title” as “providing information on: the source from which a title was taken; the date the title was viewed; variations in titles, inaccuracies, deletions, etc.; or other information relating to a title.”

DVD-Video and Blu-ray Discs

For DVD-Video and Blu-ray Disc, make a note about the source of title if the title has been taken from a source other than the title frame(s) or screen(s) as instructed in RDA 2.17.2.3.

588 0\ \$a Title from disc label.

Note: Source of title note for DVD-Video disc

Best Practice Recommendation (Videodiscs): If the title is taken from a source other than the title screen, record the source of title in a note, using MARC field 588.

Objects

Routinely supply a source of title note for objects, which are more variable than other media. Cataloging objects commonly calls for cataloger's judgment to determine or devise a title.

588 0\ \$a Title from contents sheet.

Note: Source of title note for a rock collection

588 0\ \$a Title devised by cataloger.

Note: Source of title note for a naturally occurring object

Video Games

Routinely supply a source of title note for video games, regardless of where the title is taken from. With tangible video games, many libraries do not have the equipment necessary to view the titles frames and have to use another source within the resource. OLAC recommends recording a source of title note for all video games.

588 0\ \$a Title from cartridge label.

Note: Source of title note for a video game cartridge

588 0\ \$a Title from title frames.

Note: Source of title note for video game, even when title is taken from the preferred source of information

Best Practice Recommendation (Objects and Video Games): Always record the source of title for objects and video games in a note using MARC field 588, regardless of where the title is taken.

Note on Statement of Responsibility (RDA 2.17.3)

Label	Element
Core	Not core
Source	Any source
Encoding	MARC 511 MARC 508

RDA defines this element as “a note providing information on an agent not named in a statement of responsibility to whom responsibility for the intellectual or artistic content of the resource has been attributed ...” Media commonly have agents not named in the statement of responsibility, and it is important to make notes on performance, artistic, or technical contributions.

Artistic and/or Technical Credits

Record notes on artistic and/or technical credits that are not included in the statement of responsibility in MARC field 508. Include a statement of function with each name (or group of names). This statement of function is given in the language of the cataloging agency since this information is supplied rather than transcribed.

508 \ \$a Produced and mixed by Buddy Miller.

Note: Streaming audio

508 \ \$a Director of photography, Carlos Hidalgo Valdés; music, Pablo Valero; editor, Felipe Gómez Torres.

Note: Streaming video

508 \ \$a Director of photography, Wladimir Ivanov ; editor, Albert Jurgenson ; music, Georges Delerue.

Note: DVD-Video disc

Best Practice Recommendation: Record notes on artistic and/or technical credit if not included in the statement of responsibility.

Video Game Developer

Video games seldom have a clear statement of responsibility and many have no credits at all. At a minimum, attempt to find the name of the person or, more likely, corporation who is the game developer. This is not necessarily the same as the publisher. If the information is given in a form suitable for a statement of responsibility, give the information in MARC field 245 \$c. Otherwise use MARC field 508. If this information is not clear in the resource itself, a third-party site such as Moby Games, Wikipedia, or TheGamesDB.net may be used.

508 \ \$a Developed by Rebellion.

Note: Video game developer

508 \ \$a Developer/designer, John Tiller.

Note: Video game developer

508 \ \$a Producer, Scott Hamilton ; developer/designer, John Tiller ; design, Greg "Sturm" Smith ; additional scenario and campaign design, Tom Wilson, James Rapkins ; graphics, Joseph Amoral ; maps, Michael Avanzini ; music, Thomas Hook.

Note: Video game developer and other technical credits

Best Practice Recommendation (Video Games): Record the game developer in MARC field 245 \$c only when a clear statement can be transcribed from the disc/cartridge, packaging, or credits. Otherwise, use a MARC field 508 note if the developer or other technical credits can be easily determined.

Performers, Presenters, Narrators

Notes on performers, presenters, and narrators are recorded in MARC field 511. To generate the display constant "Cast," use the first indicator value of "1."

511 0 \ \$a Narrator, Kim Tilbury.

Note: Nonmusical streaming audio narrator note

511 1\ \$a Sean Connery, Michael Caine, Christopher Plummer.

Note: DVD-Video performers; first indicator "1" generates the display constant "Cast."

Video Games

If a video game has a well-known or prominently named voice actor or actors, record that name in the form presented in the resource. Some games may also feature persons (especially athletes) whose images are used or whose actions have been captured via motion capture technology, and these people may be recorded as well if they are prominently named, with an appropriate explanation.

511 0\ \$a Voice actors include Max von Sydow, Christopher Plummer.

Note: Video game. First indicator "0" does not generate a display constant.

Best Practice Recommendation: If not recorded in the statement of responsibility, routinely record notes on performers, presenters, and/or narrator(s) in a MARC field 511 field.

Note on Issue, Part, or Iteration Used as the Basis of Identification of Manifestation (RDA 2.17.13)

RDA defines the scope as a "note identifying the issue or part of a multipart monograph or serial, or the iteration of an integrating resource that has been used as the basis for the identification of the resource." Always make a note identifying the date on which an online resource was viewed for description, as per RDA 2.17.13.5.

Nonmusical Streaming Audio and Streaming Video

Provider-Neutral guidelines require that both the provider and date viewed be included in the note. The source of the description and the date viewed/provider should be combined in the following format in a MARC field 588:

588 \ \$a Description based on online resource; title from title screen
(Alexander Street Press, viewed November 26, 2012).

Note: Streaming video basis of identification note

Provider-Neutral guidelines recommend the following format for integrating resources: “Description based on contents viewed on [date]”

588 \ Description based on contents viewed on March 12, 2019; title from
home page.

Note: Streaming video database basis of identification note

Best Practice Recommendation (Nonmusical Streaming Audio and Streaming Video): Always record a basis of identification note.-Follow the Program for Cooperative Cataloging’s (PCC) guidelines for provider-neutral record and record both the source of title and the date viewed in a single note. Record the note in the form recommended by these guidelines and include the provider or resource in addition to the source of the title proper and date viewed, using MARC field 588.

Online Video Games

Always make a note on the source of the description for online video games. Include both the provider or digital distribution service for the online game and the date viewed in the note.

588 \ \$a Description based on online resource; title from game homepage
(Steam, viewed October 3, 2014).

Note: Source of description note for an online video game via the Steam platform.

RDA Chapter 3. Describing Carriers

Introduction

No General Material Designation

General material designation (GMD) should not be recorded in bibliographic records. Instead, use content, media, and carrier terms and codes in MARC fields 336, 377, and 338. OCLC began removal of existing GMDs from bibliographic records in 2016.

Recording Technical Details for Nonmusical Streaming Audio & Streaming Video

Technical details such as sound characteristics, digital file characteristics, equipment or system requirements are generally considered to be “provider-specific” information and are best omitted from bibliographic records as prescribed in the Program for Cooperative Cataloging Provider-Neutral E-Resource MARC Record Guide: P-N/RDA Combined Version available here (<https://www.loc.gov/aba/pcc/scs/documents/PCC-PN-guidelines.html>). It is the policy of OCLC to adhere to the provider-neutral approach when cataloging electronic resources in all formats (e.g., e-books, streaming video and audio, etc.), thus, when contributing records to WorldCat, follow the provider-neutral (PN) guidelines. The SkyRiver database also participates in national cataloging programs, including BIBCO, so following the PN guidelines is important.

Instructions and examples sections for specific RDA elements pertaining to technical details reflect adherence to provider-neutral practice. Record technical details locally if they are important for your local catalog.

In shared bibliographic environments, follow the provider-neutral guidelines and record provider-neutral practice in MARC field 040 \$e. Code the 040 field with the value of “pn” in a second \$e, following the first \$e coded for “rda.”

040 \$a [Code for original cataloging agency] \$b eng \$e rda \$e pn \$c [Code for transcribing agency]

Note: MARC field 040 coded for provider-neutral cataloging

Best Practice Recommendation (Nonmusical Streaming Audio & Streaming Video): Follow the e-resource provider-neutral guidelines by the Program for Cooperative Cataloging (PCC). Recording of technical details for online resources in a shared cataloging environment should adhere to the provider-neutral practice.

Media Type (RDA 3.2)

Label	Element
Core	LC/PCC core
Source	Manifestation itself Any source
Encoding	MARC 337 \$a \$b \$2

RDA defines media type as a “categorization reflecting the general type of intermediation device required to view, play, run, etc., the content of a resource (RDA 3.2.1.1).” Media type reflects what type of equipment, if any, is needed to use the resource.

Recording Media Type (RDA 3.2.1.3)

Record a media type using one or more terms from the list at RDA 3.2.1.3. RDA media types that apply to resources within the scope of this guide are:

computer

“A media type used to store electronic files, designed for use with a computer”

microscopic

“A media type used to store minute objects, designed for use with a device such as a microscope to reveal details invisible to the naked eye.”

unmediated

"A media type used to store content designed to be perceived directly through one or more human senses without the aid of an intermediary device. With the exception of microscopic which is used for microscope slides, the media type for objects will be unmediated."

video

"A media type used to store moving or still images, designed for use with a playback device such as a videocassette player or DVD player."

If none of the terms apply to the manifestation being described, use media type *other*. If media type cannot be readily ascertained, use media type *unspecified*.

Record the RDA media type term in MARC field 337 \$a and the code in \$b. Terms and codes for RDA media type are available at LC's Term and Code List for RDA Media Types (<https://www.loc.gov/standards/valuelist/rdamedia.html>). Follow the recommendation of the Joint MLA-OLAC 33X/34x Task Group and record the source code "rdamedia" in \$2, rather than the RDA Value Vocabularies: Media Type source code, rdamt.

DVD-Video and Blu-ray Discs

Use the media type "video" for DVD-Video and Blu-ray discs.

337 \ \$a video \$b v \$2 rdamedia

Note: Media type for a Blu-ray disc

Online Resources and Tangible Video Games

Use media type "computer" for nonmusical streaming audio, streaming video, and tangible and online video games. The RDA Glossary defines computer media type as "a media type used to store electronic files, designed for use with a computer. Media that are accessed remotely through file servers as well as direct-access media such as computer tapes and discs are included."

337 \ \$a computer \$b c \$2 rdamedia

Note: Media type for video game computer disc

337 \ \$a computer \$b c \$2 rdamedia

Note: Media type for online video game

337 \ \$a computer \$b c \$2 rdamedia

Note: Media type for nonmusical streaming audio

Objects

Objects are almost exclusively media type “unmediated.” Microscope slides are the exception; use media type “microscopic” for microscope slides.

337 \ \$a unmediated \$b n \$2 rdamedia

Note: Media type for a jigsaw puzzle

337 \ \$a unmediated \$b n \$2 rdamedia

Note: Media type for a diorama

337 \ \$a microscopic \$b p \$2 rdamedia

Note: Media type for a set of microscope slides

Multiple Media Types

If the manifestation consists of more than one media type, either record only the media type of the predominant part of the manifestation (if there is one) or media types that pertain to the most *substantial* parts of the manifestation. Include the materials specified in MARC field 337, \$3.

337 \ \$a video \$b v \$2 rdamedia \$3 videodisc

337 \ \$a audio \$b s \$2 rdamedia \$3 audio disc

Note: Media types for a manifestation containing a documentary film on DVD-Video disc and audio CD

Best Practice Recommendation: Although media type is not “core” in RDA, follow the LC-PCC PS for RDA 3.2 and always record media type term(s) and code(s) in MARC Field 337.

Carrier Type (RDA 3.3)

Label	Element
Core	Core element
Source	Manifestation itself Any source
Encoding	MARC 007 (sound recording) \$b MARC 007 (videorecording) \$b MARC 008/23 (computer files) MARC 008/29 (visual materials) MARC 338 \$a \$b \$2

RDA defines carrier type as: “categorization reflecting the format of the storage medium and housing of a carrier in combination with the type of intermediation device required to view, play, run, etc., the content of a resource.”

Recording Carrier Type (RDA 3.3.1)

Terms and codes for RDA carrier type are available at LC’s Term and Code List for RDA Carrier Types (<https://www.loc.gov/standards/valuelist/rdacarrier.html>). Note that this is the same vocabulary used for the extent of nonmusical streaming audio, streaming video, video games, DVD-Video, and Blu-ray Discs. Follow the recommendation of the Joint MLA-OLAC 33X/34x Task Group and record the source code “rdacarrier” in \$2, rather than the RDA Value Vocabularies: Media Type source code, rdact.

If none of the terms in the list applies to the resource being described, record “other.” If the carrier type applicable to the resource being described cannot be readily ascertained, record unspecified.

Record the RDA carrier type term in MARC field 338 \$a and the code in \$b. Record the source of the term and code, “rdacarrier,” in \$2.

DVD-Video and Blu-ray Discs

Use the carrier type “videodisc” for both DVD-Video and Blu-Ray Discs. The RDA Glossary defines videodisc as “A carrier type consisting of a disc on which video signals, with or without sound, are recorded.”

338 \ \$a videodisc \$b vd \$2 rdacarrier

Note: Carrier type for Blu-ray disc

Objects

Applicable RDA carrier types for objects are card, microscope slide, and object. Carrier type “object” is most frequently used for the following types of resources: – three-dimensional art originals, dioramas, models, puzzles, toys, and realia whether handmade, manufactured or naturally occurring.

338 \ \$a card \$b no \$2 rdacarrier

Note: Carrier type for an Old maid card game deck

338 \ \$a object \$b nr \$2 rdacarrer

Note: Carrier type for Set of 12 Jamaican lace-bark doilies

Nonmusical Streaming Audio and Streaming Video

The carrier type for nonmusical streaming audio and streaming video is “online resource.”

338 \ \$a online resource \$b cr \$2 rdacarrier

Note: Carrier type for streaming audio

Video Games

The carrier type for video games will be one of the following:

- computer card
- computer chip cartridge
- computer disc
- computer disc cartridge
- computer tape cartridge
- computer tape cassette
- computer tape reel
- online resource
- other

338 \ \$a online resource \$b cr \$2 rdacarrier

Note: Online video game

338 \ \$a computer disc \$b cd \$2 rdacarrier

Note: Computer game disc

Coding Carrier Type in MARC field 008/23, Form of Item

Carrier type information is also coded in more general terms in MARC fixed field byte 008/23, Form of item, for audio or 008/29, Form of Item, for video.

Use code “o” (online) for nonmusical streaming audio, streaming video, and online video games.

008/23=o

338 \ \$a online resource \$b cr \$2 rdacarrier

Note: Nonmusical streaming audio

008/29=o

338 \ \$a online resource \$b cr \$2 rdacarrier

Note: Online video game

Use code “q” (direct electronic) for tangible video games

008/23=q

338 \ \$a computer disc \$b cd \$2 rdacarrier

Note: Computer game disc

Do not code 008/29 Form of item for objects, DVD-Video, or Blu-ray discs because none of the defined codes apply.

Coding Physical Characteristics

Carrier type information is also coded as specific material designation (SMD) in MARC field 007 \$b. Note that the 007 field is resource-specific. Category of material is coded in 007 \$a, and the encoding that follows is specific to the category of material.

DVD-Video and Blu-ray Discs

Use videorecording MARC field 007 \$b to code for the SMD for DVD-Video and Blu-ray discs. Use code “d” for “videodisc.”

007 \ \$a v \$b d \$d b \$e s \$f a \$g i \$h z \$i m

Note: Coding for a black and white video on Blu-ray disc

Nonmusical Streaming Audio

Use sound recording MARC field 007 \$b to code for the sound SMD of the nonmusical streaming audio. Use code “r” for “other.”

Use electronic resource MARC field 007 \$b to code for the online SMD of the nonmusical streaming audio. Use code “r” for “remote.”

007 \ \$a s \$b r \$d n \$e u \$g n

007 \ \$a c \$b r \$d n \$f a

Note: Coding for nonmusical streaming audio

Objects

Do not use 007 coding for objects.

Streaming Video

Use the Videorecording 007 field to code for the video SMD of streaming video, and use code “z” for other in \$b for specific material designation.

Use electronic resource MARC field 007 \$b to code for the online SMD of the streaming video. Use code “r” for remote.

007 \ \$a v \$b z \$d c \$e z \$f a \$g z \$h u

007 \ \$a c \$b r \$d c \$f a

Note: Coding for streaming video

Video Games

Use electronic resource MARC field 007 \$b to code the SMD for all video games. Specific material designation values applicable to video games are:

MARC position	OCLC position	Value	Description
007/01	007 \$b	k	computer card
007/01	007 \$b	b	computer chip cartridge
007/01	007 \$b	j	computer disc: magnetic (“floppy”)
007/01	007 \$b	o	computer disc: optical disc
007/01	007 \$b	c	computer disc cartridge
007/01	007 \$b	a	computer tape cartridge
007/01	007 \$b	f	computer tape cassette
007/01	007 \$b	h	computer tape reel
007/01	007 \$b	r	online resource
007/01	007 \$b	z	other

007 \ \$a c \$b b \$d c \$e z \$f a
 338 \ \$a computer chip cartridge \$b cb \$2 rdacarrier
Note: Coding for a video game computer cartridge

007 \ \$a c \$b r \$d c \$e n \$f a
 338 \ \$a online resource \$b cr \$2 rdacarrier
Note: Coding for an online video game

Multiple Carrier Types

If the manifestation consists of more than one carrier type, either record only the carrier type of the predominant part of the manifestation (if there is one) or carrier types that pertain to the most substantial parts of the manifestation. Record multiple carrier types in separate instances of MARC field 007 and MARC field 338. Include the materials specified in MARC field 338, \$3.

007 \ \$a v \$b d \$d b \$e v \$f a \$g i \$h z \$i m
 007 \ \$a s \$b d \$d f \$e s \$g g
 338 \ \$a videodisc \$b vd \$2 rdacarrier \$3 DVD
 338 \ \$a audio disc \$b sd \$2 rdacarrier \$3 CD
Note: Manifestation contains a documentary film on DVD-Video disc and an audio CD

007 \ \$a c \$b o \$d c \$e g \$f a
 007 \ \$a a \$b a
 338 \ \$a computer disc \$ cd \$2 rdacarrier \$3 computer disc
 338 \ \$a volume \$b v \$2 rdacarrier \$3 volume
Note: Video game computer disc with accompanying book

Extent (RDA 3.4)

Label	Element
Core	Core when the manifestation is complete or if the total extent is known.
Source	Manifestation itself Any source
Encoding	MARC 300 \$a

Extent is the number and type of units making up a resource.

Recording Extent (RDA 3.4.1)

Record the extent by giving the number of units and the type of unit that make up the resource. Specify the number of subunits, if applicable.

Nonmusical Streaming Audio, Streaming Video, DVD-Video, Blu-ray Discs, and Video Games

For nonmusical streaming audio, streaming video, videodiscs, and video games, use the carrier type terms for extent taken from the list of carrier types given at RDA 3.3.1.3 for type of unit.

These terms are often not specific enough, nor are they in common usage by patrons. RDA does allow for the use of a “term in common usage, including a trade name if applicable” (RDA 3.4.1.3, alternative) and gives the example of “USB flash drive.” However, lack of controlled vocabulary is a problem with “terms in common usage.”

Best Practice Recommendation (Nonmusical Streaming Audio, Streaming Video, Videodiscs, and Video Games): Do not apply the RDA 3.4.1.3 alternative to use a term in common usage. Use RDA carrier type terms and give further characteristics of the media in a 538 field.

Nonmusical Streaming Audio & Streaming Video

For nonmusical streaming audio and streaming video, use the carrier type “online resource” (RDA 3.3.1.3) for recording extent. Do not record the number of files when there are multiple files of the same online resource on a specific provider’s website. Follow provider-neutral guidelines and record “1 online resource (video files)” or “1 online resource (audio files).”

300 \$a 1 online resource (audio files)

Note: Extent for nonmusical streaming audio with more than one file

Best Practice Recommendation (Nonmusical Streaming Audio and Streaming Video): When there are multiple files of the same online resource on a specific provider’s website, follow the recommended provider-neutral guidelines and record “1 online resource (video files)” or “1 online resource (audio files)” in MARC field 300 \$a, as the number of files representing the same resource may vary according to provider.

Online Video Games

For online video games, use the carrier type “online resource” (RDA 3.3.1.3) for recording extent.

300 \ \$a 1 online resource

Note: Extent for an online video game

DVD-Video and Blu-ray Disc

Use the carrier type “videodisc” for DVD-Video or Blu-ray discs rather than a term in common usage (e.g., DVD) for shared cataloging.

300 \ \$a 1 videodisc : \$b sound, color ; \$c 4 3/4 in.

Note: Extent for a Blu-ray disc

Tangible Video Games

For video games in physical format, use the RDA terms for carrier type. “Computer disc” is used for any type of computer disc. See the list of carrier types at RDA 3.3.1.3 for other terms. A disc characteristics note may be given if it is desired to specify the disc type. See the section of this guide for RDA 3.20, Equipment and System Requirements.

300 \ \$a 1 computer disc : \$b sound, color ; \$c 4 3/4 in.

538 \ \$a Disc characteristics: DVD-ROM.

Note: Video game on DVD-ROM disc

300 \ \$a 1 computer chip cartridge : \$b sound, color ; \$c 6 cm

538 \ \$a System requirements: Game Boy Color.

Note: Video game on computer chip cartridge

Objects

RDA Carrier type terms are not used for recording extent for objects. Use a term from the list for three-dimensional forms in RDA 3.4.1.3, the exceptions section of recording extent. Record the term in singular or plural as applicable.

300 \ \$a 1 diorama

Note: Model of a medieval castle

If none of the terms in the list are appropriate, use another concise term or terms to indicate the type of unit.

300 \ \$a 1 pair of ballet shoes

Note: Supplied term for realia

See RDA 3.4.6, Extent of Three-Dimensional Form, for additional instructions.

Recording Subunits (RDA 3.4.1.7)

Nonmusical Streaming Audio and Streaming Video

For nonmusical streaming audio and streaming video, use the carrier type “online resource” and the terms “audio file” and “video file” to record subunits (RDA 3.19.2.3).

300 \ \$a 1 online resource (1 audio file) : \$b sound.

Note: Subunit for nonmusical streaming audio

300 \ \$a 1 online resource (1 video file) : \$b sound, color

Note: Extent for streaming video

Best Practice Recommendation (Nonmusical Streaming Audio and Streaming Video): Follow provider-neutral guidelines and do not record details of File Type (RDA 3.19.2.4) such as streaming video file or streaming audio file as extent.

When there are multiple files (different encoding formats of the same content) of the same online resource on a specific provider’s website, follow Provider-Neutral guidelines and do not record the number of files as they may vary according to provider.

300 \ \$a 1 online resource (video files) : \$b sound, color

Note: Streaming video files of a video available in Ogg Video, MPEG, and MPEG-4 formats on the provider’s website.

Libraries frequently use vendor records which contain provider-specific information. Records in local catalogs may contain provider-specific information.

Objects

For objects, specify the type(s) of component pieces or subunits in parentheses following the term for the type of unit (RDA 3.4.6.3) when that information is readily ascertainable and considered important for identification or selection

300 \ \$a 1 jigsaw puzzle (1,000 pieces)

Note: Type of subunit for a jigsaw puzzle

If the subunits cannot be named concisely or if their number cannot be readily ascertained, record various pieces (RDA 3.4.6.3)

300 \ \$a 2 games (various pieces)

Note: Type of subunit for a board game

Online Video Games

Do not record subunits for online video games.

Multiple Carrier Types

If a manifestation has multiple carrier types, all of the bibliographically significant carrier types can be recorded. LC-PCC PS 3.1.4 provides options for recording multiple carrier types. Recording methods vary according to the bibliographic significance of the carrier types and whether one carrier type is primary or not. Choose one of the options recommended in the Policy Statement.

(1) If a detailed description of the carrier characteristics of the accompanying material is desired, record the extent and other characteristics applicable to the accompanying material. Provide this information as either as:

(a) A separate additional MARC field 300:

300 \ \$a 1 videodisc (65 min.) : \$b sound, color ; \$c 4 3/4 in.

300 \ \$a 1 volume (78 pages) : \$b illustrations ; \$c 15 cm

Note: Details of additional carrier type recorded in a separate field

OR

(b) Accompanying material added to MARC field 300 of the main component

300 \ \$a 1 videodisc (65 min.) : \$b sound, color ; \$c 4 3/4 in. + \$e 1 volume (78 pages : illustrations ; 15 cm)

Note: Details of additional carrier type recorded as accompanying material

(2) If a detailed description of the additional carrier(s) is not desired, record only the extent of the additional carrier as accompanying material.

300 \ \$a 1 feely bag (9 pieces) : \$b color ; \$c in drawbag, 19 x 17 cm + \$e 1 blindfold

Note: Only the extent of the additional carrier recorded as accompanying material

(3) If the additional carrier(s) is not bibliographically significant, or a description of the carrier itself is not desired, consider giving a note for any details about the extent of the accompanying material.

500 \ \$a Synopsis (2 pages) inserted in container.

Note: Note for an additional carrier with no bibliographic significance

Dimensions (RDA 3.5)

Label	Element
Core	LC core for resources other than serials and online resources PCC core for resources other than print books, print, serials, and online resources
Source	Manifestation itself Any source
Encoding	MARC 007 (Videorecording) \$h MARC 007 (Electronic resource) \$e MARC 300 \$c MARC 340 \$b

Dimensions are a measurement of a carrier or a container of a manifestation.

Recording Dimensions (RDA 3.5.1)

Unless instructed otherwise, RDA specifies recording dimensions in centimeters, rounding up to the next whole centimeter. The metric symbol “cm” is used. Note there is no full stop after the symbol, unless a series statement follows.

Record dimensions in MARC field 300 \$c and MARC field 340 \$b.

Nonmusical Streaming Audio

Follow Provider-Neutral Guidelines and do not record dimensions for nonmusical streaming audio. See the section on MARC Field 007 - Physical Description Coding for guidance on coding MARC 007 fields for nonmusical streaming audio.

007 \ \$a c \$b r \$d n \$f a

007 \ \$a s \$b r \$d n \$e u \$g n

300 \ \$a 1 online resource (3 audio files)

Note: Nonmusical streaming audio example; dimensions are not recorded

Objects

Coding MARC field 007 for objects is not recommended.

Record the height x width of a card, measured in centimeters.

300 \ \$a 50 flash cards : \$b black and white ; \$c 8 x 13 cm

340 \ \$b 8 x 13 cm

Note: Dimensions for a set of flash cards

For three-dimensional forms other than globes, record the dimensions of the form itself. If necessary, add a word to indicate which dimension is being given. If multiple dimensions are given, record them as height x width x depth (RDA 3.5.1.4.13).

300 \ \$a 1 toy : \$b synthetic fabric, color ; \$c 51 cm high

340 \ \$b 51 cm high

Note: Dimensions for a stuffed giraffe

If the form is in a container, follow the optional omission for RDA 3.5.1.4.13. Omit the dimensions of the form itself and record the dimensions of the container.

300 \ \$a 1 game : \$b wood, color ; \$c 28 x 23 x 6 cm

340 \ \$b 28 x 23 x 6 cm

Note: Dimensions for a game in a container

If considered important for identification or selection, name the container and the dimensions of the container (height x width x depth), either in addition to the dimensions of the carrier(s) or as the only dimensions (RDA 3.5.1.5).

300 \ \$a 1 model : \$b plastic, color ; \$c 16 x 32 x 3 cm, in case 17 x 34 x 6 cm

340 \ \$b 16 x 32 x 3 cm, in case 17 x 34 x 6 cm

Note: Dimensions of a model and its container

300 \ \$a 1 model ; \$c 24 x 14 x 10 cm in container 30 x 15 x 12 cm

340 \ \$b 24 x 14 x 10 cm in container 30 x 15 x 12 cm

Note: Dimensions for a model and its container

300 \ \$a 11 inflatable models, 1 foot pump, 1 activity guide (folded) : \$b plastic, color ; \$c in box 30 x 36 x 9 cm

340 \ \$b in box 30 x 36 x 9 cm

Note: Dimensions for the container of a giant inflatable solar system pieces

If a more granular description of dimensions is needed for identification or selection, such details may be given in MARC field 340 \$b.

300 _ \$a 1 tea service (1 teapot, 4 demitasse cups, 4 saucers, 2 large plates, 4 small plates, 1 large creamer, 1 small creamer, 1 sugar bowl) : \$b porcelain, white, green, purple ; \$c various sizes

340 \ \$3 teapot \$b 9 x 15 x 20 cm

340 \ \$3 demitasse cups \$b 7 x 5 x 10 cm

340 \ \$3 saucers \$b 13 x 13 x 2 cm

340 \ \$3 large plates \$b 22 x 22 x 3 cm

340 \ \$3 small plates \$b 13 x 13 x 2 cm

340 \ \$3 large creamer \$b 19 x 8 x 11 cm

340 \ \$3 small creamer \$b 6 x 4 x 10 cm

340 \ \$3 sugar bowl \$b 5 x 8 x 8 cm

Note: Details of dimensions given for each type of piece in a tea service.

Online Video Games

Do not record dimensions for online video games.

007 \ \$a c \$b r \$d c \$e n \$f a

300 \ \$a 1 online resource : \$b sound, color

Note: Dimensions not recorded for online video game

Streaming Video

Follow Provider-Neutral Guidelines and do not record dimensions for streaming video. See the section on MARC Field 007 - Physical Description Coding for guidance on coding MARC 007 fields for streaming video.

007 \ \$a c \$b r \$d c \$f a

007 \ \$a v \$b z \$d c \$e z \$f a \$g z \$h u

300 \ \$a 1 online resource (1 video file (28 min.))

Note: Streaming video example; dimensions are not recorded

Video Game Cartridges

Record the length of the side of the cartridge that is to be inserted into the machine, measured in centimeters.

007 \ \$a c \$b b \$d c \$e z \$f a

300 \ \$a 1 computer chip cartridge : \$b sound, color ; \$c 6 cm

340 \ \$b 6 cm

Note: Dimensions for a video game computer chip cartridge

DVD-Video, Blu-ray, and Video Game Discs

An alternative instruction allows for recording dimensions in the system of measurement preferred by the cataloging agency. For DVD-Video, Blu-ray, and video game discs, record the diameter of the disc in inches (LC-PCC PS 3.5.1.4.4), using the abbreviation “in.” for “inches” (RDA Appendix B).

Follow LC-PCC PS 3.5.1.4.4 and record the diameter of a disc, measured in inches.

007 \ \$a v \$b d \$d c \$e s \$f a \$g i \$h z \$i k

300 \ \$a 1 videodisc (123 min.) : \$b sound, color ; \$c 4 3/4 in.

340 \ \$b 4 3/4 in.

Note: Dimensions for a Blu-ray Disc

007 \ \$a c \$b o \$d c \$e g \$f a

300 \ \$a 2 computer discs : \$b sound, color ; \$c 4 3/4 in.

340 \ \$b 4 3/4 in.

Note: Dimensions for video game computer discs

Best Practice Recommendation (Videodiscs, Video Game Discs): Follow LC practice as specified in LC-PCC PS 3.5.1.3 and 3.5.1.4.4, applying the alternative to give the dimensions of DVD-Video, Blu-ray Discs, and computer discs in inches (using the abbreviation “in.” for “inches” per RDA Appendix B).

Base Material (RDA 3.6)

Label	Element
Core	Not core
Source	Manifestation itself Any source
Encoding	MARC 300 \$b MARC 340 \$a

Base material is the underlying physical material of a manifestation. For resources within the scope of this guide, base material applies only to objects.

Recording Base Material (RDA 3.6.1)

Objects

Record base material if it is considered important for identification or selection. Use one or more appropriate terms from the list provided at RDA 3.6.1.3. The terms are also available at RDA value vocabularies: Material (<https://www.rdaregistry.info/termList/RDAMaterial/>). Record base material in MARC field 340 \$a. When using RDA vocabulary terms, record “rdamat” as the source of term in \$2. If none of the terms from the RDA list is appropriate or sufficiently specific, use another concise term to indicate a base material.

340 \ \$a plastic \$2 rdamat

Note: Base material of a human skeleton

340 \ \$a resin

Note: Base material of a diorama

340 \ \$a glass \$2 rdamat

Note: Base material of a microscope slide set

340 \ \$a fabric

Note: Base material of a hand puppet

Applied Material (RDA 3.7)

Label	Element
-------	---------

Core	Not core
Source	Manifestation itself Any source
Encoding	MARC 340 \$c

Applied material is a physical or chemical substance applied to a base material of a manifestation. For resources within the scope of this guide, applied material applies only to objects.

Recording Applied Material (RDA 3.7.1)

Objects

Record applied material if it is considered important for identification or selection. Use one or more appropriate terms from the list provided at RDA 3.6.1.3, the same list used for base material. The terms are also available at RDA value vocabularies: Material (<https://www.rdaregistry.info/termList/RDAMaterial/>). Record applied material in MARC field 340 \$c. When using RDA vocabulary terms, record “rdamat” as the source of term in MARC field 340 \$2. If none of the RDA terms is appropriate or sufficiently specific, use another concise term to indicate an applied material. If multiple materials are known to have been applied, but not all can be readily identified, record mixed materials.

340 \ \$a paper \$2 rdamat

340 \ \$c watercolour \$2 rdamat

340 \ \$c gouache \$2 rdamat

340 \ \$c ink \$2 rdamat

Note: 12 paintings, of watercolor, gouache and ink applied to paper

Mount (RDA 3.8)

Label	Element
Core	Not core
Source	Manifestation itself Any source
Encoding	MARC 340 \$e

Mount refers to the physical material used for the support or backing to which the base material of a manifestation has been attached. For resources within the scope of this guide, mount applies only to objects.

Recording Mount (RDA 3.8.1)

Objects

Record mount if considered necessary for identification or selection. Use one or more appropriate terms from the list at RDA 3.6.1.3. The terms are also available at RDA value vocabularies: Material (<https://www.rdaregistry.info/termList/RDAMaterial/>). Record mount in MARC field 340 \$e. When using RDA vocabulary terms, record “rdamat” as the source of term in \$2. If none of the terms from the RDA list is appropriate or sufficiently specific, use another concise term to indicate mount.

340 \ \$e wood \$2 rdamat

Note: Mount for a diorama

Production Method (RDA 3.9)

Label	Element
Core	Not core
Source	Manifestation itself Any source
Encoding	MARC 340 \$d

Production Method refers to the process used to produce a manifestation.

Recording Production Method (RDA 3.9.1)

DVD-Video and Blu-ray Discs

Record a production method if considered important for identification or selection using one or more appropriate terms from the list at RDA 3.9.1.3. The terms are also available at RDA Value Vocabularies: Production Method (<https://www.rdaregistry.info/termList/RDAproductionMethod/>). Record production method in MARC field 340 \$d. When using RDA vocabulary terms, record “rdapm” as the source of term in \$2. If none of the terms from the RDA list is appropriate or sufficiently specific, use another concise term to indicate mount.

Most commercial videodiscs are produced by stamping, “a production method consisting of the application of pressure to make an impression on the surface of the material (RDA Glossary).” Generally, do not record production method for commercially produced discs.

Recorded discs (DVD-R) are produced by burning, “a production method consisting of the application of heat to mark the surface of a material (RDA Glossary).” Additional details may be recorded in a note, if desired.

340 \ \$d burning \$2 rdapm

538 \ \$a This disc is a burned DVD-R and may not play in some DVD players or drives.

Note: Production method for a DVD-Video disc with additional details recorded in a note

Layout (RDA 3.11)

Label	Element
Core	Not core
Source	Manifestation itself Any source
Encoding	MARC 340 \$k

RDA Layout (<https://www.rdaregistry.info/termList/layout/>) is defined in the RDA value vocabularies (RDA Registry) as “concepts for an arrangement of text, images, tactile notation, or other content in a manifestation.” Note that the terms “single sided” and “double sided” do not apply to videodiscs.

Recording Layout (RDA 3.11.1)

Record a layout of the manifestation if considered important for identification or selection. Use one or more terms from the list at RDA 3.11.1.3. The terms are also found at RDA Values Vocabularies: RDA Layout (<https://www.rdaregistry.info/termList/layout/>). Record layout in MARC field 340 \$k. When using RDA vocabulary terms, record “rdalay” as the source of term in \$2. If none of the terms from the RDA list is appropriate or sufficiently specific, use another concise term to indicate layout.

340 \ \$k double sided \$2 rdalay

Note: Layout for a deck of double-sided playing cards

Sound Characteristic (RDA 3.16)

Sound characteristic refers to “technical specifications relating to the encoding of sound in a manifestation” (RDA 3.16.1.1). Sound characteristics are generally recorded for manifestations consisting primarily of recorded sound; however, RDA provides an option to record sound characteristics in any situation.

Recording Sound Characteristic (RDA 3.16.1)

Information should be taken from the manifestation itself and any accompanying material or container. Additional information may come from any source.

Use RDA controlled vocabulary terms for Type of Recording (RDA 3.16.2), Recording Medium (RDA 3.16.3), Configuration of Playback Channels (RDA 3.16.8), and Special playback characteristics (RDA 3.16.9). Terms are found under the corresponding RDA instruction number and also in the RDA values vocabularies. Sound characteristics are recorded in MARC field 344 as follows:

- Type of recording \$a
- Recording medium \$b
- Configuration of playback channels \$g
- Special playback characteristics \$h

When applicable, include the code for source of term for terms from a controlled vocabulary list in \$2. Subfield 3 may be used to indicate which part of the manifestation the information in the field is referring to. Use separate occurrences of MARC field 344 for each sound characteristic element.

344 \\ \$a digital \$2 rdatr
344 \\ \$g surround \$2 rdacpc
344 \\ \$h Dolby 5.1

Note: Terms for type of recording and configuration of playback channels are from RDA value vocabularies. The special playback characteristic element, Dolby 5.1, is not from an RDA vocabulary

Best Practice Recommendation: Use separate occurrences of MARC field 344 for each sound characteristic element, whether the terms are from the same RDA vocabulary or not. This will allow for the addition of URLs for each term,

an important data point in the transition to Linked Data. Identify the source of the term when it is from a controlled vocabulary in \$2. Do not add \$2 when non-RDA vocabulary terms are used (e.g., Special Playback Characteristics).

Type of Recording (RDA 3.16.2)

Label	Element
Core	PCC core for audio recordings
Source	Manifestation itself Any source
Encoding	MARC 344 \$a \$2

Type of recording refers to the method used to encode audio content for playback. RDA terms for type of recording are listed at RDA 3.16.2.3, and the terms are also available at 344 \ (<https://www.rdaregistry.info/termList/typeRec/>). The term “digital” applies to resources within the scope of this guide. When applicable, record “digital” in MARC field 344 \$a and include “rdatr,” the term source code, in \$2.

344 \ \$a digital \$2 rdatr

Note: Type of recording for a Blu-ray Disc

344 \ \$a digital \$2 rdatr

Note: Type of recording for nonmusical streaming audio

Any additional details regarding the type of recording (such as the original type of recording for a reissue) can be given in a note (RDA 3.16.2.4).

Recording Medium (RDA 3.16.3)

Label	Element
Core	PCC core for audio recordings
Source	Manifestation itself Any source
Encoding	MARC 007 (videorecording) \$g MARC 344 \$b \$2

DVD-Video, Blu-ray, and Video Game Discs

Recording medium is the type of medium used to record sound on an audio carrier (RDA 3.16.3.1). All DVD-Video discs, Blu-ray discs, and disc-based video games are optical discs, so use the term “optical” from the list given at RDA 3.16.3.3.

Recording medium terms are also available at RDA Value Vocabularies: Recording Medium (<https://www.rdaregistry.info/termList/recMedium/>). Recording medium terms are encoded in MARC field 344 \$b, with “rdarm,” the term source code, in \$2.

344\\\$b optical \$2 rdarm

Note: Blu-ray disc

344 \$b optical \$2 rdarm

Note: Video game computer disc

DVD-Video and Blu-ray Discs

Use MARC field 007 for videorecording and code medium for sound in \$g.

007 \ \$a v \$b d \$d c \$e v \$f a \$g i \$h z \$i k

Note: Medium of sound for DVD-Video disc coded in MARC field 007

Configuration of Playback Channels (RDA 3.16.8)

Label	Element
Core	PCC core for audio recordings
Source	Manifestation itself Any source
Encoding	Sound recording 007 \$e Videorecording 007 \$i MARC 344 \$g \$2

Playback channels are the number of sound channels used to make a recording (e.g., one channel for mono, two for stereo, etc.). If this information is given on the manifestation, record the configuration of playback channels using one of the terms from the list at RDA 3.16.8.3. The terms are also available at RDA Value Vocabularies: Configuration of Playback Channels (<https://www.rdaregistry.info/termList/configPlayback/>). Note that “stereo” and “mono” are no longer considered abbreviations so there are no periods at the end of these words.

Record configuration of playback channels using RDA terms in MARC field 344 \$g, and add the code for source of the term, “rdacpc,” in \$2. Configuration of playback channels is also coded in MARC field 007.

Nonmusical Streaming Audio

For nonmusical streaming audio, use MARC field 007 for sound recordings to code configuration of playback channels in \$e. Include MARC field 007 for electronic resources to code for the electronic aspects of the audio file. Note that OLAC recommends coding mandatory, applicable data elements for field 007 and an optional data element, configuration of playback channels, when that information is known. Additional optional data elements may be coded when known

007 \ \$a s \$b r \$d n \$e u \$g n

007 \ \$a c \$b r \$d n \$e n \$f a

Note: Nonmusical streaming audio file with no information on the configuration of playback channels

For video, use MARC field 007 for videorecording to code configuration of playback channels in \$i.

007 \ \$a v \$b d \$d b \$e s \$f a \$g i \$h z \$i q

344 \ \$g quadraphonic \$2 rdacpc

Note: Blu-ray disc of a black-and-white video with quadraphonic sound

007 \ \$a v \$b d \$d c \$e v \$f a \$g i \$h z \$i s

344 \ \$g stereo \$2 rdacpc

Note: DVD-Video disc of a multicolored video with stereo sound

There is a conflict between MARC and OCLC MARC instructions on the issue of how to encode multiple terms from the same RDA vocabulary. When recording multiple terms from the same vocabulary, the Task Force recommends following OCLC instructions and encoding each term in separate MARC fields to facilitate future recording of URIs.

344 \ \$g surround \$2 rdapc

344 \ \$g stereo \$2 rdapc

Note: Videodisc with stereo and surround sound

344 \ \$a digital \$2 rdatr

344 \ \$b optical \$2 rdarm

344 \ \$g stereo \$2 rdacpc

344 \ \$g mono \$2 rdacpc

Note: Disc-based video game with both mono and stereo sound tracks

Special Playback Characteristic (RDA 3.16.9)

Label	Element
Core	PCC core for audio recordings
Source	Manifestation itself Any source
Encoding	MARC 344 \$h \$2

Examples of special playback characteristics include equalization systems, noise reduction systems, etc. used in the recording of the audio track. Use a term from the list given at RDA 3.16.9.3. The terms are also available at RDA Value

Vocabularies: RDA Special Playback Characteristic

(<https://www.rdaregistry.info/termList/specPlayback/>). Record the special playback characteristics in MARC field 344 \$h. Add \$2 to indicate the source of the term; if the term is not taken from the list at RDA 3.16.9.3, do not add \$2 rdaspc.

344 \ \$h LPCM \$2 rdaspc

Note: Videodisc OR disc-based video game

For videodiscs, do not use any of the RDA “Dolby” controlled terms listed at RDA 3.16.9.3 (Dolby, Dolby-A encoded, Dolby-B encoded, Dolby-C encoded). RDA defines all “Dolby” controlled terms as “A special playback characteristic of sound that is a series of noise reduction systems developed by Dolby Laboratories for use in analog magnetic tape recording” so it cannot be applied to DVD-Video and Blu-ray discs. An indication of “Dolby” on a DVD-Video disc is likely to mean Dolby Digital.

344 \ \$h Dolby digital 5.1

Note: Videodisc OR disc-based video game

Note: No \$2 added after \$h because “Dolby digital 5.1” is not found in the list given in RDA 3.16.9.3

When multiple combinations of special playback characteristics and/or configuration of sound channels are present in a manifestation, there are several

possible ways to record this information depending on the manifestation in hand. For a single disc, use separate instances of MARC field 344. For multi-disc sets, use separate instances of MARC field 344 with a \$3 to specify the grouping and/or give a note to explain complex situations.

If recording multiple sets of playback characteristics associated with multiple types of discs, use separate instances of MARC field 344 (with \$3 and/or a note if necessary to provide clarity).

```
007 \ $a v $b d $d c $e v $f a $g i $h z $i k
344 \ $a digital $2 rdatr
344 \ $b optical $2 rdarm
344 \ $g surround $2 rdacpc
344 \ $g mono $2 rdacpc
546 \ $a English soundtrack (surround); French soundtrack (mono).
Note: DVD-Video disc with multiple configurations of playback channels
```

```
007 \ $a v $b d $d c $e s $f a $g i $h z $i k
007 \ $a s $b d $d f $e z $g g
344 \ $3 videodisc $a digital $2 rdatr
344 \ $3 videodisc $b optical $2 rdarm
344 \ $3 videodisc $g stereo $2rdacpc
344 \ $3 videodisc $g quadraphonic $2 rdacpc
344 \ $3 videodisc $h LPCM $2 rdaspc
344 \ $3 audio disc $a digital $2 rdatr
344 \ $3 audio disc $b optical $2 rdarm
344 \ $3 audio disc $g stereo $2rdacpc
344 \ $3 audio disc $g quadraphonic $2 rdacpc
Note: Resource consists of a Blu-ray Disc and an audio disc, both with multiple configurations of playback channels.
```

Best Practice Recommendation: Always record the type of recording, recording medium, configuration of playback channels and special playback characteristics (when known) for the soundtrack of the primary content. Optionally provide sound characteristics of other features present on the resource.

Projection Characteristic of Motion Picture Film (RDA 3.17)

Projection characteristic of motion picture film applies only to actual motion picture film. This element does not apply to DVD-Video, Blu-ray Discs, video games or streaming video. If information about the original motion picture film is deemed important, it should be given in a note.

500 \ \$a "Filmed in Technicolor."

Video Characteristic (RDA 3.18)

Video characteristic refers to "a technical specification relating to the encoding of video images in a manifestation" (RDA 3.18.1.1). Examples of video characteristics include video format, broadcast standard, etc.

Recording Video Characteristic (RDA 3.18.1)

Video Format (RDA 3.18.2)

This sub-element does not apply to videodiscs, tangible video games, and online resources. Video format refers to the standard that encodes analog video content of a manifestation (RDA 3.18.2.1). Although "laser optical" is included in the list of video encoding formats given at RDA 3.18.2.3, this term actually refers to discs commonly known as "Laser Discs" that contain analog video. DVD-Video, Blu-ray Discs, video games and streaming video are digital; do not record anything in MARC field 346 \$a.

Broadcast Standard (RDA 3.18.3)

Label	Element
Core	PCC core for moving images, when applicable

Source	Manifestation itself Any source
Encoding	MARC 346 \$b \$2

DVD-Video, Blu-ray, and Video Game Discs

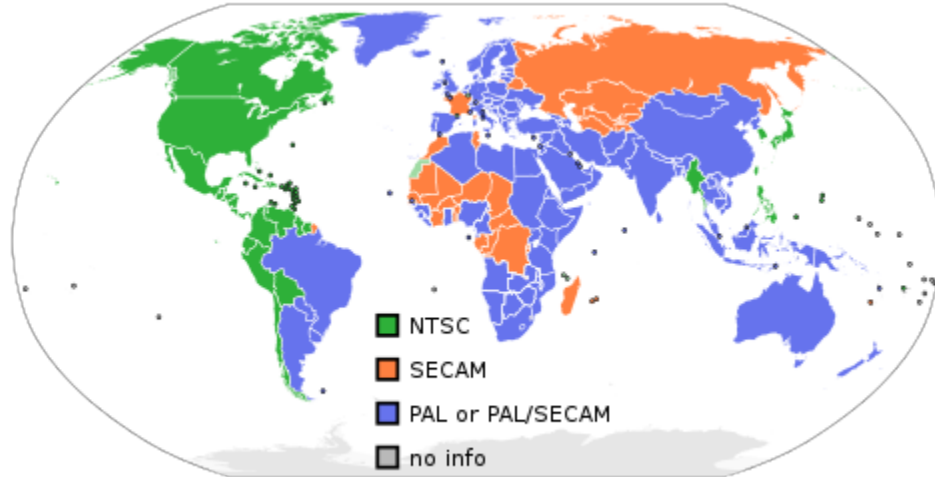
Broadcast standard refers to the system used to format a manifestation of a video for television broadcast. Information about the television system format should be recorded in the bibliographic record. Note that this element applies to Blu-ray Discs less frequently than DVD-Video discs.

There are four different format systems for television broadcasting, as defined in the RDA Broadcast Standard vocabulary

(<https://www.rdaregistry.info/termList/broadcastStand/>): HDTV, NTSC, PAL, and SECAM.

- **HDTV (High-definition television)** - "A broadcast standard that is an encoding system for digital broadcast television, named after high-definition television."
- **NTSC (National Television Systems Committee)** - A broadcast standard that is an analog broadcast television system. Used in Canada, Japan, Mexico, Philippines, Taiwan, the United States and other countries
- **PAL (Phase Alternate Line)** - A broadcast standard that is a color encoding system for analog broadcast television. Used in most of Europe, most of Africa, China, India, Australia, New Zealand, Israel, North Korea, and other countries
- **SECAM (Sequential Color with Memory)** - A broadcast standard that is a color encoding system for analog broadcast television. Used in eastern Europe and France

World Map with Color Coding for Broadcast Standards



“PAL-NTSC_SECAM” by Akomor1. Licensed under public domain via Wikimedia Commons - <https://commons.wikimedia.org/wiki/File:PAL-NTSC-SECAM.svg> (viewed October 2022)

Record the broadcast standard in MARC field 346 \$b using terms given in the list at RDA 3.18.3.3. If the broadcast standard is taken from the RDA list, add \$2 “rdabs” to cite the source of the term. Subfield 3 may be used to identify which part of the manifestation the information refers to.

346 \ \$b NTSC \$2 rdabs

Note: Video game disc

346 \ \$3 disc 1 \$b NTSC \$2 rdabs

346 \ \$3 disc 2 \$b PAL \$2 rdabs

Note: DVD-Video discs, in two broadcast standards

Optionally, this information may be repeated in MARC field 538 if needed for discovery display.

Best Practice Recommendation (Videodiscs and Tangible Video Games):
Record the video broadcast standard when applicable, in MARC field 346 \$b, adding the source code \$2 rdabs for terms coming from the RDA Broadcast Standard vocabulary; optionally repeat this information in MARC field 538.

Digital File Characteristic (RDA 3.19)

Digital file characteristics are “technical specifications relating to the digital encoding of text, image, audio, video, and other types of data in a manifestation” (RDA 3.19.1.1).

Recording Digital File Characteristic (RDA 3.19.1)

Digital file characteristics that are applicable to media formats include file type, encoding format, and regional encoding. When recording a digital file characteristic, use controlled terms from relevant instructions in the RDA Toolkit. See these sub-elements' respective instructions for appropriate terms.

Most of the listed vocabulary is more appropriate to single file type digital resources, such as PDF or image files, than to complex resources such as video games combining software, moving image, sound, etc. Nothing in the list of file types (RDA 3.19.2) or encoding formats (RDA 3.19.3) is appropriate for video games.

Best Practice Recommendation (Videodiscs): Record, where possible, as many of the digital file characteristics that are present in the resource itself. When multiple file types are present in the manifestation, use separate occurrences of MARC field 347 to record this information.

Best Practice Recommendation (Nonmusical Streaming Audio and Streaming Video): Follow the Program for Cooperative Cataloging (PCC) Provider-Neutral E-Resource guidelines which permit only the optional recording of file type. Do not record other Digital File Characteristics for streaming media.

Note that OCLC's Special Cataloging Guidelines (<https://www.oclc.org/bibformats/en/specialcataloging.html#providerneutralcataloging>) for Provider-Neutral Cataloging of Online Resources call for omitting all provider-specific details about digital file characteristics.

File Type (RDA 3.19.2)

Label	Element
Core	PCC core for audio recordings and moving images
Source	Manifestation itself Any source
Encoding	MARC 347 \$a \$2

File type characterizes the general type of data content encoded in a computer file. Use terms from the list given at RDA 3.19.2.3. RDA file types are also listed at the RDA Registry, [RDA value vocabularies: RDA File Type](#).

Nonmusical Streaming Audio & Streaming Video

Use terms from the list given at RDA 3.19.2.3, recording “audio file” for nonmusical streaming audio and “video file” for streaming video. Record the file type in MARC field 347 \$a and the source vocabulary in \$2.

347 \ \$a video file \$2 rdaft

Note: Recording file type for streaming video is permitted with Provider-Neutral E-Resource guidelines

Best Practice Recommendation (Nonmusical Streaming Audio and Streaming Video): When recording technical details, record only the file type “audio file” or “video file”.

DVD-Video and Blu-ray Discs

347 \ \$3 videodisc \$a video file \$2 rdaft

347 \ \$3 audio disc \$a audio file \$2 rdaft

Note: Multiple file types recorded for a manifestation containing both a videodisc

and an audio disc

Video Games

Most of the listed vocabulary for RDA File Type is more appropriate to single-type digital resources, such as a video file. Video Games are a complex combination of software, moving images, sound, and possibly other file types. Do not record RDA file type for video games.

Best Practice Recommendation (Video Games): Do not record file type for video games.

Encoding Format (RDA 3.19.3)

Label	Element
Core	PCC core for audio recordings and moving images
Source	Manifestation itself, any accompanying material or container
Encoding	MARC 347 \$b

Nonmusical Streaming Audio and Streaming Video

Follow Provider-Neutral Guidelines and do not record encoding format for nonmusical streaming audio and streaming video.

DVD-Video and Blu-ray Discs

Encoding format is the “schema, standard, etc. used to encode the digital content of a manifestation” (RDA 3.19.3.1). Record the encoding format in MARC field 347 \$b. Since a list of prescribed terms is not provided in RDA, no \$2 “rda” for the source of term is added to MARC field 347.

If considered important for identification or selection, include other details about encoding format (RDA 3.19.3.4). Information about specific equipment requirements falls under RDA 3.20, Equipment or System Requirements.

347 \ \$a video file \$2 rdaft

347 \ \$b DVD video

Note: File type and encoding format for a DVD-Video disc

347 \ \$a video file \$2 rdaft

347 \ \$b Blu-ray

Note: File type and encoding format for a Blu-ray Disc

347 \ \$a video file \$2 rdaft

347 \ \$b 4K Ultra HD Blu-ray

Note: File type and encoding format, with details, for a Blu-ray Disc

Best Practice Recommendation (Videodiscs): Record the encoding format in MARC field 347 \$b. Use a separate occurrence of MARC field 347 for each term recorded.

Video Games

Most of the listed vocabulary for RDA Encoding Format is more appropriate to single-type digital resources, such as a video file. Video Games are a complex combination of software, moving images, sound, and possibly other file types. Do not record RDA encoding format for video games.

Best Practice Recommendation (Video Games): Do not record encoding format for video games.

Regional Encoding (RDA 3.19.6)

Label	Element
Core	PCC core for moving images
Source	Manifestation itself, any accompanying material or container
Encoding	MARC 347 \$e \$2

RDA defines regional encoding as a designation for one or more regions of the world for which a videodisc or video game carrier has been encoded, indicating that playback is restricted to a device configured to decode it.

DVD-Video and Blu-ray Discs

Motion picture studios control the home release of movies in different countries through the inclusion of codes on videodiscs that prevent playback in geographical regions that are not authorized for that code. DVD-Video and Blu-ray players also contain a code for the region in which it is sold and will refuse playback of discs that are not coded for that geographical region.

Blu-ray and DVD-Video Region Code Symbols



Image from <https://www.regionfreedvd.net/region-codes.html>
(viewed October 2022).

Region Codes for Standard-definition DVD-Video

The world is divided into seven regions for standard DVD technology; each region produces players that will only play DVD-Video discs designed for that region. Information about the region usually will be found on the disc container. For example, a small symbol of a globe with a superimposed number 1 on the container tells the user that this DVD will work in a player produced for region 1 (i.e., North America).

The standard-definition DVD regions are:

Region 0: No region code embedded, or region codes 1-6 embedded

Region 1: USA & Canada, Bermuda, and US Territories

Region 2: Europe (with the exceptions of Russia, Ukraine, Belarus), Japan, South Africa, Eswatini, Middle East, Egypt, Lesotho, and Greenland

Region 3: Southeastern Asia (including Hong Kong)

Region 4: Latin America, Central America, Mexico, South America, Caribbean, Australia, New Zealand, Pacific Islands

Region 5: Russia, Asia (non-southeast, including Indian subcontinent), Africa, North Korea, Mongolia

Region 6: China

Region 7: Reserved for future use

Region 8: Special international venues (airline, cruise ship industries)

Map Showing DVD Region Codes

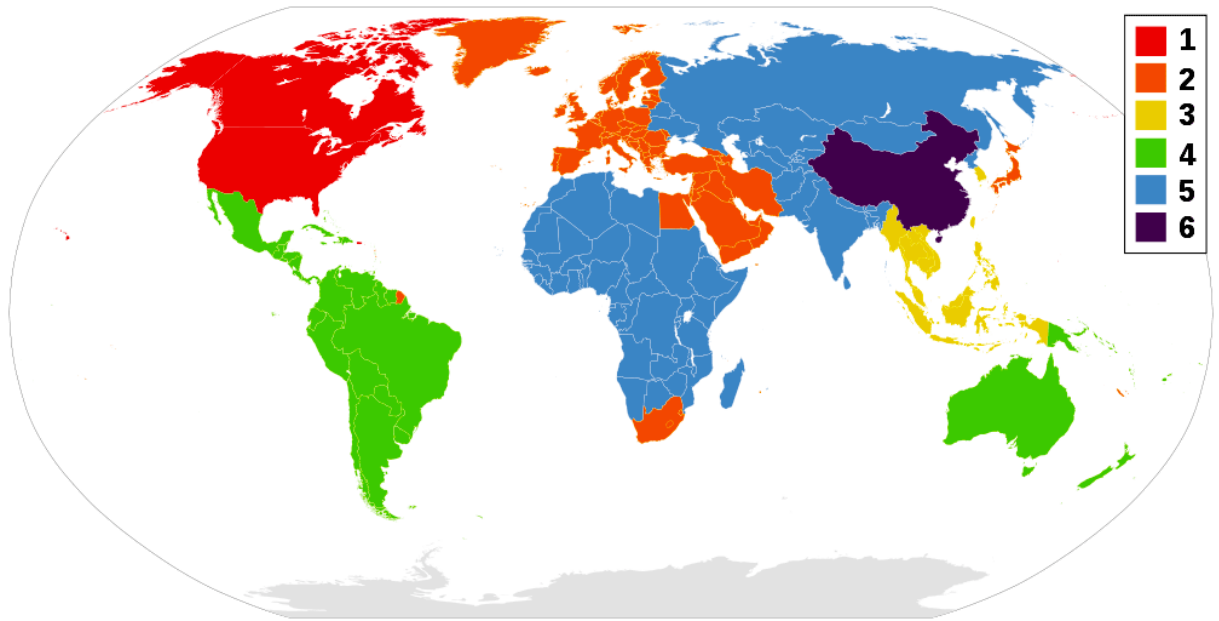


Image from <https://www.regionfreedvd.net/region-codes.html> (viewed October 2022)

Region Codes for Blu-ray Disc

Blu-ray Discs may be encoded with a region code that restricts the region in which they can be played much like the DVD region codes, or they may be produced without region coding. Region codes may appear as letters ("region A") or numbers ("region 1").

The Blu-ray regions are:

- **Region A/1:** all of North America, South America and South East Asia
- **Region B/2:** Europe, Africa, Middle East, French territories and Greenland
- **Region C/3:** the rest of the world including Russia, Asia, and China

Map of Blu-ray Regions

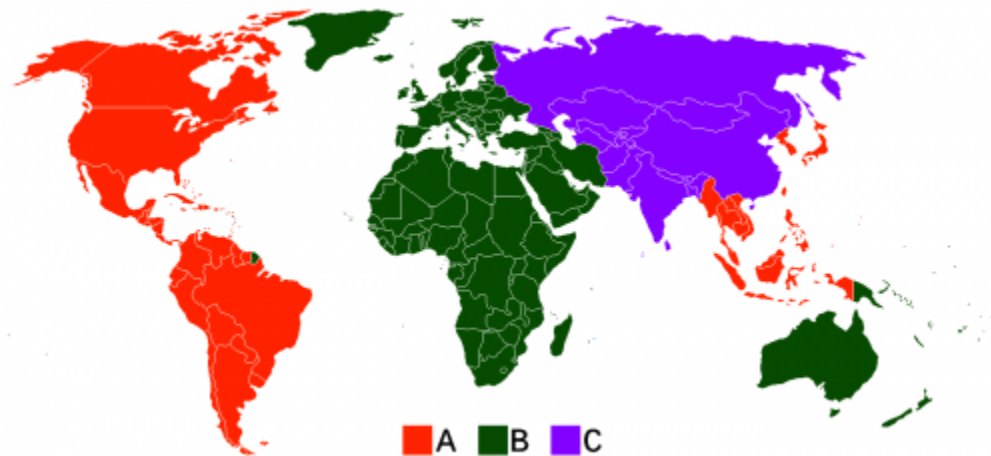


Image from https://www.world-import.com/world_region_code_map.htm
(viewed October 2022)

Record the regional encoding in MARC field 347 \$e using the RDA regional encoding terms listed at RDA 3.19.6.3 and the RDA value vocabularies: RDA Regional Encoding (<https://www.rdaregistry.info/termList/RDARegionalEncoding/>). Use RDA terms rather than terms found on the manifestation.

347 \ \$a video file \$2 rdaft

347 \ \$a DVD video

347 \ \$e Region 1 \$2 rdare

Note: File type, encoding format, and regional encoding for a DVD-Video disc

347 \ \$a video file \$2 rdaft

347 \ \$a Blu-ray

347 \ \$e Region A \$2 rdare

Note: File type, encoding format, and regional encoding for a Blu-ray disc

Use the RDA term “all regions” for videodiscs with “region 0” or “region free” designations.

347 \ \$a video file \$2 rdaft

347 \ \$a DVD video

347 \ \$a all regions \$2 rdare

Note: File type, encoding format, and regional encoding for a DVD-Video disc with "Region 0" present on the container

Video Games

Most console video games have region encoding which are split between NTSC (the Americas and some Asian countries) and PAL (Europe, Oceania and most of Asia). NTSC can be further split between the Americas (NTSC-U/C), Japan (NTSC-J), China (NTSC-C), and Korea (NTSC-K).

If regional encoding is given on the video game or is otherwise known, record it in MARC field 347 \$e using RDA regional encoding vocabulary terms when possible. Code the source of the term in MARC field 347 \$2. The list of regional encoding terms is given in RDA 3.19.6.3, with definitions in the RDA glossary. Optionally, repeat this information in MARC field 538 if needed for discovery display.

347 \ \$e Region U/C \$2 rdare

538 \ \$a System requirements: PlayStation with the NTSC U/C designation.

Note: Video game computer disc regional encoding, encoded in MARC field 347 and duplicated in MARC field 538

347 \ \$e Region J \$2 rdare

538 \ \$a Sony PlayStation 2.

Note: Regional encoding for a video game computer disc

347 \ \$e USA

538 \ \$a System requirements: Wii

Note: Regional encoding for a computer chip cartridge. The term is not present in the RDA Regional Encoding vocabulary, therefore \$2 is not added.

Some video games have conventional numbered regions, indicated by an image of a globe with a number on it. This image is usually found on the back of the container near the bottom.

Video Game Container



The number indicates in which region a video game is released.

- R0 – All
- R1 – Bermuda, Canada, United States and U.S. territories
- R2 – The Middle East, Western Europe, Central Europe, Egypt, French overseas territories, Greenland, Japan, Lesotho, South Africa and Swaziland
- R3 – Southeast Asia, Hong Kong, Macau, South Korea and Taiwan
- R4 – Australasia, Central America, the Caribbean, Mexico, Oceania, South America
- R5 – The rest of Africa, Former Soviet Union, the Indian subcontinent, Mongolia, North Korea
- R6 – Mainland China

Record these using the terms from the list at RDA 3.19.6.3. For example, regional encoding for the image above is recorded as region 2.

347 \ \$e Region 2 \$2 rdare

Note: Regional encoding for a Sony PlayStation 4

Best Practice Recommendation (Videodiscs and Tangible Videogames): Record the regional encoding as prescribed in RDA 3.19.6.3; use the term “all regions” as instructed for “region 0” or “region free” designations.

Equipment or System Requirements (RDA 3.20)

Label	Element
Core	Not core
Source	Manifestation itself or any accompanying material or container Take additional information from any source
Encoding	MARC 538 \$a MARC 753 \$a

Recording Equipment or System Requirement (RDA 3.20.1)

The equipment or system requirements note provides a place to record equipment or system requirements beyond the standard for a particular manifestation. Information should come from the manifestation itself first, with any additional information taken from any source.

Nonmusical Streaming Audio and Streaming Video

Program for Cooperative Cataloging (PCC) Provider-Neutral E-Resource Guidelines (<https://www.loc.gov/aba/pcc/scs/documents/PCC-PN-guidelines.html>) permit only the optional recording of file type. Following the guidelines, and do not record other equipment or system requirements for nonmusical streaming audio and streaming video.

DVD-Video, Blu-ray Discs, and Video Games

Many of the characteristics formerly recorded in MARC field 538 field (e.g. sound characteristics, broadcast standard, region coding etc.) are now recorded elsewhere:

- 344 (Sound Characteristics)
- 345 (Aspect Ratio for Moving Images)
- 346 \$b (Broadcast Standard)
- 347 (Digital File Characteristics)

Use MARC fields 344 (Sound Characteristics), 346 \$b (Broadcast Standard), 347 (Digital File Characteristics), 345 \$c and \$d (Aspect ratio) to record these RDA elements. Optionally, this information may be repeated in MARC field 538 if needed for discovery display.

347 \ \$e Region 1 \$2 rdare
 538 \ \$a System requirements: PlayStation Portable (PSP); Region 1; wi-fi compatible.

Note: Video game computer disc cartridge

346 \ \$b NTSC \$2 rdabs
 347 \ \$e Region U/C \$2 rdare
 538 \ \$a System requirements: PlayStation with the NTSC U/C designation.

Note: Video game disc

346 \ \$b PAL \$2 rdabs
 347 \ \$a video file \$2 rdaft
 347 \ \$b DVD video
 347 \ \$b Blu-ray
 538 \ \$a System details: DVD; PAL
 538 \ \$a System details: Blu-ray Disc; PAL

Note: Dual format, DVD-Video and Blu-ray Disc

It is only necessary to record requirements beyond what is normal and obvious for the type of carrier or type of file. Record requirements that would assist in selection or identification, for example:

- Make and model of equipment or hardware
- Operating system
- Peripherals required

Best Practice Recommendation (Videodiscs and Video Games): Record equipment or system requirements that are not recorded elsewhere and that are considered important for identification and/or selection in MARC field 538. Use a quoted note if that provides the clearest explanation.

More than one MARC field 538 System requirements note may be given for clarity.

538 \ \$a Optimal playback of main feature in 4K Ultra HD with High Dynamic Range requires 4K Ultra HD TV with HDR, Ultra HD Blu-ray player, and high-speed HDMI (Category 2) cable. Levels of video resolution and audio standards performance require audio-visual equipment capability. Playback of Blu-ray Disc requires Blu-ray Disc player or Ultra HD Blu-ray Disc player. Playback experience will vary depending on player and TV capabilities and performance.

Note: Equipment/system requirements for a Blu-ray disc

538 \ \$a "The Blu-ray Disc will play on standard Blu-ray players & 3D Blu-ray players. To enjoy this movie in Blu-ray 3D, you will need a full HD 3D television, compatible 3D glasses and a Blu-ray 3D player."--Container.

Note: Equipment/system requirements for a Blu-ray disc as found on the container

538 \ \$a Disc characteristics: UMD (Universal media disc).

538 \ \$a System requirements: PSP (PlayStation portable); region 1; wi-fi compatible.

Note: Equipment/system requirements for a PSP video game. Disc characteristics information is recorded in a separate field.

538 \ \$a Disc characteristics: DVD-R.

538 \ \$a Compatible with Windows Media Player 9 and above

Note: Equipment/system requirements for a videodisc. Disc characteristics information is recorded in a separate field.

538 \ \$a System requirements: OS: Win 7 or higher; Processor: Intel i5; Memory: 8 GB RAM, Graphics: GTX 970, DirectX: Version 10, Network: Broadband Internet connection, Storage: 1400 MB available space.

538 \ \$a VR support for: HTC Vive, Oculus Rift, Windows Mixed Reality.

Note: Equipment/system requirements for an online virtual reality video game

Some phrases or words appear on the container and/or title screens and look important but do not seem to fit anywhere in the bibliographic record. Include these statements in MARC field 500. If the wording is quoted, enclose the statement with quotation marks.

500 \ \$a "THX digitally remastered."

Note: Phrase taken from title screen

500 \ \$a "Lucasfilm system"--Container.

Note: Phrase taken from container

If desired, a disc characteristics note may also be added. This can be useful if your library wishes to distinguish between CD-ROMs, DVDs, Blu-Ray Discs and their burned or pressed variants, such as DVD-R, as well as more exotic disc types. Input this information in a separate MARC field 538 preceded by the text: "Disc characteristics:" Indicate if the disc is a recordable disc (often prone to playback problems). These discs can often be identified by the bluish hue on the recorded side of the disc. The production method of these discs (e.g., "burning") can be recorded in MARC field 340 \$d. See RDA 3.9, Production Method, and the corresponding section of this guide for more information.

538 \ \$a Disc characteristics: DVD-R.

Note: Disc characteristics for a videodisc

538 \ \$a Disc characteristics: UMD (Universal media disc).

Note: Disc characteristics for a PSP video game

340 \ \$d burning \$2 rdapm

538 \ \$a Disc characteristics: DVD-R.

Note: Production method for a recordable videodisc

Recording Additional System Details

Video Games

Number of players

Many video games provide information on how many players may use the game at

once. Notes limited to the number of players should be given in the 500 field. Notes about the number of players may be folded into the 538 field when there are specific requirements involved.

538 \ \$a GBA link cable required for multi-player use.

Note: System requirements note for specific requirements for multi-player use of Game Boy Advance video game console

Platform and Operating System

Among video games, the term "System requirements" usually refers to additional requirements beyond the type of platform, particularly for PC games; however, RDA appears to consider the platform as part of the system requirements. Even if the platform has been named in the 250 edition statement, it should be recorded in the 538 system requirements note. Also, record the platform in MARC field 753, using \$a for console games and \$c for computer games.

To facilitate searching, it is best to use a controlled vocabulary for the platform names and operating systems. See the GAMECIP (Game and Metadata Citation Project) Computer Game Platform (<https://gamemetadata.soe.ucsc.edu/platform>) vocabulary. Note that many of the platform names include a qualifier which may not be given anywhere on the packaging, so it may be necessary to infer the correct platform based on the place of publication, standard number, or other information. Record the source of the platform name or operating system term in MARC field 753 \$2; the MARC source code for the GAMECIP (Game and Metadata Citation Project) Computer Game Platform is "gcipplatform."

538 \ \$a System requirements: XBox 360 with the NTSC designation.

753 \ \$a Microsoft Xbox 360 (NTSC-U/C) \$2 gcipplatform

Note: Video game disc with platform recorded as system requirements and as a system details access point

538 \ \$a System requirements: PlayStation Portable (PSP)); Region 1; wi-fi compatible.

538 \ \$a Disc characteristics: UMD (Universal media disc).

753 \ \$a Sony PlayStation Portable \$2 gcipplatform

Note: System requirements for a PlayStation Portable video game

For computer platforms, record the operating system in MARC field 753 \$c. Use separate 753 fields for multiple computer platforms, as MARC field 753 \$c is not repeatable. Note minor versions of operating systems in a 538 field.

538 \ \$a System requirements for PC: Windows XP, (SP2), Windows Vista (SP1) or Windows 7; 2.0 GHz P4 processor or equivalent for XP/2.4 HGz P4 processor or equivalent for Vista and Windows 7; At least 1 GB RAM for XP/1.5 GB for Vista/2GB for NVIDIA ION computers; at least 3.5 GB free hard drive space; DirectX 9.0c compatible video card with 128 MB video RAM and support for PixelShader 2.0. See packaging for supported video cards.

538 \ \$a System requirements for Macintosh: Mac OS X 10.5.7 Leopard or higher; Intel Core Duo processor (game will not run on a PowerPC Macintosh); at least 2 GB RAM; at least 3.5 GB free hard drive space; ATU X1600 or NVIDIA 7300 GT with 128 MB of video RAM. See packaging for supported video cards.

538 \ \$a Disc characteristics: DVD-ROM.

538 \ \$a Requires The Sims 3 to play.

753 \ \$c Microsoft Windows XP \$2 gcipplatform

753 \ \$c Microsoft Windows Vista \$2 gcipplatform

753 \ \$c Microsoft Windows 7 \$2 gcipplatform

753 \ \$c Apple Mac OS X 10.5 \$2 gcipplatform

Note: System requirements for a video game on DVD-ROM disc for PC or Mac

Best Practice Recommendation (Video Games): Record the platform name and any other system requirements or peripherals in MARC field 538, beginning the note with “System requirements:” Give the platform name or, for computer platforms, the operating system in the MARC field 753.

Additional System Requirements

Many games require an Internet connection to access additional game content or to access the entire game. In addition to an Internet connection, an account on a specialized gaming service (such as Xbox Live or Sony Entertainment Network) may be required; these accounts are sometimes free, and sometimes they are paid (for example, ‘XBox Live’ or ‘XBox Live Silver’ is free, while ‘XBox Live Gold’ is paid). The specifics pertaining to what portions of the game require such accounts, and whether these accounts are paid or free, is often found in the fine print on the back of the game’s container. If information about such requirements can be readily obtained from the container, record them in a 538 field. If any requirements are

known by the cataloger to pertain only to additional content but not the whole game, record those contents in an additional 538 field beginning the note with “Additional system requirements:”

538 \ \$a System requirements: XBox 360 with the NTSC designation; XBox Live account and Internet connection.

538 \ \$a Additional system requirements: Paid XBox Live Gold account required for online multiplayer.

753 \ \$a Microsoft Xbox 360 (NTSC-U/C) \$2 gcipplatform

Note: XBox 360 game container reads: “XBox live ; Online only ; XBox Live Gold required” and, further down, “XBox Live system requirements: In available games, paid subscription required for online multiplayer.”

538 \ \$a System requirements: PlayStation 4.

538 \ \$a Additional system requirements: Online features require Internet connection and a Sony Entertainment Network account ; Online multiplayer requires a PS Plus membership.

753 \ \$a Sony PlayStation 4 \$2 gcipplatform

Note: PlayStation 4 game container reads: “PSN online features require broadband internet service and a Sony Entertainment Network (SEN) account” and, further down, “Online multiplayer also requires a PS Plus membership.”

Note on Carrier (RDA 3.21)

Label	Element
Core	LC core for Note on changes in carrier characteristics, when applicable
Source	Any source
Encoding	MARC 5xx \$a (Objects)

The note on carrier note provides information on attributes of a carrier(s) of a manifestation.

Note on Extent of Manifestation (RDA 3.21.2)

The note on extent of manifestation provides information on the extent of a manifestation that is not recorded as part of an extent element.

Objects

When the extent of a manifestation is made up of components, information on the extent of manifestation is encouraged.

300 \ \$a 1 plastic snap-grid, 31 parts, 1 layout sheet, 1 instruction manual
 520 \ \$a CONTAINS: 1 clear base grid, 3-blue #1 snap wires, 6-blue #2 snap wires, 3-blue #3 snap wires, 1-blue #4 snap wire, 1-blue #5 snap wire, 1-blue #6 snap wire, 1 orange whistle chip, 1 green slide chip, 1 green press switch, 1 clear photoresistor, 1 red light emitting diode (LED), 1 clear 2.5V lamp, 1 clear battery holder, 1 red speaker, 1 blue music integrated circuit, 1 red alarm integrated circuit, 1 green space war integrated circuit, 1 clear fan motor, 1 red fan blade attachment, 1 orange 100Ω resistor, 1 red jumper wire, 1 black jumper wire.

Note: Note on extent of manifestation for an electronic circuits model

For objects cataloging, this element is frequently combined with nature of content (RDA 7.2) as part of a larger, more narrative scope and content note. See section of this guide on nature of content (RDA 7.2) for further instructions and examples.

RDA Chapter 4. Providing Acquisition and Access Information

Restrictions on Access (RDA 4.4)

Label	Element
Core	Not Core
Source	Any source
Encoding	MARC 506 \$a

Restrictions on access describe any limitations imposed on access to a manifestation or item.

Recording Restriction on Access (RDA 4.4.1)

Record any restrictions on access to the manifestation or item in MARC field 506. Be as specific as possible about the nature of the restrictions to access (e.g., eligible viewers, duration of restriction, etc.). Information may be taken from any source. Availability of a manifestation, if considered important, can be recorded as well. MARC field 506 first indicator value contains coding for type of restrictions.

- 1st indicator blank = no information provided
- 1st indicator 0 = no restrictions on access (e.g., open access)
- 1st indicator 1 = restrictions apply to some or all of the material

When applicable, record that there are no restrictions on access when that information aids user tasks.

Restrictions on access that apply to a manifestation usually refer to unique archival materials. When restrictions on access apply to a manifestation, it is appropriate to record a note in a shared bibliographic environment.

506 1\ \$a Restricted to individual viewing only at the Michelle Smith Performing Arts Library, University of Maryland.

Note: Restrictions on access for a DVD-Video disc

506 \ \$a Collection open to research. DVDs are accessible via a listening station in the Special Collections and Archives reading room.

Note: Restrictions on access for this collection of Grateful Dead DVD-Video disc

506 \ \$a Reading room use only.

Note: Restrictions on access for a handmade object

When restrictions on access pertain to a particular copy, record the access restrictions for the item in one's local catalog only.

Best Practice Recommendation (Tangible Formats): For resources that are archival in nature, record information about restrictions on access if the information would apply to the public beyond one's local institution. Such notes may be recorded in shared cataloging. Limit recording information on restrictions on access that does not apply beyond one's local institution to one's local catalog only.

For nonmusical streaming audio and streaming video, OLAC recommends following the PCC Provider-Neutral Guidelines which limit restrictions on access notes to DLF Registry of Digital Masters, HathiTrust Digital Library, and other digital preservation projects. If considered important, record restrictions on access details in one's local catalog only.

Open Access & Online Resources

Availability via open access is important to record for online resources. Open access information can be recorded in MARC field 506 \$a. When using data from a standardized list, record the terminology in MARC 506 \$f with the source of the term in \$2. OLAC recommends using [Standardized Terminology for Access](#)

[Restriction from the DLF/OCLC Registry of Digital Masters Working Group.](#)

Resources with no restrictions should have a 1st indicator value 0.

506 0\ \$a Open access.

Note: Availability note for a streaming audio file

506 0\ \$a Free to play.

Note: Availability note for an online video game

506 0\ \$f Unrestricted online access \$2 star

Note: Availability note using terminology from Standardized Terminology for Access Restriction

Restrictions on Use (RDA 4.5)

Label	Element
Core	Core for LC/PCC for archival materials
Source	Any source
Encoding	MARC 540

Restrictions on use refers to any limitation placed on the reproduction, publication, exhibition, etc. of a manifestation or item. This note is for recording restrictions on use of the material after access has been provided. “The field includes, but is not limited to, copyrights, film rights, trade restrictions, etc. that restrict the right to reproduce, exhibit, fictionalize, quote, etc.” (MARC 21 Bibliographic Format, Field 540)

Basic Instructions on Recording Restrictions on Use (RDA 4.5.1)

DVD-Video, Blu-ray Discs, Objects, and Tangible Video Games

Notes for restrictions on use, such as public performance rights, are generally local, item-specific notes. When restrictions on use pertain to a particular copy, record the use restrictions for the item in one's local catalog only. Do not include local notes in shared cataloging.

Restrictions on use may be recorded in shared cataloging records for materials that are archival in nature when the information applies to users beyond one's local institution. In such cases, record a restriction on use of the manifestation as specifically as possible, including the nature and duration of the restriction. Information may be taken from any source.

540 \ \$a Educational purposes only.

Note: Restrictions on use note for a model

540 \ \$a Permission of the creator of this film is required to cite, quote or reproduce; contact repository for information.

Note: Restrictions on use note for a videodisc that is archival in nature.

Best Practice Recommendation: For resources that are archival in nature, record information about restrictions on use if the information would apply to the public beyond one's local institution. Such notes may be recorded in shared cataloging.

Limit recording information on restrictions on use that does not apply beyond one's local institution to one's local catalog only.

Online Resources

Do not record restrictions on use notes for online resources in shared cataloging.

Best Practice Recommendation (Online Resources): Do not record restrictions on use notes for online resources in shared cataloging.

Uniform Resource Locator (RDA 4.6)

Label	Element
Core	Core for LC/PCC for the resource being described
Source	Any source
Encoding	MARC 856 \$u

A uniform resource locator (URL) is an address of a remote access resource. A URL includes all resource identifiers intended to provide online access to a resource using a standard Internet browser.

Basic Instructions on Recording Uniform Resource Locator (RDA 4.6.1)

Online Video Games

Record the URL for an online video game in MARC field 856 \$u.

856 40 \$u https://store.steampowered.com/app/990080/Hogwarts_Legacy/
Note: URL for an online video game on the Steam digital distribution service

Nonmusical Streaming Audio and Streaming Video

Follow the Provider-Neutral Guidelines for Electronic Resources, and record only general (not institution-specific) URLs. Do not record URLs that are institution-specific or proxy URLs that are restricted for use at a specific institution. If the only link available is not a general link, do not record it.

Best Practice Recommendation (Nonmusical Streaming Audio and Streaming Video): Follow Provider-Neutral Guidelines, adhering to the following restrictions in recording URLs:

- **Do not use \$z of MARC field 856 for information that is institution specific.**
- **Do not include proxy URLs that are restricted for use at a specific institution.**
- **Do not record a URL which is specific only to your institution in shared cataloging records. Record such URLs in one's local catalog only.**

For general URLs, record the URL for the resource itself in MARC field 856 \$u. Use 1st indicator 4 (access method is http) and 2nd indicator 0 (URL is for the resource itself).

Whenever possible and feasible, the URL given should be a direct link to the online resource(s) being cataloged.

856 40 \$u <http://www.sporkful.com/>

Note: Direct link to the podcast The Sporkful

856 40 \$3 Education in video (streaming video) \$u

<http://www.aspresolver.com/aspresolver.asp?EDIV;1520541>

Note: Direct link to the streaming video file Academic literacy: preparing all students for success in college and beyond

When it is not possible or feasible to link directly to the online resource(s), include a URL that links to a website at a higher level of granularity relative to the online resource being described. Such websites often include descriptive information about the online resource being cataloged that patrons may find useful. Leave the second indicator blank (no information provided) in these cases.

856 4\ \$u <https://scholarworks.umd.edu/smokejumpers/77>

Note: Link to the metadata page of a university institutional repository which provides access to a streaming audio file

Supply the package/provider name in MARC 856 \$3 if the domain name does not specifically name the package/provider.

856 40 \$3 Drama Online \$u <https://doi.org/10.5040/9790000000041.01>

Note: Direct link to the video Hedda Gabler provided by Drama Online. Package name recorded in 856 \$3.

856 40 \$u <http://ativ.alexanderstreet.com/View/1779974>

Note: The provider can be inferred from the URL so no \$3 data is necessary

Best Practice Recommendation (Nonmusical Streaming Audio and Streaming Video): Supply the package/provider name in \$3 of the MARC 856 field if the domain name does not specifically name the package/provider.

Sometimes, a resource has multiple URLs, and it is necessary to identify what part of the resource the URL represents. Use MARC 856 \$3 to specify the material to which the URL belongs.

856 40 \$3 Part 1, MPEG-4 (Internet Archive) \$u

<https://archive.org/download/HolyGhostPeople/HolyGhost1.mp4>

856 40 \$3 Part 2, MPEG-4 (Internet Archive) \$u

<https://archive.org/download/HolyGhostPeople/HolyGhost2.mp4>

Note: Material specified recorded in \$3

Best Practice Recommendation (Nonmusical Streaming Audio and Streaming Video): When applicable, specify the materials to which the subsequent URL applies.

Instructions and examples for recording URLs for related resources are found in this guide at RDA 7.16, Supplementary Content.

RDA Section 2: Recording Attributes of Work & Expression

Instructions for recording attributes of work and expression and found in RDA section 2, chapters 5-7.

RDA Chapter	Description
Chapter 5	General Guidelines on Recording Attributes of Works and Expressions
Chapter 6	Identifying Works and Expressions
Chapter 7	Describing Content

RDA Chapter 6. Identifying Works and Expressions

Country of Producing Entity (no RDA instruction)

Label	Element
Core	Not an RDA element
Source	Any source
Encoding	MARC 257 \$a

MARC field 257 does not directly map to any RDA element; however, this information is often very useful, particularly to the video cataloging and user communities. OLAC recommends recording this information when it is readily available.

Record the name of the country corresponding to the original production in MARC field 257 \$a; in other words, where the principal offices of the production company are located. The name of the country should correspond to the production company (or individual) information given in the statement of responsibility. If there is no statement of responsibility, use the best information available.

When recording the name of the country with a term that is found in a controlled vocabulary, give the source of the term in \$2. Use a code from *Source Codes for Vocabularies, Rules and Schema* "Subject Heading and Term Source Codes" (<https://www.loc.gov/standards/sourcelist/subject.html>). Terms from the LC/NACO Authority File should be coded "naf" in \$2.

If multiple country names are associated with a single work, record each name in a separate \$a. Use separate occurrences of MARC field 257 when there are multiple works in a manifestation.

Best Practice Recommendation: Record this information when readily available. Use the full name of the country of production in the form found in the LC/NACO Authority File. Encode the source of the term in \$2.

257 \ \$a Italy \$2 naf

Note: Country of production

257 \ \$a France \$a England \$2 naf

Note: Two countries of production associated with a single work

257 \ \$a Germany \$a United States \$2 naf

257 \ \$a Germany \$2 naf

Note: Manifestation contains two works, one a German-American co-production; the other produced by a German production company

Title for Work (RDA 6.2)

Preferred Title of Work (RDA 6.2.2)

Label	Element
Core	Core element
Source	Resource itself or reference sources
Encoding	MARC 245 \$a or as part of an AAP

The preferred title is “the title or form of title chosen to identify the work” (RDA 6.2.2.1) and forms the basis for the authorized access point representing the work.

Follow RDA 6.2.2.4 and choose as the preferred title the title in the original language by which the work has become known, either through use in manifestations embodying the work or in reference sources.

Best Practice Recommendation (Video, Video Games): Base the preferred title on the form of title that appears in a title frame or title screen in the original language whenever possible.

Note that usually, the preferred title will be the authorized access point for a work that is not the product of a single creator. However, when a preferred title conflicts with the title of another resource, additions must be made to the preferred title to create the authorized access point. This is extremely common for film and video games. See RDA 6.27.1.9 Appendix 1 and the corresponding section of this guide, Additional Elements in Authorized Access Points Representing Works (RDA 6.27.1.9), for instructions and examples for choosing additional elements for a preferred title when needed to distinguish the authorized access point from an access point for a different work or an agent of a different work.

Form of Work (RDA 6.3)

Label	Element
Core	Core when needed to differentiate a work from another work with the same title or from an agent name
Source	Any source
Encoding	MARC 380 \$a

Basic Instructions on Recording Form of Work (RDA 6.3.1)

Form of work refers to a “class or genre to which a work belongs” (RDA 6.3.1.1). It may be recorded as a separate element, as part of an access point, or both. Refer to the section on Authorized Access Points when recording form of work as part of an access point.

Record form of work, when readily ascertainable, in field 380. When recording form of work as a component of an authorized access point, also record form of work in MARC field 380. Take the term for form of work from a controlled vocabulary and capitalize the first word for consistency. Give the source vocabulary code in 380 \$2.

Use a multidisciplinary genre/form vocabulary such as Library of Congress Genre/Form Terms for Library and Archival Materials (LCGFT) (<https://id.loc.gov/authorities/genreForms.html>), Library of Congress Subject Headings (LCSH), or the Art & Architecture Thesaurus (AAT). Record multiple forms of work in separate instances of field 380, regardless of whether the terms are from the same source vocabulary or not.

380 \ \$a Television programs \$2 lcgft

380 \ \$a Motion pictures \$2 lcgft

380 \ \$a Podcasts \$2 lcgft

380 \ \$a Radio programs \$2 lcgft

380 \ \$a Jigsaw puzzles \$2 lcgft

380 \ \$a Toys \$2 lcsh

380 \ \$a Dioramas \$2 aat

380 \ \$a Video games \$2 lcsh

Best Practice Recommendation: Provide a high-level (broad) term for the form of work if readily ascertainable. Take the term from a controlled vocabulary, capitalizing the first word of the term. Use separate instances of field 380 when recording more than one form of work term.

When form of work is used as a component of an authorized access point, also record form of work in MARC field 380 \$a (see RDA 6.17.1.9, Additional Elements in Authorized Access points Representing Works, and the corresponding section of this guide for more information and examples).

130 0\ \$a Star is born (Motion picture : 1954)

245 12 \$a A star is born

380 \ \$a Motion picture

Note: Form of work is used as a component of the authorized access point and also recorded in MARC field 380

Best Practice Recommendation: When giving form of work as a component of an authorized access point, also record the term in MARC field 380 \$a.

Date of Work (RDA 6.4)

Label	Element
Core	Core when needed to differentiate a work from another work with the same title or from an agent name
Source	Any source
Encoding	MARC 046 \$k \$l \$o \$p MARC 500 \$a MARC 033 \$a MARC 518 \$a \$d \$o

Date of work is defined by RDA 6.4.1 as “the earliest date associated with a work.” For a moving image, audio work, or video game, it generally represents the date associated with its first and original public release. This may include the first time when a motion picture was released in theaters, when a television program was aired on television, or when a video game was published in its original format. If the resource was originally released as a streaming file or videodisc, date of work may be the date when it was first made available online or first distributed to the home video market respectively.

Sometimes a resource is reissued, such as a re-broadcast of a television program. In these cases, the publication date, and possibly the copyright date, may be for the

reissue and do not give an accurate representation of the date the resource was originally published.

Do not confuse Date of work (the date of first public release) with Capture date (the date of recording or filming). See RDA 7.11, Capture Information and the corresponding section of this guide for more information.

Basic Instructions on Recording Date of Work (RDA 6.4.1)

Record date of work when it is known, even if not needed to differentiate a work from another work with the same title or from an agent. Date of work is coded in MARC field 046, using Extended Date/Time Format. This allows for an unambiguous date which discovery systems could use to distinguish a publication date from a creation date when these differ.

046 \ \$k 1995 \$2 edtf

Date of work is used in the authorized access point when needed to differentiate two or more works with the same preferred title. See RDA 6.27.1.9 Appendix 1 and the corresponding section of this guide, Additional Elements in Authorized Access Points Representing Works (RDA 6.27.1.9), for more information on recording date of work as a component of an access point.

Date of work is also recorded in a free text note in MARC field 500 as part of the History of Work element. See RDA 6.7, History of Work, and the corresponding section of this guide for further details.

046 \ \$k 1949 \$2 edtf

500 \ \$a Originally released as a motion picture in 1949.

Note: Date of work coded in 046 field. Date of work is also recorded as part of the History of Work note.

046 \ \$k 2018 \$2 edtf

500 \ \$a Veterans' voices taken from oral history interviews by the Imperial War Museum and the BBC.

500 \ \$a Originally released as a motion picture in 2018.

518 \ \$a Filmed on location on the Western Front, 1914-1918.

Note: Archival film and audio were used in the making of this motion picture released in 2018. Date of work reflects release date rather than date of filming of the content.

046 \ \$k 1957 \$2 edtf

500 \ \$a Originally released on LP (1957).

518 \ \$o Recorded \$p Los Angeles \$d August 14-16, 1956.

Note: Nonmusical streaming audio of a sound recording originally released on LP in 1957

046 \ \$k 1978 \$2 edtf

500 \ \$a Originally released as a motion picture in 1978.

518 \ \$o Original performance filmed on location \$p Wuppertal Opera House \$d 1975 December 3.

Note: Streaming video of a motion picture originally released in 1978

Best Practice Recommendation: Record date of work in MARC field 046 whenever it is known, even when it is not needed to differentiate a work from another work with the same title or from an agent. Also, record date of work as a free text note in MARC field 500.

Date of Original Broadcast

Additionally, the date of original broadcast (i.e., the date when a television program was first aired on television) is recorded in MARC field 518 and 033 (second indicator 1). For field 518, record information in a structured format using separate subfields for sub-elements when feasible.

033 01 \$a 1960----

046 \ \$k 1960 \$2 edtf

500 \ \$a Originally broadcast as a television program in 1960.

518 \ \$o Broadcast \$d 1960

Note: DVD-Video disc of a television program originally aired in 1960

Although it seems redundant to record the same information in multiple fields, each field serves different purposes. History of work note in MARC field 500 is mostly intended for display. MARC field 518 is used for notes about the date and

place of an event associated with the resource. When the note is in structured format, it may be used to facilitate discovery and access. MARC fields 046 and 033 contain formatted data and are intended for machine processing.

Best Practice Recommendation: Record the date of original broadcast for a television program in MARC field 518 and 033 whenever it is known.

History of Work (RDA 6.7)

Label	Element
Core	Not Core
Source	Any Source
Encoding	MARC 500 \$a MARC 033 \$a MARC 518 \$a \$d \$o \$p

Basic Instructions on Recording History of Work (RDA 6.7.1)

RDA defines history of work as “a summary of information about the history of a work.” Make notes relating to the original production and/or first public release of a media resource in its original format when readily available. This may include the original title of the work, associated place, the date when the work was first released in theaters, aired on television, or published online. Other distinguishing characteristics may also be incorporated if they are known and considered useful.

History of work may include a date that also applies to the Date of work element. For instructions on encoding the date associated with a work, see the section of this guide for RDA 6.4, Date of Work.

046 \ \$k 1985 \$2 edtf

500 \ \$a Originally released as a motion picture in 1985.

Note: A streaming video that was originally released as an educational short film in 1985. In addition to the History of Work note in MARC field 500, the original release date has also been encoded in MARC field 046 as Date of Work.

According to the MARC 21 standard, broadcasts are one of the events recorded in MARC field 518. Therefore, in addition to using MARC field 500, also use MARC field 518 and paired field 033 (second indicator 1) when recording history of work for a television program. For field 518, record information in a structured format using separate subfields for sub-elements when feasible.

033 01 \$a 2013----

046 \ \$k 2013 \$2 edtf

500 \ \$a Originally aired on PBS as an episode of Frontline in 2013.

518 \ \$o Broadcast \$d 2013

Note: A DVD-Video disc of an episode of a television series originally broadcast in 2013. In addition to the History of Work note in MARC field 500, the original broadcast date has also been coded in MARC field 033 and recorded in a structured format in MARC field 518. Because this date is considered the Date of Work, it has also been coded in MARC field 046.

Content Type (RDA 6.9)

Label	Element
Core	Core element
Source	Any Source
Encoding	MARC 336 \$a \$b \$2 MARC LDR/06

Basic Instructions on Recording Content Type (RDA 6.9.1)

Content type is defined by RDA as “a categorization reflecting the fundamental form of communication in which the content is expressed and the human sense through which it is intended to be perceived. Content type also reflects the number of spatial dimensions and the presence or absence of movement in which content expressed in the form of an image or images is intended to be perceived” (RDA 6.9.1.1).

The following RDA Content Types apply to resources covered by this guide. Definitions are taken from RDA Content Type in the RDA Registry (<https://www.rdaregistry.info/termList/RDAContentType/>):

- computer program - A content type that consists of content expressed through digitally encoded instructions intended to be processed and performed by a computer.
- performed music - A content type that consists of content expressed through music in an audible form.
- sounds - A content type that consists of content other than language or music, expressed in an audible form.
- spoken word - A content type that consists of content expressed through language in an audible form.
- still image - A content type that consists of content expressed through line, shape, shading, etc., intended to be perceived visually as a still image or images in two dimensions.
- tactile three-dimensional form - A content type that consists of content expressed through a form or forms intended to be perceived through touch as a three-dimensional form or forms.
- three-dimensional form - A content type that consists of content expressed through a form or forms intended to be perceived visually in three-dimensions.
- three-dimensional moving image - A content type that consists of content expressed through images intended to be perceived to be moving, and in three dimensions.
- two-dimensional moving image - A content type that consists of content expressed through images intended to be perceived to be moving, and in two dimensions.

Recording Content Type (RDA 6.9.1)

Record the content type of the resource using RDA Content Types. For resources with multiple types of content, use more than one of the applicable RDA Content Types.

Take content type from any source and record in MARC field 336 \$a using terms from the list given at RDA 6.9.1.3. Include coded content type values in \$b and the MARC code that identifies the source of the content type term in \$2. Use “rdacontent” in \$2 for source code. See LC’s Term and Code List for RDA Content Types (<https://www.loc.gov/standards/valuelist/rdacontent.html>) for MARC codes to RDA terms. If more than one content type applies, record each content type in a separate MARC 336 field.

Streaming Audio

These RDA content types can apply to streaming audio

336 \ \$a spoken word \$b spw \$2 rdacontent

Note: Content type for spoken word nonmusical streaming audio

336 \ \$a sounds \$b snd \$2 rdacontent

Note: Content type for streaming audio with sound content other than music or spoken word

Objects

The content type for objects is usually three-dimensional form. This is often confused with the content type tactile three-dimensional form, which is used for resources with content expressed through a form or forms intended to be perceived through touch.

336 \ \$a three-dimensional form \$b tdf \$2 rdacontent

Note: Content type for an iron meteorite

336 \ \$a tactile three-dimensional form \$b tdf \$2 rdacontent

Note: Content type for a “Feely bag texture materials” kit

336 \ \$a still image \$b sti \$2 rdacontent

Note: Content type for a standard deck of playing cards

DVD-Video, Blu-ray Discs, and Streaming Video

Use the term “two-dimensional moving image” for both videodiscs and streaming video.

336 \ \$a two-dimensional moving image \$b tdi \$2 rdacontent

Note: Content type for videodiscs and streaming video

Use the term “three-dimensional moving image” for 3D video.

336 \ \$a three-dimensional moving image \$b tdm \$2 rdacontent

Note: Content type for 3D videodisc

Two content types are needed to fully convey the content for videos that include filmed musical performances such as concerts or operas. In addition to “two-dimensional moving image,” use the content type “performed music” for musical performance video.

336 \ \$a two-dimensional moving image \$b tdi \$2 rdacontent

336 \ \$a performed music \$b prm \$2 rdacontent

Note: Content types for streaming video that contains a filmed musical performance

Best Practice Recommendation (Videos of Performed Music): Use the content type “performed music” in addition to the content type “two-dimensional moving image” for video of performed music.

If deemed necessary for user tasks, add the content type “spoken word” to video recordings of speeches, poetry readings, etc.

336 \ \$a two-dimensional moving image \$b tdi \$2 rdacontent

336 \ \$a spoken word \$b spw \$2 rdacontent

Note: Optional addition of “spoken word” content type for streaming video

Video Games

The content type “two-dimensional moving image” does not adequately describe video game content, nor does it differentiate video content from interactive game play content. For video games, use the content type “computer program” in addition to the content type “two-dimensional moving image.”

336 \ \$a two-dimensional moving image \$b tdi \$2 rdacontent

336 \ \$a computer program \$b cop \$2 rdacontent

Note: Content type values for Video game disc

Video games such as those that simulate visual 3-D through the use of stereoscopic glasses or a headset are considered 3D. In addition to “computer program,” use content type “three-dimensional moving image” for 3D video games.

336 \ \$a three-dimensional moving image \$b tdm \$2 rdacontent

336 \ \$a computer program \$b cop \$2 rdacontent

Note: Content type values for 3D video game that requires a virtual reality headset

Best Practice Recommendation (Video Games): Use the content type “computer program” and either “two-dimensional moving image” or “three-dimensional moving image” for video games.

Content Type Coding

The MARC Leader position 06 contains a one-character code that is used to differentiate MARC records created for various types of content and material and is related to RDA Content Type. The following codes apply to resources within the scope of this guide.

Two content types, two-dimensional moving image and computer program, are recorded for video games. Code Leader 06 (LDR/06) m for computer file:

LDR/06 (Fixed Field Type): m

336 \ \$a two-dimensional moving image \$2 rdacontent

336 \ \$a computer program \$2 rdacontent

Note: Coded and recorded content type for video game

Use code i (nonmusical sound recording) for nonmusical streaming audio:

LDR/06 (Fixed Field Type): i

336 \ \$a spoken word \$b spw \$2 rda content

Note: Coded and recorded content type for nonmusical streaming audio

Use code g (projected medium) for videodiscs and streaming video:

LDR/06 (Fixed Field Type): g

336 \ \$a two-dimensional moving image \$b tdi \$2 rda content

Note: Coded and recorded content type for video

Use code r (realia) for three-dimensional objects:

Leader/06 (Fixed Field Type): r

337 \ \$a three-dimensional form \$b tdf \$2 rda content

Note: Coded and recorded content type for realia

Constructing Authorized Access Points Representing Works and Expressions (RDA 6.27)

RDA uses authorized access points to provide access to works and expressions contained in the resource. The purpose of this element is to identify the work or expression. The preferred title (RDA 6.2) is the basis for the authorized access point representing the work.

Additional elements may be needed to distinguish the authorized access point representing the work from an authorized access point representing a different work or representing an agent. See section on Additional Elements in Authorized Access Points Representing Works (RDA 6.27.1.9) for instructions and examples.

Authorized Access Point Representing a Work (RDA 6.27.1)

Note that this section does not include added entries which are found in:

- Recording Relationships between Resources (RDA Section 8, Chapters 24-28)
- Recording Relationships to Agents (RDA Section 6, Chapters 18-22)

RDA 6.27.1 contains instructions for constructing authorized access points for various types of works with various types of creator responsibility.

Works Created by One Agent (RDA 6.27.1.2)

The authorized access point for the work of a single creator is simply the authorized access point for the creator plus the preferred title. When the preferred title is the same with the title proper and no additional elements are needed to construct an authorized access point, MARC field 245 serves as the preferred title.

A few resources within the scope of this guide are considered to be the work of a single creator, such as handmade items, original works of art, and some nonmusical streaming audio.

100 1\ \$a Wyatt, Greg, \$e sculptor.

245 10 \$a Cast bronze portrait of Shakespeare / \$c by Greg Wyatt.

Note: Original art by a single artist

100 1\ \$a Mather, Elizabeth, \$e creator.

245 10 \$a Pincushion of Elizabeth Mather.

Note: Handmade item by Elizabeth Mather

100 1\ \$a Henn, Dirk, \$d 1960-, \$e designer.

245 10 \$a Alhambra / \$c Dirk Henn.

Note: A board game designed by Dirk Henn

100 1\ \$a Cho, Kat, \$e interviewee.

245 10 \$a Kat Cho interview / \$c by Professional Book Nerds.

Spoken word streaming audio

100 1\ \$a Muller, R. \$q (Richard), \$e author, \$e speaker.

245 10 \$a Physics for future presidents.

Note: A streaming video of a lecture written and presented by a professor

It is uncommon for moving images, including video games, to be the work of a single agent. Videos and video games are almost always the result of a collaborative effort, and OLAC recommends applying the exception given in RDA 6.27.1.3 which results in all collaborative moving image works being identified by preferred title alone. See RDA 6.27.1.3. Collaborative Works and corresponding sections of this guide for instructions and examples.

100 1\ \$a Mechner, Jordan.

245 10 \$a Prince of Persia / \$c Jordan Mechner.

Note: The original Prince of Persia video game, created, designed, and programmed by Jordan Mechner

Although the term “filmmaker” appears as a creator-level relationship designator in RDA Appendix I, Relationship Designators for Agents Associated with a Work, the term has a slightly different meaning when associated with moving image materials. A filmmaker is responsible for all aspects of the film’s concept and execution (i.e., serves as producer, writer, director, cinematographer, etc.), as in the following examples.

Authorized access points for moving images that are entirely the work of an individual are formed by combining the authorized access point for the creator and the preferred title.

100 1\ \$a Auslender, Leland, \$e filmmaker.

245 10 \$a Venice Beach in the sixties : \$b a celebration of creativity / \$c filmmaker, Leland Auslender.

Note: Video produced entirely by the filmmaker; no other personnel involved

Finally, objects more commonly are not the work of a single individual including board games that do not have a named game designer, such as Monopoly.

Collaborative Works (RDA 6.27.1.3)

Generally, authorized access points for collaborative works are formed by combining the authorized access point for the agent with principal responsibility for the work and the preferred title for the work. When the preferred title is the same with the title proper and no additional elements are needed to construct an authorized access point, MARC field 245 serves as the preferred title.

100 1\ \$a Van Slyke, Brian.

245 10 \$a Rise up : \$b the game of people & power / \$c game design by Brian Van Slyke ; graphic design by Molly McLeod.

Note: Authorized access point for this board game is the authorized access point for the agent with principal responsibility and the preferred title for the work

There are two important exceptions given for RDA 6.27.1.3 that apply to resources within the scope of this guide – corporate bodies as creators and moving image works.

Exception for Corporate Bodies As Creators

An exception in RDA 6.27.1.3 for corporate bodies as creators. Do not consider a corporate body to be a creator unless it is “responsible for originating, issuing, or causing to be issued” works that fall within one of the categories listed at RDA 19.2.1.1.1, Corporate Bodies Considered to be Creators. This will exclude most corporate bodies associated with moving images and audio recordings from being considered creators.

Some examples of corporate bodies that may be considered creators include: a professional association that is responsible for a streaming video recording of the proceedings of a conference it organized, a performing group whose responsibility goes beyond mere performance, execution, etc. of a musical work (filmed musical performance), and two or more artists acting as a corporate body for named individual works of art (e.g., video art).

If one or more corporate bodies are collaboratively responsible for creating a work that falls into one or more of the categories at RDA 19.2.1.1.1, construct the authorized access point for the work by combining the authorized access point for the corporate body with principal responsibility for the work plus the preferred title for the work.

110 1\ \$a United States. \$b Government Accountability Office.

245 10 \$a Watchdog report.

Note: Streaming audio with corporate body creator (RDA 19.2.1.1.1, category b, works that record the collective thought of the body...)

110 1\ \$a United States. \$b Army Map Service.

245 10 \$a West Point and vicinity, New York 1:25,000 / \$c prepared by the Army Map Service (AM), Corps of Engineers, U.S. Army.

Note: A model with corporate body creator (RDA 19.2.1.1.1, category f, cartographic works originating with a corporate body other than a body that is merely responsible for their publication or distribution)

Exception for Moving Image Resources

Most moving image materials, including video games, are collaborative in nature. For motion pictures, videos, video games, etc., follow the moving image works exception and construct the authorized access point representing the work by using the preferred title for the work. MARC field 245 serves as the preferred title and the authorized access point in most cases when no additional elements need to be included.

245 00 \$a Razor racing / \$c developed by Vision Scape Interactive, Inc.

Note: Video game authorized access point for this collaborative work is the preferred title

245 00 \$a One night in Miami... / \$c directed by Regina King ; screenplay by Kemp Powers ; produced by Jess Wu Calder, Keith Calder, Jody Klein ; a Regina King film ; an ABKCO Films and Snoot Entertainment production ; an Amazon Studios presentation.

Note: Video authorized access point for this collaborative work is the preferred title for the work

Best Practice Recommendation: Apply the exception at RDA 6.27.1.3 for moving image works and construct the authorized access point representing all collaborative moving image works, including filmed musical performances and video games, by using the preferred title for the work.

Filmed Musical Performances

An authorized access point for a filmed musical performance is the preferred title and not the name of the composer plus the preferred title of the work. It is important to remember that it is not the musical work itself being cataloged—rather, it is the filmed performance that is being cataloged. Thus,

filmed musical performances are (in most cases) considered collaborative works and are entered under title, according to the exception given at RDA 6.27.1.3.

See the section of this guide on Additional Elements to Authorized Access Points (RDA 6.27.1.9) for examples.

Compilations of Works by Different Agents (RDA 6.27.1.4)

For works that are compilations of works by different agents, construct the authorized access point representing the work by using the preferred title for the compilation.

245 00 \$a The James Dean 35th anniversary collection.

Note: Video compilation with a collective title

For instructions on recording the relationship between the compilation and its individual works, see RDA chapter 25, Related Works, and the corresponding section of this guide in the Recording Relationships Section.

No Collective Title for Compilation

Nonmusical Streaming Audio, Streaming Video, DVD-Video, Blu-ray Discs, and Video Games

If there is no collective title for the compilation, record each title in the title field for nonmusical streaming audio, streaming video, videodiscs, and video games. Authorized access points are given for each title in the compilation when feasible and when there are not too many as to be burdensome. See section of this guide, Related Work (RDA 25.1) for instructions and examples for creating authorized access points for each title in the compilation.

245 00 \$a Brother bear ; \$b Brother bear 2.

Note: No collective title for the compilation is present

RDA offers an alternative to devise a title for compilations lacking a collective title. Do not apply the alternative to nonmusical streaming audio, streaming video, videodiscs, and video games.

Best Practice Recommendation (Nonmusical Streaming Audio, Streaming Video, Videodiscs, and Video Games): Do not apply the alternative instruction to devise a title for a compilation when there is no collective title available. Record each individual title in MARC field 245.

Objects

Do apply the alternative instruction to objects. Devise a comprehensive title for objects that are compilations lacking a collective title. The comprehensive title will likely be the preferred title.

245 00 \$a Hull House pottery.

588 0\ \$a Title devised by cataloger.

Note: Cataloger devised collective title for a set of 4 teacups with matching saucers and a serving bowl

Additional Elements in Authorized Access Points Representing Works (RDA 6.27.1.9)

Determine If Additional Elements Are Needed

To determine if additional elements are needed, one must test the catalog for conflict. Libraries using OCLC should search OCLC as the catalog. A conflict occurs when the authorized access point of one work is the same as the authorized access point of another work. This seldom happens with works of personal authorship, but it is very common among works that use the preferred title as the authorized access point, namely video, video games, and streaming audio.

Do not consider a matching title in MARC field 245 to be a conflict when a 100 or 110 field is present because the entire MARC 100/245 string identifies the resource. In the following example, the title for the streaming video (245) does not conflict with the authorized access point for the book (100/245).

100 1\ \$a Gyles, Anna Benson.

245 \ \$a For the love of Egypt / \$c Anna Benson Gyles.

Note: A book with a single creator. The 100/245 string is the authorized access point in this example.

245 00 \$a For the love of Egypt.

Note: Authorized access point for streaming video is the data in field 245 \$a. There is no conflict with the authorized access point for the book.

When there is no conflict with the preferred title, there is no need to encode the preferred title in a separate field. The title proper in MARC field 245 serves as the preferred title and authorized access point.

245 00 \$a Need for speed: rivals.

Note: No conflict with this video game preferred title

Choosing Additional Elements for Authorized Access Points Representing Works

If the preferred title of a resource matches the authorized access point for another resource or for an agent, additional elements are needed to create the authorized access point for the resource you are cataloging. Authorized access points based on preferred title are encoded in MARC field 130. RDA 6.27.1.9 lists additional elements to use in creating an authorized access point:

- Form of work
- Date of work
- Place of origin of work, and/or
- Another distinguishing characteristic of the work

Generally, form of work is the first element added. Use judgment about which element(s) would best distinguish between different works and how many to record when there is a conflict.

There are complexities associated with creating authorized access points for video, both motion pictures and television programs, and for some types of nonmusical streaming audio. In these cases, always consult LC-PCC PS 6.27.1.9 Appendix 1: Motion Pictures, Television Programs, Radio Programs regarding the choice of elements and the order in which they should be recorded. The instructions for video and nonmusical streaming audio in this guide are based on those in the appendix.

The instructions on creating authorized access points for objects and for video games are fairly straightforward. The first element to add when creating an

authorized access point is Form of work; if an additional element is needed, use the date.

Objects

An object that is not the work of a single creator rarely needs an authorized access point with additional elements. However when additional elements are needed, use cataloger's judgment in determining the most appropriate qualifying term for the form of work. If a second element is needed, add the date.

130 0\ \$a Dash (Toy)

245 10 \$a Dash.

Note: Authorized access point for a robot toy

130 0\ \$a Heart of America (Model : 2015)

245 10 \$a Heart of America

Note: Authorized access point for a model

Best Practice Recommendation (Objects): When additional elements are needed to form an authorized access point for an object, use cataloger's judgment in choosing a form qualifier to add to the preferred title. If a second additional element is needed, use the year.

Video Games

The Library of Congress is working with OLAC on standards for breaking conflicts between video game titles. In the interim, LC has advised adding the form qualifier **(Video game)** to create an authorized access point and further qualifying by year when needed.

130 0\ \$a Mafia (Video game)

245 10 \$a Mafia.

Note: Authorized access point for an online video game

130 0\ AC/DC live (Video game)

245 10 \$a AC/DC live : \$b rockband track pack / \$c Harmonix.

Note: Authorized access point for a video game computer disc

130 0\ Wild (Video game : 2010)

245 14 \$a The Wild.

Note: Authorized access point for a video game cartridge

Best Practice Recommendation (Video Games): When additional elements are needed to form an authorized access point for a video game, first add the form qualifier (Video game) to the preferred title. If a second additional element is needed, use the year.

Occasionally, a video game will be released in the same language but under different titles. This can be either a simultaneous release or a video game later released under a different title in the same language. The authorized access point is based on the title that was issued or received first.

130 0\ \$a Wario land: shake it!

245 10 \$a Wario land: the shake dimension

Note: PAL and NTSC versions have different titles

RDA 6.27.1.9 Appendix 1

Nonmusical Streaming Audio

Generally, follow the instructions for creating authorized access points for radio programs in LC-PCC PS 6.27.1.9 Appendix 1: Motion Pictures, Television Programs, and Radio Programs.

For nonmusical streaming audio, use **(Radio program)** or another form of work as appropriate such as Lecture, Podcast, Poem, etc.

130 0\ \$a Weekend edition Saturday (Radio program). \$p Looking back at the life of Anne Frank

245 10 \$a Weekend edition Saturday. \$p Looking back at the life of Anne Frank

Note: Authorized access point for a streaming audio episode from the radio program Weekend edition Saturday

130 0\ \$a For future reference (Podcast)

245 10 \$a For future reference

Note: Authorized access point for a streaming audio podcast

The Appendix lists additional elements to use, when needed, and has instructions for creating authorized access points for radio programs in specific situations.

Best Practice Recommendation (Nonmusical Streaming Audio): Generally follow RDA 6.27.1.9 and Appendix 1: Motion Pictures, Television Programs, Radio Programs of the LC-PCC PS for RDA 6.27.1.9 regarding the choice of additional elements and the order in which to record them. However, do use judgment about which element(s) would best distinguish between different works and how many to record when there is a conflict.

DVD-Video, Blu-ray Discs, and Streaming Video

As noted above, there are complexities associated with creating authorized access points for video, both motion picture and television programs. Generally, follow the instructions in LC-PCC PS RDA 6.27.1.9 Appendix 1: Motion Pictures, Television Programs, Radio Programs which explain the choice and order of additional elements. Note that the appendix is provisional until reviewed and revised by the Program for Cooperative Cataloging. The recommendations and examples in this guide are generally based on the instructions in Appendix 1.

The first element to add to the preferred title is Form of work. Choose the Form of work that matches the original distribution method of the resource.

- (Motion picture) for resource distributed theatrically, non-theatrically, or as home video
- (Television program) for those resources originally aired on television, regardless of subsequent home video releases

Best Practice Recommendation: In general, follow the instructions given in LC-PCC PS 6.27.1.9 Appendix 1: Motion Pictures, Television Programs, Radio Programs when constructing authorized access points for motion pictures and television programs. However, do use judgment about which element(s) would best distinguish between different works and how many to record when there is a conflict.

Motion Picture Video (Including Video Formats)

Apply these instructions to streaming video, DVD-Video, and Blu-ray Discs, whether the video is distributed theatrically, non-theatrically, or as home video. For motion picture video, an authorized access point is necessary in the following situations:

- Title conflicts with the title of another resource
- Moving image resource is issued under different titles in the same language
- Video is dubbed or has translated intertitles
- Video is later released with the same language content and different language title

An authorized access point may also be necessary when both a comprehensive title and individual titles are present.

Title conflicts with the title of another resource

Add form of work (Motion picture) to the preferred title of a video that is distributed theatrically, non-theatrically, or as home video.

130 0\ \$a Stardust (Motion picture)

245 10 \$a Stardust.

Note: Authorized access point for a videodisc originally released as a motion picture

130 0\ \$a Get Smart (Motion picture)

245 10 \$a Get Smart / \$c Warner Bros. Pictures presents in association with Village Roadshow Pictures ; a Mosaic Media Group/Mad Chance/Callahan Filmworks production ; produced by Andrew Lazar, Charles Roven, Alex Gartner, Michael Ewing ; written by Tom J. Astle & Matt Ember ; directed by Peter Segal.

Note: Authorized access point for a streaming video originally released as a motion picture

If the original distribution method of a video is unknown, not applicable, or in doubt, use the qualifier (Motion picture). Use (Motion picture) for resources distributed directly to the home video market.

130 0\ \$a Sonnenallee (Motion picture)

245 10 \$a Sonnenallee / \$c Delphi Filmverleih zeigt ; Boje Buck präsentiert eine Boje Buck Produktion in coproduktion mit Ö-Film Produktion ... ; Claus Boje zeigt einen Leander Haussmann Film ; Buch, Thomas Brussig, Leander Haussmann ; Produzenten, Claus Boje, Detlev Buck ; Regie, Leander Haussmann.

Note: Authorized access point for a DVD-Video disc distributed directly to the home video market

If the form of work (Motion picture) does not break a title conflict, add additional elements in this order of preference:

- Year of original release (if unreleased, year of original production)
- Director or filmmaker
- Production company

130 0\ \$a Hercules (Motion picture : 1997)

245 10 \$a Hercules / \$c Walt Disney Pictures presents ; produced by Alice Dewey, John Musker, Ron Clements ; screenplay by Ron Clements & John Musker, Bob Shaw & Donald McEnery and Irene Mecchi ; directed by John Musker, Ron Clements.

Note: Authorized access point for a video on Blu-ray Disc that was originally released as a motion picture in 1997

When using the name of the director as a qualifier, the name should be given in the shortest intelligible form. The name of the production company should be given in the RDA form found in the name authority record. If there are multiple production companies, use the name of the first recorded in the statement of responsibility.

130 0\ \$a Leviathan (Motion picture : 2012 : Castaing-Taylor)

245 10 \$a Leviathan / \$c a film by Lucien Castaing-Taylor and Véréna Paravel ; Arrête ton Cinéma.

Note: Authorized access point for a video that was originally released as a motion picture in 2012. An additional qualifier was needed, and the first named director was used.

A movie remake is a new movie that is based on an older movie. They typically feature the same storyline or specific concept, and it is not uncommon for movie

remakes to have the same title as the original version. The remake will need an authorized access point to distinguish it from the original or earlier versions.

“A Star is Born” is a 1937 film that has been remade several times. The record for the original version needed additions to create the authorized access point due to title conflicts with other resources, and the addition of (Motion picture) was used:

130 0\ Star is born (Motion picture)

Note: Authorized access point for an original film titled “A Star is Born”

PCC practice for constructing an authorized access point for motion pictures is to change existing authorized access points to ensure, to the extent possible, synchronization between access points for different motion pictures with the same title. When “A Star is Born” was remade in 1954, the authorized access point for the original version was updated to include the year the film was released:

130 0\ Star is born (Motion picture : 1937)

Note: Updated authorized access point for the original version of “A Star is Born” to align it with the 1954 remake

The authorized access point for the 1954 remake starring Judy Garland and James Mason is distinguished from the original version with the release date:

130 0\ Star is born (Motion picture : 1954)

Note: Authorized access point for the 1954 remake of the film “A Star is Born”

In total, the original film has been remade three times. Here are the authorized access points for each:

130 0\ Star is born (Motion picture : 1937)

Note: Original film authorized access point

130 0\ Star is born (Motion picture : 1954)

Note: Authorized access point for the 1954 remake of the film “A Star is Born” starring Judy Garland and James Mason

130 0\ Star is born (Motion picture : 1976)

Note: Authorized access point for the 1976 remake starring Barbara Streisand and Kris Kristofferson

130 0\ \$a Star is born (Motion picture : 2018)

Note: Authorized access point for the 2018 remake starring Lady Gaga and Bradley Cooper

Video Is Issued under Different Titles in the Same Language

Occasionally, a video will be released in the same language but under different titles. This can be either a simultaneous release or a moving image resource later released under a different title in the same language.

The authorized access point is based on the title that was issued or received first.

130 0\ \$a Airplane! (Motion picture)

245 10 \$a Flying high!

264 \2 \$a Australia : \$b Universal Sony Pictures Home Entertainment
Australia, \$c [2013]

Note: Authorized access point for the American film "Airplane!" which was released in Australia under the title "Flying high!". The qualifier in the 130 field is necessary because the title "Airplane!" conflicts with another authorized access point.

Video Is Dubbed or Has Translated Intertitles

Dubbing is the process of adding new dialog or other sounds to the audio track of a video that has already been filmed. For video that has been dubbed, add language to the authorized access point for the dubbed version.

130 0\ \$a Dolce vita (Motion picture)

245 13 \$a La dolce vita / \$c Giuseppe Amato and Angelo Rizzoli presents; a Riana Film productions; story and screenplay by Federico Fellini, Ennio Flaiano, Tullio Pinelli; director, Federico Fellini.

Note: Authorized access point for an Italian film

130 0\ \$a Dolce vita (Motion picture). \$l English

245 13 \$a La dolce vita / \$c Federico Fellini.

Note: Authorized access point for the English dubbed version of an Italian film

This instruction also applies to silent films that contain intertitles in a language different from the original release.

130 0\ \$a Bronenosetŝ "Potemkin (Motion picture)

245 10 \$a Bronenosets Potemkin.

Note: Authorized access point for the original version of a Russian film with Russian intertitles

130 0\ \$a Bronenosetŝ "Potemkin" (Motion picture). \$l English

245 14 \$a The battleship Potemkin / \$c directed by Sergei Eisenstein.

Note: Authorized access point for the film that has added English intertitles

For video games, do not add language to the authorized access point because there are likely many encoding and content changes with translated video games, as well as the change in language.

Video Released with the Same Language Content, Different Language Title

A video may be released later with the same language content as the original release and the title in a different language. In this case, add an authorized access point for the original title.

Note that this category in LC-PCC PS 6.27.1.9 Appendix 1 is titled "5. Subtitled motion picture released under the same or different title." The creators of Best Practices for Cataloging DVD-Video and Blu-ray Discs Using RDA and MARC 21 determined through consultation with LC and others that this section is not concerned with the provision of language expression access points for subtitled films.

Subtitles are actually irrelevant in this scenario. Authorized access points for language expressions are given only for language of the soundtrack, including dubbed versions. Do not give authorized access points for subtitled content.

The Spanish-language film *La decisión de vencer* was originally produced in El Salvador and released in 1981.

245 03 \$a *La decisión de vencer*

Note: Title proper of the original film

Later, a DVD-Video version of the Spanish-language film was published in New York with an English language title *Decision to win*. The record for the DVD version should have an authorized access point for the original release.

130 0\ \$a Decisión de vencer (Motion picture)

245 10 \$a Decision to win

Note: DVD-Video version of a Spanish language film originally released under the title Decisión de vencer

Another example is a Japanese film that was originally released under the title Shichinin no samurai. A later DVD-Video disc release of the Japanese language film had an English language title on the DVD and the container.

130 0\ \$a Shichinin no samurai (Motion picture)

245 10 \$a Seven samurai / \$c directed by Akira Kurosawa.

Note: DVD-Video disc for a Japanese film originally released in 1954 under the title Shichinin no samurai that is later released under the title Seven Samurai

If the later release has subtitles, do not add an authorized access point for the language of the subtitles. Authorized access points for different language expressions of a film are applied only in the case of soundtracks, not subtitles.

Comprehensive Title/Individual Title

The LC-PCC PS that is Appendix 1 provides instructions only for creating the title proper in this scenario. Note that the status of the policy statement is “provisional.” While there are ambiguities in this PS, it will not be updated, since LC and PCC are now focused on the Official RDA Toolkit.

When a comprehensive title is found along with an individual title on a resource, first determine whether the individual title is intended to be viewed consecutively or not. Examples of resources intended to be viewed consecutively include a movie and its sequel(s) or an educational program in which the material is covered sequentially. In other words, the titles must be viewed in order to understand the material presented.

When the individual title is intended to be viewed consecutively, the title proper should consist of a structured combination of the comprehensive title and either an individual title or a numeric designation (or both). In case of doubt, consider the individual titles to be viewed consecutively. Note that this instruction does not apply to franchise titles for videos or video games. For information on franchise titles, see that section of this guide in Title Proper (RDA 2.3.2).

245 00 \$a Foreign languages for kids by kids®. \$p Spanish. \$n Volume 3.
Note: DVD-Video disc with both a comprehensive title and individual title. The individual title is intended to be viewed after volumes 1 and 2

Television Program Video

Appendix 1 states to assign an authorized access point under the conditions listed for motion pictures that apply also to television programs. There are specific instructions for the following situations:

- Title conflicts with title of another resource
- Comprehensive title/individual title
- Compilations

Title conflicts with the title of another resource

Add form of work (Television program) to the preferred title of a video that originally aired as a television program.

130 0\ \$a Kids in the hall (Television program)
245 14 \$ The kids in the hall : \$b the complete series.
Note: Authorized access point for a videodisc originally broadcast as a television program

If form of work (Television program) does not break the conflict, add additional elements in this order of preference:

- Year first telecast
- Production company or network
- Country of production

Qualifiers for production company or network and country of production should use the RDA form of the name as given in the name authority record. When there are multiple production companies, use the first one recorded in the statement of responsibility.

130 0\ \$a Hawaii Five-0 (Television program : 2010-). \$n Season 12.
245 10 \$a Hawaii Five-0. \$n The final season.

Note: Year of first telecast used as an additional qualifier to distinguish from the 1968 television program with the same name

130 0\ \$a Around the world in 80 days (Television program : 1989 : NBC Television Network)

245 10 \$a Around the world in 80 days

Note: Year of telecast and network used as additional qualifiers to create authorized access point

Comprehensive Title/Individual Title

The LC-PCC PS that is Appendix 1 provides instructions only for creating the title proper in this scenario. Note that the status of the policy statement is “provisional.” While there are ambiguities in this PS, it will not be updated, since LC and PCC are now focused on the Official RDA Toolkit.

When a comprehensive title is found along with an individual title on a resource, first determine whether the individual title(s) is/are intended to be viewed consecutively or not. Examples of resources intended to be viewed consecutively include limited television series, historical documentaries covering a specified time sequence, or educational programs in which the material is covered sequentially (in other words, the titles must be viewed in order to understand the material presented). In case of doubt, consider the individual titles as not to be viewed consecutively.

Individual Titles Intended to be Viewed Consecutively

If the individual titles are intended to be viewed consecutively, the title proper should consist of a structured combination of the comprehensive title, a numeric designation (e.g., episode, show, or production numbers), and an individual title when one is available.

130 0\ Commander in Chief (Television program). \$n Part 2

245 10 \$a Commander in Chief. \$n Part 2 / \$c Battleplan Productions ; Touchstone Television.

Note: Title proper for the second half of a one-season television show

245 10 \$a Muhammad Ali. \$n Round four, \$p the spell remains (1974-2016) / \$c a production of Florentine Films and WETA Washington, D.C. ; a film by Ken Burns, Sarah Burns & David McMahon.

Note: Streaming video for an individual title from a four-episode documentary series

If neither a numeric designation nor an individual title are present, use the date of telecast in the form [YYYY-MM-DD].

Individual Titles Not Intended to be Viewed Consecutively

Cataloger's judgment is necessary in determining the title proper in this scenario. When the individual titles are not intended to be viewed consecutively, Appendix 1 instructions are to create the title proper consisting of the comprehensive title followed by the individual title. This works well with fictional television programs such as *Seinfeld* or *This Is Us*. When an individual title is used and a numeric designation is available, do not record the numbering as part of the title proper. Provide access to the numeric designation through a variant title.

130 0\ \$a Simpsons (Television program). \$p Last temptation of Homer
 245 10 \$a Simpsons. \$p The last temptation of Homer
 246 30 \$a Last temptation of Homer
 246 3\ \$a Simpsons \$n Episode 9-090. \$p The last temptation of Homer

For nonfiction television programs such as *NOVA* and *60 minutes*, select the episode title as the title proper and add an authorized access point for the comprehensive title in MARC field 730. See the section of this guide, *Recording Relationships*, for further instructions and examples of adding authorized access points to identify relationships between resources or between agents and resources.

245 04 \$a The new asylums / \$c written, produced & directed by ... ; a Frontline coproduction with...
 500 \ \$a Originally broadcast as a segment of the television program Frontline on May 10, 2005.
 730 02 \$i Contained in (work): \$a Frontline (Television program)
Note: Episode of the television program Frontline; episodes are not intended to be viewed consecutively

If an individual title is not available, a numeric designation can be used.

245 10 \$a Futurama. \$n Volume 5
Note: Numeric designation used when individual title is not available

If neither an individual title nor numeric designation is available, use the date of telecast (in the form YYYY-MM-DD) in the title proper.

Compilations

Sometimes selected episodes of a television series will be issued on DVD-Video or Blu-ray Disc. The disc may contain episodes from an entire season or randomly selected episodes.

Episodes from an Entire Season

For television program content that is a compilation of all episodes of a season, collocate them by using the authorized access point for the work followed by the term “Season” followed by the number of the season.

130 0\ \$a Riverdale (Television program). \$n Season 1.

245 10 \$a Riverdale. \$n The complete first season.

Note: Authorized access point and title proper for a DVD-Video disc

Selections from a Particular Season

For television program content consisting of selections from a particular season, use the pattern above (“Season x”) and add the term “Selections.”

130 0\ \$a In the heat of the night (Television program). \$n Season 2. \$k Selections.

245 10 \$a In the heat of the night. \$n Best of Season 2.

Note: Authorized access point for selected episodes from season 2

Consecutive Range of Episodes from a Season

For television programs with a consecutive range of episodes from a season, record the comprehensive title, then the part title (episodes).

245 10 \$a Roswell, New Mexico. \$n Episodes 1-4.

Note: Authorized access point for a consecutive range of episodes from one season

Selections from Two or More Seasons

For television program content consisting of selections from two or more seasons, add the term “Selections” to the authorized access point. Titles like “The best of...” are often compilations of programs from multiple seasons.

130 0\ \$a Colbert report (Television program). \$k Selections.

245 14 \$a The best of The Colbert report.

Note: Authorized access point for selected episodes from multiple seasons

Constructing Access Points to Represent Musical Works and Expressions (RDA 6.28)

For authorized access points for musical works or expressions, consult RDA 6.28 (plus Best Practices for Cataloging Music with RDA and MARC 21) for instructions on creating access points for musical works and expressions.

Although RDA 6.27.1.3 also applies to the construction of authorized access points for musical works (with the exceptions that point to RDA 6.28.1.2-6.28.1.4), the authorized access point for a filmed musical performance is the preferred title and not the name of the composer plus the preferred title of the work. It is important to remember that it is not the musical work itself being cataloged—rather, it is the filmed performance that is being cataloged. Thus, filmed musical performances are (in most cases) considered collaborative works, entered under title following the exception for collaborative moving image materials at RDA 6.27.1.3. An authorized access point for the composer and work is given in a MARC 7XX field.

Best Practice Recommendation: Always give a name-title authorized access point for the composer and work contained in a filmed musical performance.

245 00 \$a Artaserse / \$c music by Leonardo Vinci ; libretto by Pietro Metastasio ; Ozango, Mezzo, Opéra national de Lorraine, Parnassus Arts Productions, en partenariat avec Mariabelle TV, Alsace 20.

700 12 \$i Container of (work): \$a Vinci, Leonardo, \$d -1730. \$t Artaserse.

Note: Filmed opera performance

RDA Chapter 7. Describing Content

Nature of Content (RDA 7.2)

Label	Element
Core	Not core
Source	Any source
Encoding	MARC 500 \$a MARC 520 \$a (Objects)

Nature of content describes or characterizes the primary content of a work.

Recording Nature of Content (RDA 7.2.1)

Record information about the nature of content if it is considered important for identification or selection. The information may be taken from any source.

500 \ \$a Opera in 3 acts.

Note: Nature of content note for a filmed musical performance on DVD-Video disc

500 \ \$a Lecture.

Note: Nature of content note for a streaming audio file

500 \ \$a Meteorite displayed in a Riker Mount specimen box.

Note: Nature of content note for a naturally occurring object

Best Practice Recommendation: Make a note describing the nature of content if it is considered important for identification or selection, but it is unclear from the description, subject headings, or genre/form headings.

Objects

It is common practice in Objects cataloging to combine certain notes. Notes on extent of manifestation, nature of content, and coverage of content are often combined as part of a larger, narrative summary note.

Best Practice Recommendation (Objects): Provide a brief overview of the nature, form, scope, extent, etc. as part of a larger, narrative summary note for an object if the nature, scope, or coverage of the content is not clear from the description. Encode this information in MARC field 520.

Provide a brief overview of the nature, form, scope, extent, etc. of the object resource being described. A note is encouraged if the nature, scope, or coverage of the content is not clear from the title.

520 __ \$a 1 sponge in round metal container. Sponge is inside a pouch of pink string netting with cord. Metal container is yellow with text "Sanitary Health Sponge" on lid in black capital letters. Above the word "sanitary" is a red cross inside a black circle. On bottom of container is a red cross inside a circle of smaller red crosses. Cross is in the style of the International Red Cross logo. Sponge likely intended for contraceptive purposes.

Note: Combined note on extent of manifestation and nature of content

Video of Musical Performances

Filmed musical performances are cataloged as video. Medium of performance of musical content (RDA 7.21) outlines the instruments and/or voices in the performance of musical content. When applicable, record medium of performance for filmed musical performances if considered important for identification or selection. Medium of performance content may be combined with the nature of content note if doing so provides clarity.

500 \ \$a Oratorio for solo voices (SATB), mixed chorus, children's chorus, organ, and orchestra.

Note: Streaming video of a filmed performance; note reflects medium of performance and nature of content.

Best Practice Recommendations (Video): For manifestations with musical content, combine the nature of the content and medium of performance notes (see RDA 7.21) if that makes the information more clearly understood.

Coverage of Content (RDA 7.3)

Label	Element
Core	Not core
Source	Any source
Encoding	MARC 5xx

Coverage of content describes chronological or geographic coverage of the content of a work.

Recording Coverage of Content (RDA 7.3.1.3)

Objects

Record coverage of content for objects, when applicable, if considered important for identification or selection. See the Nature of content (RDA 7.2) section of the guide for information on combining certain notes for objects.

520 \ \$a Model depicts the internal structure of the earth, featuring seven detachable parts that illustrate the crust, mantle, lithosphere, mesosphere, asthenosphere, and inner and outer core. 9" diameter globe, mounted on a sturdy metal tripod base.

Note: Combined note on extent of manifestation and nature and coverage of content

Intended Audience (RDA 7.7)

Label	Element
Core	LC core for materials intended for children
Source	Any source
Encoding	MARC 008/22 MARC 521 \$a

RDA defines intended audience as a “category of user for which the content of a work is intended or for whom the content is considered suitable (RDA 7.7.1.1).” Intended audience provides information about the class of user for which the content of a work is intended or is considered suitable, as defined by age group (e.g., children, young adults, adults), educational level (e.g., primary, secondary), or other categorization.

Recording Intended Audience (RDA 7.7.1)

Record an intended audience if the information is stated on the manifestation or is readily available from another source. If the resource has an audience rating, record the source of the rating and the rating itself. Follow LC practice for RDA 7.7 and always record the intended audience for resources intended for children. OLAC recommends recording the intended audience when considered important for identification or selection, such as ratings for video or parental warnings. Record the information using wording found on the source when feasible.

Intended audience is recorded in MARC field 521 \$a. First indicator values can be used to generate a display constant that indicates a specific audience level or characteristic. This may be most useful for games, toys, and educational objects used in school settings. No display constant is generated when the 1st indicator is coded “8.”

521 8\ \$a MPAA rating: G.

Note: Animated children’s DVD-Video disc

521 1\ \$a For ages 3 and up.

Note: Object described as a hand puppet

521 8\ \$a MPAA rating: PG for some mild action and rude humor.

Note: Blu-ray Disc

521 8\ \$a ESRB rating: M, Mature 17+ (Blood, partial nudity, strong language, violence).

Note: Video game disc

521 8\ \$a "Ages 4-7"--Container.

Note: Board game

521 8\ \$a "WARNING: This game contains adult subject matter, parental guidance is suggested. Not appropriate for children under 13. A Password Protect option is included which allows you to control access to explicit scenes"--Container.

Note: Video game disc

Best Practice Recommendation: Follow LC-PCC PS 7.7 and always record the intended audience for resources intended for children. Record intended audience whenever it is considered important for identification or selection. Record the information using the wording found on the source, if feasible.

Coding Intended Audience

MARC 21 Format for Bibliographic Data defines field 008/22 (Target Audience) as "the intellectual level of the audience for which the item is intended." This is used primarily for educational materials.

Objects, Videodiscs and Streaming Video

When a resource is considered appropriate for more than one target audience, code for the highest level audience.

Nonmusical Streaming Audio and Video Games

When a resource is considered appropriate for more than one target audience, code for the primary target audience.

008/22 (Audn) j

521 8\ \$a MPAA rating: G.

Note: Animated children's DVD-Video disc with 008/22 code for "juvenile"

521 8\ \$a MPAA rating: PG for some mild action and rude humor.

Note: Blu-ray Disc; none of the audience codes apply to this example

008/22 (Audn) e

521 8\ \$a ESRB rating: M, Mature 17+ (Blood, partial nudity, strong language, violence).

Note: Video game disc with 008/22 code for "adult"

Recording Number of Players for Video Games

Many games provide information on the number of players or how many players may use the game at once. This concept is not explicitly mentioned in RDA, but it could be considered "intended audience" and may be helpful for users. This information may be given in a 500 field, though it could also be incorporated into the 538 field when there are specific system requirements involved.

500 \ \$a Number of players: 1-4; online multiplayer 2-22; co-op 2-4; 60 MB to save game.

Note: Online multiplayer video game

538 \ \$a GBA link cable required for multiplayer use.

Note: System requirements for multiplayer use for a video game disc

Dissertation or Thesis Information (RDA 7.9)

Label	Element
Core	LC-PCC core
Source	Any source
Encoding	MARC 502 \$b \$c \$d MARC 500 \$a

Dissertation or thesis Information is defined in RDA as “A statement identifying an academic institution, degree, and year for which a work was presented.”

Recording Dissertation or Thesis Information (RDA 7.9.1)

Record dissertation or thesis information if the manifestation contains a statement to that effect. LC/PCC practice is to record sub-elements related to dissertation or thesis information in the appropriate subfields of MARC field 502, with no punctuation between the sub-elements. If the manifestation does not contain a formal thesis or dissertation statement, a general note (MARC field 500) may be used.

Best Practice Recommendation: Follow LC-PCC PS 7.9.1.3, recording sub-elements relating to thesis or dissertation information in a formatted MARC 502 field.

500 \ \$a Revision of the filmmaker’s thesis project.

Note: No formal thesis statement on DVD-Video disc

502 \ \$b M. Mus. \$c University of British Columbia \$d 2017

Note: DVD-Video disc of a filmed recital

502 \ \$b M.F.A. \$c Smith College \$d 2017

Note: Streaming video of thesis concert

Summarization of Content (RDA 7.10)

Label	Element
Core	Not core
Source	Any source
Encoding	MARC 520 \$a MARC 856 \$u \$z

An abstract, summary, synopsis, etc., of the content of an expression.

Recording Summarization of Content (RDA 7.10.1)

Provide a brief, objective summary of the content of the resource. Information may be taken from any source.

An effective summary should be concise and written in a neutral tone (i.e., do not include judgments). Summaries do not need to be written in complete sentences. For example, begin the summary using information that appears on the package, and then edit as needed to remove judgmental adjectives and superfluous words. If a summary is used exactly as found on the package, enclose it in quotation marks and cite the container as the source of the summary. Summaries obtained from external sources may also be used. If quoted from the source, enclose in quotation marks and attribute the source.

520 \ \$a "A prison officer hands in his resignation after his wife's death, to drive to the port where she wants her ashes scattered at sea."--IMDb, April 23, 2014.

Note: DVD-Video disc

520 \ \$a "A loan shark is forced to reconsider his violent lifestyle after the arrival of a mysterious woman claiming to be his long-lost mother."--IMDb.

Note: Streaming video

520 \ \$a "Link must answer the call of destiny and set out on an adventure that will take him from the vast skies to the mysterious land below."--Container.

Note: Video game

520 \ \$a Set contains six slides with different examples of pollen/spores, textiles, insects, tiny creatures, animals and plants (24 specimens).

Note: Summary note for a set of slides, including information on extent of manifestation and nature of content

Use cataloger's judgment in following LC-PCC PS 7.10.1.3 and include links to summaries and publisher descriptions when such information is deemed helpful to the user. Record links for these related resources in MARC field 856. Code the second indicator value 2 to indicate the link is for a related resource, and include information on materials specified in \$3 or make a note in \$z.

856 42 \$u <http://www.imdb.com/Title?0017136> \$z Connect to IMDb information for this film.

Note: Videodisc link for a related resource, more information about the film Metropolis

856 42 \$u <https://www.imdb.com/title/tt0444182/> \$z Credits from Internet Movie Database.

Note: Videodisc link to external source from which credits were taken for the catalog record for the film Indigènes = Days of Glory

Best Practice Recommendation: Provide a brief summary of content when needed to support user tasks. If the summary is copied verbatim from the manifestation or an external source, enclose it in quotation marks and attribute the source of the summary. Optionally, provide links to related resources that summarize the content.

Capture Information (RDA 7.11)

Label	Element
Core	Date of capture is PCC recommended for audio recordings
Source	Any source
Encoding	MARC 033 \$a \$b \$c MARC 518 \$a \$d \$o \$p

Place and date of capture are the place and date associated with the recording, filming, etc. of the content of a resource. Information may be taken from any source.

Recording Capture Information (RDA 7.11.1)

Capture information is recorded in MARC field 518. While it is possible to record capture information as a free text note in \$a, record capture information in parsed format, with separate subfields for the sub-elements date and place.

Record place of capture by naming the recording or filming venue (e.g., studio, concert hall, etc.) if applicable and readily ascertainable. Also add the geographic location (e.g., city) if available.

Record date or date range of capture in MARC field 518 \$d in this order: year, month, day, as applicable. Do not abbreviate months.

518 \ \$d 2015 January 15
Note: Date of capture note

518 \ \$d 1974-2008
Note: Date of capture note

518 \ \$d 2006

Note: Date of capture note

Record the recording or filming venue and location, if available, in MARC field 518 \$p.

518 \ \$p Type Factory, Portland, Oregon

Note: Place of capture note

518 \ \$p Various locations in Norway

Note: Place of capture note

Introductory text or an explanatory term may be given in an initial MARC field 518 \$o.

518 \ \$o Recorded in concert \$d 2013 March 15, \$p Dallas, Texas.

Note: Streaming video recording of a live concert

Multiple MARC 518 fields may be used for complex statements of capture information.

518 \ \$o Concert recorded \$d 1982 April 14 \$p Royal Festival Hall, London.

518 \ \$o Rehearsal recorded \$d 1982 April \$p BBC Omnibus Studio, London.

Note: Rehearsal and concert were digitally recorded

Record capture information in unformatted/free text format with further details if considered to be helpful to users. Record unformatted capture notes in MARC field 518 \$a.

518 \ \$a Filmed on the campus of Texas A&M University in College Station, Texas as part of its 125th anniversary celebration.

Note: Free text note with capture information

518 \ \$a Filmed on location in Adelaide, South Australia.

Note: Free text note with capture information

Coding Capture Information

Record capture information in coded form in MARC field 033. The first indicator identifies the type of date recorded in \$a: single date, multiple single dates, or a

range of dates. The second indicator identifies the type of event: capture or broadcast.

Date information is entered in \$a using the YYYYMMDD format (4-digit year, 2-digit month and day). These eight digits are mandatory; approximate dates are recorded using hyphens to fill any empty digits after the year. Hours and minutes may be recorded by adding HHMM (2-digit hour, 2-digit minute) to the year/month/day. Hours use the 24-hour clock format. Subfield a may be repeated when more than one date is associated with an item. Earlier dates should be recorded before later dates.

Record a four to six digit code for the specific geographic area based on the range G3190-G9980 from the Library of Congress Classification—Class G (<https://www.loc.gov/aba/publications/FreeLCC/G-text.pdf>) in field 033 \$b. Omit the letter G from the number. If the place is unknown, do not enter \$b. Record the geographic subarea code in field 033 \$c, when applicable. This field is paired with MARC field 518 (or 500), which contains the same information in textual form.

033 00 \$a 20130315 \$b 4034 \$c D2

518 \ \$o Recorded in concert \$d 2013 March 15, \$p Dallas, Texas

Note: Date and place of capture coded information in field 033 and textual information in field 518

033 00 \$a 19680705 \$b 4364 \$c L8:2H6

518 \ \$o Recorded live \$p Hollywood Bowl, Los Angeles \$d July 5th, 1968.

Note: Date and place of capture coded information in field 033 and textual information in field 518

Best Practice Recommendation: Record place and date of capture information in a formatted MARC 518 if it is readily ascertainable. Record the date (or range of dates) in \$d in this order: year, month, day. Record both recording/filming venue and location (if available) in \$p. For complex statements, multiple MARC 518 fields may be used.

Also record the information in coded form in the MARC 033, including formatted date/time (\$a), geographic classification area code (\$b), and geographic classification subarea code (\$c). One may also add capture

information in an unformatted/free text format with further details if considered to be helpful to users.

Language of Content (RDA 7.12)

Label	Element
Core	LC-PCC core
Source	Any source
Encoding	MARC 008/35-37 MARC 041 \$a \$d \$h \$i \$j MARC 546 \$a MARC 500 \$a

Language of Content describes language used to express the content of a resource. Information can be taken from any source. For tangible media, information about languages can often be found on the container or a menu.

Recording Language of the Content (RDA 7.12.1)

When applicable and available, routinely record the following categories of language content:

- Spoken, sung, or signed language of the primary content
- Written language associated with the content, including subtitles and intertitles
- Original language of the primary content or language of related resources
- Language of other significant content, including notes for a container or accompanying material with multiple languages
- Inaccuracies

Language of Primary Content

Language of the primary content should be provided in a free text note in MARC field 546 when not apparent from the rest of the description. Code for the language of the primary content in MARC 008/35-37 and also in MARC field 041 subfields. Language codes are necessary to support retrieval, limiting, and sorting.

Language content for streaming video and videodiscs rarely consists of a single language, so coding two or more MARC 041 subfields is frequently required. Objects and video games are more likely to have single language content. Always code language of the primary content in MARC field 008/35-37 and MARC 041 \$a. Subfield a is repeatable.

008/35-37 eng

041 0\ \$a eng

Note: Language coding for an English language video game. A free text note is not recommended when language content is apparent from the rest of the description.

008/35-37 eng

041 0\ \$a eng \$a spa \$a fre \$a por

546 \ \$a Instructions in English, Spanish, French, and Portuguese.

Note: A game with playing cards and an instruction sheet

008/35-37 sgn

041 0\ \$a sgn \$a eng

546 \ \$a Performed in American Sign Language and simultaneously sung in English.

Note: A video recording of an opera performed in sign language and simultaneously sung in English

If a resource has more than one language and no language predominates, order the languages alphabetically. Code MARC field 008/35-37 and MARC field 041 \$a with the first language code, and repeat \$a, coding for languages in remaining alphabetical order. Use separate MARC 041 fields for each work when deemed helpful for clarity.

008/35-37 fre

041 0\ \$a fre \$a ger

546 \ \$a A collection of short films in French and German.

Note: Resource contains short films in French and German; neither language predominates.

Best Practice Recommendation (Objects, Streaming Video, Videodiscs, Video Games): Always code the language of the primary content in MARC 008/35-37 and MARC Field 041 \$a. If primary language is not obvious from the rest of the description, provide a free text note in MARC field 546.

Spoken Content for Nonmusical Streaming Audio

Do not use MARC field 041 \$a for nonmusical streaming audio primary content. Record language code for sung or spoken content in MARC field 008/35-37 and MARC field 041 \$d. Add a free text note in MARC field 546 when language content is not obvious from the rest of the description.

008/35-37 ger

041 \ \$d ger

546 \ \$a Read in German.

Note: Nonmusical streaming audio in German

Best Practice Recommendation (Nonmusical Streaming Audio): Code language of spoken streaming audio content in MARC 008/35-37 and MARC field 041 \$d. If primary language is not obvious from the rest of the description, provide a free text note in MARC field 546.

Intertitles for Moving Images

Silent films commonly contain intertitles, pieces of text that are inserted into or between scenes to provide dialogue or narrative context. Code language(s) of intertitles in MARC 041 \$i and record a free text note in MARC field 546.

008/35-37 zxx

041 0 \ \$i ger

546 \ \$a Silent film with German intertitles.

Note: A streaming video that is silent with German intertitles

Subtitles for Moving Images

Most videos provide a translation of the soundtrack for non-native language speakers – subtitles – which are generally given as text at the bottom of the screen. Subtitles assume the listener can hear the audio, and thus include only a

translation of the dialog or phrases summarizing the dialog. Code language(s) of subtitles in MARC 041 \$j and record a free text note in MARC field 546.

008/35-37 fre

041 1\ \$a fre \$j eng \$j spa

546 \ \$a French film with English and Spanish subtitles.

Note: A French language streaming video with English or Spanish subtitles

008/35-37 sgn

041 1\ sgn \$j ita \$j eng \$j fre \$j spa \$j ger

546 \ American Sign Language with subtitles in Italian, English, French, Spanish, and German.

Note: Silent movie in American Sign Language with subtitles in multiple languages

No Linguistic Content

When language is not applicable for a resource, code only 008/35-37. In this case, do not repeat code zxx (No Linguistic Content) in MARC field 041 \$a.

008/35-37 zxx

Note: A naturally occurring object that has no linguistic content

008/35-37 zxx

Note: A video recording of a symphony performance; there is no spoken or sung language content

008/35-37 zxx

Note: A streaming video silent film; soundtrack contains no linguistic content and the film contains no intertitles

Best Practice Recommendation: When language content is not applicable for a resource, use code zxx (No Linguistic Content) in MARC field 008/35-37. Do not repeat this code in MARC field 041 \$a.

Original Language

When known, code original language of the primary content in MARC field 041 \$h. Also, add a note for original language in MARC field 500 when deemed helpful for user tasks.

008/35-37 eng

041 1\ \$a eng \$h jpn

500 \ \$a Video game originally issued in Japanese.

Note: An English language video game originally issued in Japanese. No note is made for language of the primary content since that is apparent from the rest of the description.

008/35-37 spa

041 0\ \$a spa \$h spa

546 \ \$a Film in Spanish.

Note: A video in one language (Spanish). Because the original language is both known and deemed helpful for user tasks, both 041 \$a and \$h are coded. Language of content is noted in MARC field 546.

008/35-37 ger

041 1\ \$a ger \$h eng

500 \ \$a Original language is English.

546 \ \$a Sung in German.

Note: Streaming video with primary content in German. The original language is English.

Best Practice Recommendation: Always code the original language in MARC 041 \$h when that information is known. Also record original language in a free text note in MARC field 500 when useful for user tasks.

Moving Image Captions

Captions are similar to subtitles but also include contextual information for those who cannot hear the soundtrack. See Accessibility Content (RDA 7.14) section for information on moving image captions, whether Subtitles for the Deaf and Hard of Hearing (SDH)) or closed captioning (CC).

Accompanying Material

If it assists in identification and selection, code for language content of other significant content that is additional to the primary content, using MARC field 041 \$g. Make language notes for accompanying material or other significant content in MARC field 546.

008/35-37 zxx

041 0\ \$g eng

546 \ \$a Accompanying guide in English.

Note: Language coding for a model that has no linguistic content, with language coding and a note for accompanying material in English

008/35-37 eng

041 1\ \$a eng \$g eng \$g fre \$g spa

546 \ \$a Information on container and instruction booklet in English, French, and Spanish.

Note: An English language video game containing an instruction booklet in multiple languages

Best Practice: In general, follow LC-PCC PS 7.12.1.3 and supply the languages of secondary content present in the manifestation if it is judged that this information will be useful to the patron.

DVD-Video and Blu-ray Discs

Inaccuracies

Some publishers of videodiscs provide language notes on a resource container, accompanying material, and/or screen menu. It is not uncommon for such language notes, especially those on disc containers, to be inaccurate.

Whenever possible, check the accuracy of language information stated on a resource container, accompanying material, etc. against the menu on the DVD-Video or Blu-ray Disc itself to verify what is actually present on the disc. This can be done easily on a computer DVD player, a DVD drive, or with a variety of installed multi-media player applications. The language settings can usually be found in an "Audio" or "Subtitles" menu.

Language information from the back of a Blu-ray container

TECHNICAL SPECIFICATIONS	
FEATURE PICTURE:	HIGH DEFINITION WIDESCREEN PRESENTATION (1.85:1)
AUDIO:	CZECH 5.1, ENGLISH TRUEHD 5.1, ENGLISH AUDIO DESCRIPTION TRACK 5.1, HUNGARIAN 5.1, RUSSIAN 5.1
SUBTITLES:	ARABIC, BULGARIAN, CROATIAN, CZECH, DANISH, DUTCH, ENGLISH (HARD OF HEARING), ENGLISH, FINNISH, GREEK, HEBREW, HINDI, HUNGARIAN, ICELANDIC, NORWEGIAN, POLISH, ROMANIAN, SLOVENE, SWEDISH, TURKISH

Any inaccuracies in language information should be noted in MARC field 500.

008/35-37 eng

041 1\ \$a eng \$j jpn

546 \ \$a Soundtrack in English with optional Japanese subtitles.

500 \ \$a Container states that additional subtitles are available in Korean.

No Korean subtitles actually available on disc.

Note: Inaccuracy on container described in a note

Accessibility Content (RDA 7.14)

Label	Element
Core	Not core
Source	Any source
Encoding	MARC 041 \$p \$q \$r MARC 341 \$a \$b \$c \$d \$e \$2 MARC 532 \$a

Accessibility content is about alternative sensory modes of access to the primary content of a resource. Accessibility content includes accessible labels, audio description, captioning, image description, sign language, and some subtitles. It does not include subtitles in a language different from the spoken content.

See the section on Language of Content (RDA 7.12) for instructions on recording information related to language of the primary resource or other language information that does not pertain to accessibility.

Types of Accessibility Content

Captions

Captions are a visual representation of the audio in a video. They make video accessible to deaf and hard of hearing individuals by providing a text-based and time-synchronized alternative to the audio. Captions are similar to subtitles, but with an important distinction. In addition to synchronized text for the spoken soundtrack, captions include contextual information, such as speaker identification and sound effects, that are critical to one's understanding of what is happening in the video. Some common examples would be captions like "[people laughing]" or "[doorbell rings]."

Caption Example



Image from <https://blog.ai-media.tv/blog/what-is-sdh> (viewed October 2022)



Open Captions

Open captions are always visible on the screen. Open captions are part of the video itself and cannot be turned off.

Closed Captions

Closed captions give viewers the option of switching them on or off and are the most common form of captioning. They require a media player that supports display of closed captioning. The following symbols indicate a video is closed-captioned.

Closed Caption Symbols

 <p>Image of the National Captioning Institute registered service mark from https://www.ncicap.org/ (viewed October 2022)</p>	 <p>Closed caption image from https://access.sfsu.edu/captioning (viewed October 2022)</p>
--	---

Closed Captions for DVD-Videodiscs

Closed captions are decoded by the viewer's home system. Occasionally, a DVD-Video disc will include closed captions that work only on the captioning decoder in a television; the captions will not display on a computer monitor. If the container states the DVD is captioned but the captions do not display on the computer DVD player, try the disc on a DVD player that displays on a television.

Closed Caption Example



Closed caption example from <https://dcmp.org/learn/38->

captioning-types-methods-and-styles (viewed October 2022)

Subtitles for the Deaf and Hard of Hearing (SDH)

SDH is the acronym for “Subtitles for the Deaf and Hard-of-hearing.” SDH refers to subtitles where important contextual information, including speaker identification and sound effects, has been added. Videodiscs containing Subtitles for the Deaf and Hard-of-hearing will often include the (SDH) symbol on the container or insert. SDH does not require the use of a special decoder.

The major difference between SDH subtitles and closed captioning is the encoding method (and thus the ability to access the content). The subtitles may also be visually different. SDH subtitles usually are displayed with the same proportional font used for the translation subtitles. Closed captions are generally displayed centered on the bottom of the screen as white text on a black band.

SDH Example



SDH example from <https://dcmp.org/learn/38-captioning-types-methods-and-styles> (viewed October 2022)

Audio Description / Descriptive Video Captioning

Some materials include Descriptive Video Captioning (DVC) which provides an audio description of the action onscreen. The description is done in such a manner as not to interfere with the spoken dialog. When the videodisc container or insert shows the following symbol(s), the video is audio-described:

Audio Description Example



Audio description symbol from <https://adp.acb.org/index.html> (viewed October 2022)

Recording Accessibility Content (RDA 7.14.1)

Accessibility Content (MARC 341)

MARC field 341 is a machine-actionable field used to indicate accessibility features and/or assistive technology provided for a resource or parts of a resource. It includes information about both the primary mode of access and alternative modes of access. Each occurrence of the field requires one \$a to record the mode of access for which an alternative mode is provided and one or more \$b-\$e to identify the type of alternative access.

Field 341 first indicator value "0" is used for adaptive features to access the primary content of the resource; first indicator value "1" is used for adaptive features to access secondary content of the resource.

Record in field 341 \$a the mode required to access the content of the resource without using assistive features (this is the primary mode of access), using one of the following terms:

- textual
- visual
- auditory
- tactile

Record assistive feature values in MARC field 341 in one of the following subfields:

- \$b textual assistive features

- \$c visual assistive features
- \$d auditory assistive features
- \$e tactile assistive features

Record the assistive features of the content using a controlled vocabulary such as the Schema.org Accessibility Properties for Discoverability Vocabulary (<https://www.w3.org/community/reports/a11y-discov-vocab/CG-FINAL-vocabulary-20230306/>) . See section “4. The accessibilityFeature Property.” Include the code for the vocabulary used in \$2 which can be found at LC’s Accessibility Content Source Codes (<https://www.loc.gov/standards/sourcelist/accessibility.html>).

341 0\ \$a auditory \$b captions \$2 sapdv

Note: Resource with textual assistive features to access the auditory content of a video with captions and/or SDH

341 0\ \$a auditory \$c signLanguage \$2 sapdv

Note: Resource with visual assistive features to access the content of a video that includes sign language

341 0\ \$a visual \$d audioDescription \$2 sapdv

Note: Resource with audio assistive features to access the visual content of a video which includes Descriptive Video Captioning

341 1\ \$a textual \$e braille \$2 sapdv

Note: Resource with tactile assistive features to access secondary content of a video that has braille on the container

Accessibility Note (MARC 532)

MARC field 532 is a free text field used to provide a human-readable summary of the accessibility features or deficiencies of a resource and/or the technical details relating to the accessibility features. This field may be used to expand on or to qualify data supplied in MARC field 341. Values for the 1st indicator of field 341 can be used to code whether the adaptive features are to access primary content or secondary content. Note that this information was previously recorded in MARC language note field 546.

The first indicator value generates a display constant. Code the first indicator “0” for accessibility technical details, “1” for accessibility features, “2” for accessibility deficiencies, or “8” for displaying information without a display constant.

341 0\ \$a auditory \$b captions \$2 sapdv

532 1\ \$a SDH

532 1\ \$a Closed captions (feature film only). Subtitles for the deaf and hard of hearing

Note: Audio is the primary mode of access with textual assistive features to access the content of a video with closed captions only on the feature film and SDH on entire contents of the video including the special features

341 0\ \$a auditory \$c signLanguage \$2 sapdv

532 1\ \$a Open signed.

Note: Audio is the primary mode of access with visual assistive features of picture-in-picture or open signing provided to access the content of a video

341 0\ \$a visual \$d audioDescription \$2 sapdv

532 1\ \$a Described video.

Note: Vision is the primary mode of access with audio assistive features to access the content of a video which includes Descriptive Video Captioning

341 1\ \$a textual \$e braille \$2 sapdv \$3 container labels

532 1\ \$a Container contains text in Braille.

532 2\ \$a Menu not navigable.

Note: Tactile assistive features to access secondary content of a video that has braille on the container

Note: Additional 532 field provides information on barriers to access

532 8\ \$a Warning: If you have a history of epilepsy or seizures, consult a doctor before use. Certain patterns may trigger seizures with no prior history.

Note: A resource that has no identified assistive features to access the content, but does have a potential accessibility hazard, a video game which has a seizure warning listed on the container

Best Practice Recommendation: When readily available, supply information about accessibility features and/or accessibility technology in MARC field 341 using terms from a controlled vocabulary. Also record a free-text note about accessibility features, accessibility deficiencies, and/or technical details relating to accessibility in MARC field 532.

Best Practice Recommendation: Supply information about accessibility content and/or access barriers to content when this information is readily available. Make a note if the accessibility content applies to only a portion of the resource (e.g. the feature film is close captioned, but the special features are not). If the accessibility content only works on specific equipment (closed captions displaying on a tv but not on a computer, for example) note this in the record. If the container indicates accessibility content is present but it doesn't display on any available equipment, note the inaccuracy of the container information in the record.

Sign Language

Sign Language is a complete, natural language that has the same linguistic properties as spoken languages. It is expressed by movements of the hands and face. There is no universal sign language. Different sign languages are used in different countries or regions. Sign language may be the sole medium of communication, or a video may have audio aspects and include open signing. Open signing is when a sign language interpreter appears in a separate frame.

Best Practice Recommendation: In general, follow LC-PCC PS 7.14 and provide specific information about the sign language present when that information is readily available. Include information reflecting the nature of the sign language included in the resource; the sign system (e.g. American Sign Language, British Sign Language) if known; how much of the content is signed and if signing is the sole medium of communication, or if it is used in conjunction with other mediums.

Coding Language Accessibility (MARC 041)

Note that the examples below are all for video and the original language is known. Original language is important to the video community, so this information is coded in MARC field 041 \$h with a note recorded in field The original language is coded in MARC field 041 \$h, and a note

Subfields for language accessibility coding have been defined for the MARC 041 field. Use \$p to code for language captions of moving image resources, whether open captioning (Subtitles for the Deaf and Hard of Hearing (SDH)) or closed captioning (CC).

041 1\ \$a eng \$h eng \$p eng

341 0\ \$a auditory \$b captions \$2 sapdv

532 0\ \$a SDH

532 1\ \$a Closed captions (feature film only). Subtitles for the deaf and hard of hearing

Note: Resource with textual assistive features to access the content of the resource (an English language film with closed captions only on the feature film, and SDH in English on the entire contents of the video)

Note: Original language is coded but a note was not deemed necessary for user tasks

Subfield q is used to code languages for audio used as an alternative mode of access to the visual or textual content of a resource.

041 1\ \$a eng \$h fre \$q eng

341 0\ \$a visual \$d audioDescription \$2 sapdv

532 1\ \$a Described video.

546 \ \$a English language film that was originally in French.

Note: Resource with audio assistive features to access the content of the resource (a French language film dubbed in English with English-language described audio)

Use \$r to code for visual languages (non-textual) used to provide alternative access to the audio content of a resource.

041 0\ \$a eng \$r sgn

341 0\ \$a auditory \$c signLanguage \$2 sapdv

532 1\ \$a Open signed.

Note: English language film where audio is the primary mode of access, and visual assistive features of picture-in-picture or open signing are provided to access the content of the resource

Supplementary Content (RDA 7.16)

Label	Element
Core	Not core

Source	Any source
Encoding	MARC 500 \$a MARC 856 \$u

Supplementary content, such as special features, is content designed to supplement the primary content of a resource.

Recording Supplementary Content (RDA 7.16.1)

Supplementary content is recorded when the supplementary content is of special importance or would assist with identification or selection and is recorded as informal notes (RDA 7.16, RDA 25.1.1.3, RDA 28.1.1.3). Supplementary content is recorded in this manner when it is not included as a part of the MARC 245 or contents information (MARC field 505).

Best Practice Recommendation (Videodiscs): Do not record these standard DVD/Blu-ray features:

- Interactive menu
- Scene access
- Scene selection

Optionally, one may record special features such as:

- Advertisements
- Previews/trailers

500 \ \$a Special features include “making of” documentary, interview with the director, cast profiles, photo gallery.

Note: Informal note for supplementary content

500 \ \$a Includes trailers.

Note: Informal note for supplementary content

500 \ \$a Includes original theatrical version, and special version with 28 minutes of additional footage.

Note: Informal note for supplementary content

500 \ \$a Second disc is a bonus disc with a preview of Lara Croft Tomb Raider: Legend including extra gameplay footage and developer interviews.

Note: Informal note for supplementary content

500 \ \$a Day One edition includes: covert agent pack; digital OST sampler; extra in-game mission; digital books.

Note: Informal note for supplementary content

It may be helpful to link to an online supplementary resource in cases where the supplementary resource contains significant additional information or may enhance the user's experience of working with the resource. When judged useful and appropriate, make a general note about the online supplementary resource in field 500, record a link to the supplementary resource in field 856, or both. When recording such links in field 856, code the second indicator value 2 to indicate the link is for a related resource, not the resource itself. Record the materials specified in 856 field \$3 or make a note in 856 field \$z.

856 42 \$u <https://www.imdb.com/title/tt0390521/> \$z IMDb review.

Note: Videodisc link for a related resource, a review to the film Super Size Me

856 42 \$3 Code breaking guide \$u

<https://www.huntakiller.com/body-on-the-boardwalk>

Note: URL for a guide for use while playing a boardgame

856 42 \$3 Transcript \$u

http://www.mediaed.org/assets/products/237/transcript_237.pdf

Note: URL for the transcript of a documentary film

500 \ \$a Facilitator's guide also available online.

856 42 \$3 Facilitator's guide \$u <http://newsreel.org/guides/blackgui.htm>

Note: Note and URL for an online facilitator's guide for a documentary film

520 \ \$a "A communist poet, a secret State killing, an attempted revolution sparked in the village of Naxalbari at the Himalayan foothills. Setting out to tell the story of the slain revolutionary Saroj Dutta (S.D.), the film gets drawn into a vortex of his tumultuous times, tracing turns and twists of the communist movement in India over three decades. A search by

present-generation filmmakers, the film uses personal and public historical archives and conversations with rebels of the Naxalbari rebellion."--Official trailer on Youtube, viewed August 9, 2019.

856 42 \$3 Official trailer \$u <https://www.youtube.com/watch?v=b7eFoH1-VmY>

Note: Note and URL for the official trailer

Colour Content (RDA 7.17)

Label	Element
Core	Not core
Source	Manifestation itself Additional evidence from any source
Encoding	MARC 007 (electronic resource) \$d MARC 007 (videorecording) \$d MARC 300 \$b MARC 340 \$g

Colour content refers to the “presence of colour, tone, etc. in the content of an expression” (RDA 7.17.1.1). Single colors (“monochrome”) are considered to be black, white, single color shades of black, single color tints of white, and single color tones of gray.

Recording Color Content (RDA 7.17.1)

The following terms for color are defined in RDA 7.17.1:

monochrome

“A colour content consisting of tones of one colour, or black and white, or black or white and another colour.”

polychrome

“A colour content consisting of two colours, neither of which is black or white, or more than two colours.”

Color content information is recorded in MARC field 300 \$b, following the sound content.

300 \ \$a 1 videodisc : \$b sound, color

Note: Color content for a videodisc with color video

When recording color content in MARC field 300 \$b, OLAC recommends following the alternative instruction for recording color content (RDA 7.17.1.3) that allows the use of one or more terms from a substitute (non-RDA) vocabulary. When recording color, use substitute terms such as “black and white,” “color,” and/or “sepia.”

Best Practice Recommendation: Follow the alternative given in RDA 7.17.1.3 and LC practice (as noted in LC-PCC PS 7.17.1.3) when recording color content in MARC field 300 \$b and use substitute terms such as “black and white,” “color” or “colour” (based on the preference of the cataloging agency), and/or “sepia” when recording color content.

Use these terms to record color content:

Color Content	Term to Use
color	color OR colour
black and white	black and white
tinted	black and white (tinted)
toned	black and white (tinted and toned)
sepia	sepia

When deciding when to use the terms “tinted”, “toned” and “sepia,” use the following definitions from OCLC’s Bibliographic Formats and Standards 007 \$n for Motion Pictures

(<https://www.oclc.org/bibformats/en/0xx/007motio.html#subfieldn>):

Sepia tone

Sepia tone is a conversion of a black-and-white image in silver to sepia (a brownish grey to dark olive brown) by metallic compounds. Sepia was the most common tone used, and was used in black-and-white prints of films for special sequences to enhance the dramatic or pictorial effect.

Tint

Early in the history of tinting, a tint was created by dipping film in a bath of chemical dyes to get a dominant hue. Later raw stock became available

already tinted in eleven stock shades: peach blow, blue for moonlight, amber for firelight, etc. The tinting of a film may be in whole or in part. Tinting was common until the advent of sound.

Tone

Color created by chemically altering the color, for example, uranium produces red, or increasing the brilliance of a print. Toning differs from tinting in that the clear portions of the film remain unaffected. Only the silver image of the positive film becomes colored.

Color content information is recorded in MARC field 300 \$b, following the sound content.

300 \ \$a approximately 200 flashcards : \$b black and white

Note: Color content for resource with black and white images

Color Content (MARC 340 \$g)

MARC field 340 \$g is a machine-actionable field used to record color content.

OLAC recommends using terms from a controlled vocabulary such as RDA Value Vocabularies: Colour Content

(<https://www.rdaregistry.info/termList/RDAColourContent/>) in MARC field 340 \$g .

300 \ \$a approximately 200 flashcards : \$b black and white

340 \ \$g monochrome \$2 rdacc

Note: Color content for resource with black and white images

300 \ \$a 1 videodisc : \$b sound, color

340 \ \$g polychrome \$2 rdacc

Note: Color content for a videodisc with color video

300 \ 1 online resource (1 video file) : \$b sound, black and white

340 \ \$g monochrome \$2 rdacc

Note: Color content for a streaming video in black and white

For black and white moving images, also specify whether the color is toned or tinted (or both) by giving those terms in parentheses following “black and white.”

300 \ \$a 1 online resource (1 video file) : \$b sound, black and white (tinted and toned)

340 \ \$g monochrome \$2 rdacc

Note: Color content for a streaming video in black and white. Video has been tinted and toned.

For video games intended to be viewed on a monochrome monitor or which simulate a monochrome monitor, record the color as “black and white.” If needed for clarification, explain in a note details about the monochrome. Optionally, if the monochrome color is unlikely to vary on different display devices, just describe the display color.

300 \ \$a 1 computer disc : \$b sound, black and white ; \$c 4 ¾ in.

340 \ \$g monochrome \$2 rdacc

500 \ \$a Color is monochrome and may display in different colors depending on monitor display.

Note: Color content for a video game intended to be viewed on a monochrome monitor

When there are combinations of the above situations, describe the combination as concisely as possible. Use separate 340 fields for each unique term. Complex combinations can be described in a note.

300 \ \$a 1 online resource (1 video file) : \$b sound, color with black and white sequences

340 \ \$g polychrome \$2 rdacc

340 \ \$g monochrome \$2 rdacc

Note: Color content for online video that is primarily color, but includes black and white sequences

300 \ \$a 1 videodisc : \$b sound, color

340 \ \$g polychrome \$2 rdacc

500 \ \$a Colorized.

Note: Color content for videodisc of a motion picture that was originally black and white, but has been colorized

Coding Color Content

Color information is also input in MARC field 007 \$d. Use “b” for black and white, “c” for multicolored, and “m” for mixed. There are other codes for less commonly encountered color characteristics. For monochrome video games, use “b” for one color.

007 \ \$a v \$b d \$d c \$e v \$f a \$g i \$h z \$i k

300 \ \$a 1 videodisc : \$b sound, color

340 \ \$g polychrome \$2 rdacc

Note: Multicolored film on DVD-Video disc

007 \ \$a v \$b z \$d b \$e z \$f a \$g z \$h z

007 \ \$a c \$b r \$d b \$f a

300 \ \$a 1 online resource (video file) : \$b sound, black and white

340 \ \$g monochrome \$2 rdacc

Note: Black and white streaming video

007 \ \$a v \$b z \$d z \$e z \$f a \$g z \$h z

007 \ \$a c \$b r \$d z \$f a

300 \ \$a 1 online resource (video file) : \$b sound, black and white (tinted and toned)

340 \ \$g monochrome \$2 rdacc

Note: Tinted and toned black-and-white video on Blu-ray Disc

007 \ \$a c \$b o \$d b \$e g \$f a

300 \ \$a 1 computer disc : \$b sound, black and white ; \$c 4 ¾ in.

340 \ \$g monochrome \$2 rdacc

500 \ \$a Color is monochrome and may display in different colors depending on monitor display.

Note: Monochrome video game

007 \ \$a v \$b z \$d m \$e z \$f a \$g z \$h z

007 \ \$a c \$b r \$d m \$f a

300 \ \$a 1 online resource (video file) : \$b sound, color with black and white sequences

340 \ \$g polychrome \$2 rdacc

340 \ \$g monochrome \$2 rdacc

Note: Mixed color content streaming video

Sound Content (RDA 7.18)

Label	Element
Core	Not core
Source	Manifestation itself Any other source
Encoding	007 (electronic resource) \$f 007 (Videorecording) \$f MARC 300 \$b

Sound content refers to the “presence or absence of sound in an expression.” (RDA 7.18.1.1). Sound content is recorded in MARC21 field 300 \$b, using a term given in RDA 7.18.1.3:

- sound
- silent

Recording Sound Content (RDA 7.18.1)

For both tangible and online video games and video, record “sound” or “silent” to indicate the presence of a sound track. If any music or sound has been added to a silent film, record the sound content as “sound.” Add a note to explain or clarify the details of the sound content if necessary. Sound content is not recorded for streaming audio. Record sound content in MARC field 300 \$b, preceding color content.

300 \ \$a 1 videodisc (approximately 106 min.) : \$b sound, black and white
Note: Sound content for a black and white film on DVD-Video disc

300 \ \$a 1 computer chip cartridge : \$b sound, color
Note: Sound content for a multicolor video game

300 \ \$a 1 online resource (1 video file) : \$b sound, color

Note: Sound content for a multicolor streaming video

Coding Sound Content

Sound content is coded in MARC field 007 \$f.

Video Games

For video games, code MARC field 007 (electronic resource).

007 \ \$a c \$b o \$d c \$e g \$f a

300 \ \$a 1 computer disc : \$b sound, color ; \$c 4 ¾ in.

Note: Coding physical characteristics for a video game disc with sound and color

007 \ \$a c \$b r \$d c \$e n \$f a

300 \ \$a 1 online resource : \$b sound, color

Note: Coding physical characteristics for an online video game with sound and color

Streaming Video Examples

In addition to coding sound in MARC field 007 (videorecording), code MARC field 007 (electronic resource).

007 \ \$a v \$b z \$d c \$e z \$f a \$g z \$h u

007 \ \$a c \$b r \$d c \$e z \$f a

300 \ \$a 1 online resource (1 video file (27 min., 27 sec)) : \$b sound, color

Note: Coding physical characteristics in videorecording field 007 and electronic resource field 007 for a streaming video with sound and color

007 \ \$a v \$b z \$d b \$e z \$h u

007 \ \$a v \$b z \$d c \$e z \$f a \$g z \$h u

007 \ \$a c \$b r \$d b \$e n

007 \ \$a c \$b r \$d c \$e n \$f a

300 \ \$a 1 online resource (1 video file (18 min.)) : \$b silent and sound, black and white and color

Note: Coding physical characteristics in videorecording field 007 and electronic resource field 007 for a streaming video file that contains filmed recordings of two dance performances, a silent film in black and white, and a film with sound and in color. For films intended to be silent, field 007 \$f and \$g are not recorded.

Aspect Ratio (RDA 7.19)

Label	Element
Core	Not core
Source	Evidence presented by manifestation itself Additional evidence from any source
Encoding	MARC 250 \$a MARC 345 \$c \$d MARC 500 \$a

Aspect ratio (RDA 7.19) describes the ratio of the width to the height of a moving image. Aspect ratio is often expressed in the W:H format, where W represents width and H represents height. For example, a 16:9 aspect ratio means that for a width of 16 units, the height must be 9 units.

More about Aspect Ratio

The two most common aspect ratios are 4:3 (1.33:1) and 16:9 (1.78:1). For many years, 4:3 was the standard aspect ratio used for filmmaking, and it was the first aspect ratio used in televisions and computer monitors. A film with a 4:3 aspect ratio would be displayed on the entire screen of a normal TV set or monitor. Since the 2000s, 16:9 has been the standard format for televisions and monitors, and most television shows are made now and distributed using a 16:9 aspect ratio.

4:3 (1.33:1) Aspect Ratio Example



Image from thewikipedian, uploaded by Andreas -horn- Hornig - Photo by thewikipedian., CC BY-SA 3.0, <https://commons.wikimedia.org/w/index.php?curid=246380> (viewed October 2022)

16:9 (1.78:1) Aspect Ratio Example



Image from thewikipedian, uploaded by Benedicto16 - Photo by thewikipedian., CC BY-SA 3.0, <https://commons.wikimedia.org/w/index.php?curid=4612125> (viewed Oct. 15, 2022)

Films often have a wider aspect ratio than the screens used to view them. The film's original aspect ratio can be preserved by shrinking the video image to fit a

smaller screen, a process known as “letterboxing.” The resulting display shows black bars above and below the video image.

Letterbox Display



Image from wikimedia, uploaded by Scarabaeus23 - Photo by Scarabaeus23.
CC-BY-SA-4.0, https://commons.wikimedia.org/wiki/File:Photo_of_content_with_16x9_aspect_ratio_on_4x3_TV.jpg (viewed Oct. 13, 2022)

Films not originally designed for widescreen can be shown on a widescreen display. Black bars are added on either side of the display, a process known as “pillarboxing” or “reverse letterboxing,” to make up for the shorter width of the original image.

Pillarbox Display



Image from wikimedia, uploaded by Scarabaeus23 - Photo by Scarabaeus23. CC-BY-SA-3.0, https://commons.wikimedia.org/wiki/File:Photo_of_content_with_16x9_aspect_ratio_on_4x3_TV.jpg

wikimedia.org/wiki/File:Photo_of_content_with_16x9_aspect_ratio_on_21x9_TV.jpg (viewed Oct. 13, 2022)

Letterbox and Pillarbox Displays

**4:3 Screen displaying
a 16:9 Format**



**16:9 Screen displaying
a 4:3 Format**



Projector screen with 16:9 HDTV Format and 4:3 Video Format from Richter Scale, "How to Pick the Right Projector Size," <http://richterscale.hubpages.com/hub/How-To-Pick-The-Right-Projector-Screen-Size>"

"Windowboxing" incorporates both letterboxing and pillarboxing simultaneously, showing the video image in the middle of the screen with a black box surrounding the picture.

Windowbox Display



Image from wikimedia, author Latitude0116. CC-BY-SA-3.0-migrated, <https://commons.wikimedia.org/wiki/File:Windowboxed.jpg> (viewed Oct. 13, 2022)

Be careful about the difference between films formatted for 16:9 television and films that are actually in 16:9 aspect ratio; 16:9 on the container usually means the former. In such cases, 16:9 may refer to anamorphic widescreen. See the discussion below on RDA 7.19.1.4, Aspect Ratio Designation.

Recording Aspect Ratio (RDA 7.19.1.3)

Video Games

Video games rarely state their aspect ratio or aspect ratio designation. Image size is frequently implied by the resolution of the screen required to play the game, but not stated as an aspect ratio or aspect ratio designation. See Equipment or System Requirement (RDA 3.20) for information about recording screen resolution requirements.

Streaming Video and Videodiscs

The aspect ratio should be recorded based on evidence taken from the manifestation itself, with any additional information taken from any source. Follow the instructions at RDA 7.19.1.3, and record an aspect ratio as a numerical ratio in standard format with a denominator of 1. Aspect ratio is encoded in MARC field 345 \$c and, if a human-readable statement is desired, in MARC field 500.

345 \ \$c 1.33:1

500 \ \$a 1.33:1 aspect ratio

Note: Aspect ratio is stated on the videodisc container

If an aspect ratio does not appear on the manifestation or container or does not appear as a numerical ratio with a denominator of 1, tools such as the Aspect Ratio Calculator (<https://www.digitalrebellion.com/webapps/aspectcalc>) may help in determining the ratio. This tool calculates the aspect ratio based on the screen resolution, that is, the width and height in pixels.

345 \ \$c 2.35:1

500 \ \$a 2.35:1 aspect ratio

Note: Screen resolution, 1920 x 816, is given on the container

345 \ \$c 1.33:1

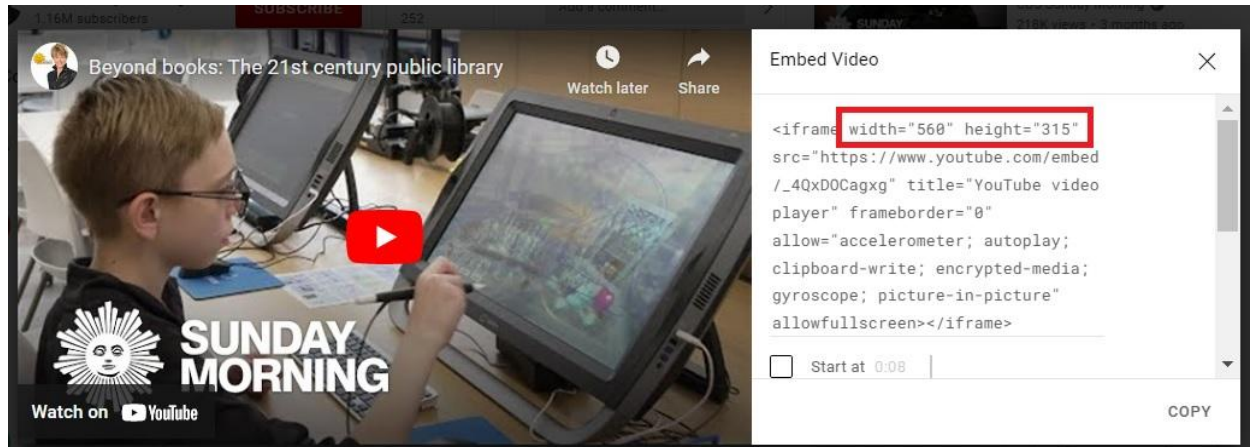
538 \ \$a DVD; NTSC; region 1; Dolby Digital 5.1.

500 \ \$a 4:3 aspect ratio.

Note: Aspect ratio is stated on the container as "4:3" An informal note is recorded in field 500, with system requirements recorded separately in field 538 (not shown).

Alternatively, one may divide the width by the height (e.g., for 640 x 360 pixels, divide 640 by 360 to obtain 1.78:1). This may be especially helpful with streaming videos, as they often contain pixel dimensions in their embedding links that can be converted to an aspect ratio.

Pixel Dimensions in Highlighted Portion of Embedding Code



Inputting the pixel width, 560, and pixel height, 315, from the embedded metadata in the example above, the Aspect Ratio Calculator (<https://www.digitalrebellion.com/webapps/aspectcalc>) converts this to an aspect ratio of 1.78:1.

345 \ \$c 1.78:1

Note: Aspect ratio was calculated from the pixel dimensions in embedded metadata

It is also acceptable to omit aspect ratio when unknown or information needed to calculate the aspect ratio is unknown. When uncertain as to whether a ratio on the container is the aspect ratio of the film itself, do not record this data as aspect ratio. Optionally, record it in a field 500 quoted note.

DVD Container Information



500 \ \$a "Picture format 16:9"--Container.

Note: Text on container: "Picture format 16:9."

Best Practice Recommendation: Record aspect ratio in MARC 345 \$c and optionally in a MARC 500 field. Do not routinely combine Aspect Ratio with the Equipment or System Requirement note (MARC 538). Record a formally

presented aspect ratio using the prescribed numerical ratio format when it is found in ratio format on the manifestation or container. If the aspect ratio is not stated as a numerical ratio in standard format with a denominator of 1, calculate the aspect ratio when it is ascertainable.

If uncertain as to whether a ratio on a container is the aspect ratio of the video itself, do not record this type of information as aspect ratio data. Optionally, record this data in a quoted note with source of information.

Aspect Ratio Designation (RDA 7.19.1.4)

Aspect ratio designation is a “general designation of the ratio of the width to the height of a moving image (RDA 7.19.1.4.1.1).” Unlike aspect ratio which is recorded using numbers, aspect ratio designation is a textual description. Aspect ratio designation is recorded using one or more terms from the list given at RDA 7.19.1.4.1.3 (parameters for the terms are found in the RDA Glossary):

- full screen (ratios of less than 1.5:1)
- wide screen (ratios of 1.5:1 or greater)
- mixed aspect ratio (multiple aspect ratios within the same work)

These terms, with definitions, are also listed in the RDA Aspect Ratio Designation Vocabulary (<https://www.rdaregistry.info/termList/AspectRatio/>). RDA uses the form “wide screen” rather than “widescreen.” Use this form unless transcribing information (e.g., in an edition statement). Full screen is sometimes called “standard” on containers.

In the following example, the video disc container says “Standard version presented in a format preserving the aspect ratio of its original theatrical exhibition.” This information is recorded using RDA terminology.

DVD Container Information

STANDARD VERSION PRESENTED IN A FORMAT PRESERVING THE ASPECT RATIO OF ITS ORIGINAL THEATRICAL EXHIBITION.

345 \ \$d full screen \$2 rdaar
500 \ \$a Full screen.

Note: Source of information has “standard version.” Use the RDA term “full screen.”

Best Practice Recommendation: Record aspect ratio designation in MARC field 345 \$d and optionally in a MARC field 500. Do not routinely combine Aspect Ratio Designation with the Equipment or System Requirement note (MARC field 538).

Record aspect ratio designation in addition to the aspect ratio if the designation appears on the manifestation or container. Aspect ratio designation may be combined in the same 500 field with aspect ratio, but use separate 345 fields for aspect ratio and aspect ratio designation. Record aspect ratio designation alone if the aspect ratio in standard numeric form does not appear on the manifestation or container.

345 \ \$c 1.33:1

345 \ \$d full screen \$2 rdaar

538 \ \$a DVD; region 0; Dolby Digital stereo (2.0).

500 \ \$a Full screen (1.33:1).

Note: Aspect ratio and aspect ratio designation recorded; example includes system requirements note

DVD Container Information



345 \ \$c 2.35:1

345 \ \$d wide screen \$2 rdaar

500 \ \$a Wide screen (2.35:1).

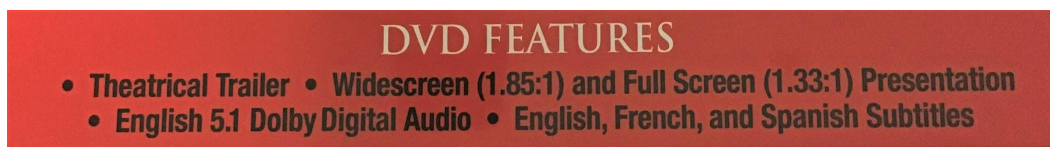
500 \ \$a “Enhanced for 16:9 televisions”--Container.

Note: Aspect ratio encoded in field 345 \$c and aspect ratio designation encoded in a separate field 345 \$d using RDA vocabulary. Aspect ratio designation and aspect ratio are recorded together in a general note.

Note: Container statement recorded as a quoted note

If a resource contains multiple aspect ratios within the same work, record the aspect ratio designation using the RDA term “mixed aspect ratio.”

DVD Container Information



345 \ \$c 1.85:1

345 \ \$c 1.33:1

345 \ \$d mixed aspect ratio \$2 rdaar

500 \ \$a Mixed aspect ratio (1.85:1, 1.33:1).

Note: Text on container: “Widescreen (1.85.1) and Full Screen (1.33:1) Presentation.” Record as “Mixed aspect ratio”

If the aspect ratio designation is presented as an edition statement, also record an edition statement in MARC field 250.

250 \ \$a Full screen edition.

345 \ \$d full screen \$2 rdaar

500 \ \$a Full screen.

Note: Aspect ratio designation is presented as an edition statement on the manifestation.

Additional details about the aspect ratio designation may be recorded (RDA 7.19.1.4.1.4) in a MARC 500 field. A specific method used to achieve the aspect ratio can also be recorded if deemed important. “Anamorphic widescreen,” is a process that involves the compressing or “squeezing” of a widescreen image to maximize resolution; proper playback equipment then re-expands the image. These discs are usually labeled “anamorphic” or “enhanced for 16x9 televisions” (J. Dellaporta, “What is Anamorphic Widescreen?” wiseGEEK <http://www.wisegeek.org/what-is-anamorphic-widescreen.htm> (viewed October 2022)). “Pan and scan” is a process of fitting a widescreen film into a full screen display. (R. Abreu, “What is Pan and Scan?” <https://www.studiobinder.com/blog/what-is-pan-and-scan-definition/> (viewed October 2022)).

345 \ \$d full screen \$2 rdaar

500 \ \$a Original film in wide screen; reproduced using pan-and-scan technique.

Note: Method used for aspect ratio designation recorded in a general note.

345 \ \$d wide screen \$2 rdaar

500 \ \$a Anamorphic widescreen.

Note: RDA specifies the form “wide screen” for recording aspect ratio designation; details of aspect ratio designation does not specify form, hence “anamorphic widescreen”

Medium of Performance (RDA 7.21)

Label	Element
Core	Core for performed music if not adequately described by the title or by using controlled vocabularies (LC-PCC PS and MLA BP)
Source	Any source
Encoding	MARC 500 \$a

Medium of performance refers to the instruments and/or voices in performed music.

Recording Medium of Performance (RDA 7.21.1)

For video recordings of performed music, make a note describing medium of performance if it is not clear from the title or by using controlled vocabularies. Do not record instruments involved for orchestra, band, etc.

500 \ \$a Oratorio for solo voices (SATB), mixed chorus, children's chorus, organ, and orchestra.

Note: Combined nature of content and Medium of Performance note.

For performed music, medium of performance information may also be encoded in MARC field 382 using terms from Library of Congress Medium of Performance Thesaurus (LCMPT)

(<https://www.loc.gov/aba/publications/FreeLCMPT/freelcmpt.html>), if desired. For more information, please see the Best Practices for Using LCMPT (https://cmc.wp.musiclibraryassoc.org/wp-content/uploads/sites/5/2020/04/BestPracticesforUsingLCMPT_1.41_20200331.pdf), Version 1.41.

Best Practice Recommendation: For works with musical content, combine the nature of the content and medium of performance notes if that makes the information more clearly understood.

Duration (RDA 7.22)

Label	Element
Core	PCC Core for audio recordings & moving image materials, when readily available
Source	Any source
Encoding	MARC 008/18-20 (Video only) MARC 300 \$a MARC 306 \$a MARC 505 \$a MARC 500 \$a

Duration provides information about the playing or running time of the primary content of an expression. Information may be taken from any source.

For videos with “bonus features,” record only the duration of the feature film.

Recording Duration (RDA 7.22.1)

Record total duration of the primary content of an expression in MARC field 300 \$a in parentheses following the extent. For videos with “bonus features,” record only the duration of the feature film.

Record duration as hours, minutes, and seconds in a format preferred by the cataloging agency. Abbreviate the words “hours,” “minutes,” or “seconds” in accordance with RDA Appendix B.5.3.

Best Practice Recommendation: Abbreviate units of time as instructed in RDA Appendix B.5.3 per the LC-PCC PS for RDA 7.22.1.4.

There are three methods of recording duration:

- Exact duration
- Approximate duration
- Omission of duration

If duration can be readily ascertained, record the exact duration.

300 \ \$a 1 videodisc (96 min.)

or

300 \ \$a 1 videodisc (1:36:00)

Note: Two methods of recording exact duration

Nonmusical Streaming Audio and Streaming Video

For nonmusical streaming audio and streaming video, nest duration within parentheses within a larger set of parentheses to be consistent with examples in PCC's PN Guidelines.

300 \ \$a 1 online resource (1 video file (30 min.))

Note: Streaming video recorded according to Provider-Neutral Guidelines

300 \ \$a 1 online resource (1 audio file (56 min., 17 sec.))

Note: Streaming audio recorded according to Provider-Neutral Guidelines

Unknown Duration

If the duration cannot be readily ascertained, but can be approximated, record the approximate time preceded by the word "approximately." If an approximate duration is given on a manifestation, use the word "approximately" before the duration.

300 \$a 1 videodisc (approximately 30 min.)

Note: On disc: ca. 30 minutes

If the duration cannot be readily ascertained or approximated, it should be omitted. Video game duration is often not stated on the packaging. Do not seek out this information.

Other Details

Any other details about the duration may be given in a note (RDA 7.22.1.5). If using words to designate units of time, use abbreviations from the list in RDA B.7.

300 \ \$a 1 videodisc (75 min.)

500 \ \$a With tracks every 3 min. for easy bookmarking

Note: Additional details about duration given in a note, using approved abbreviation for unit of time

If duration is taken from outside the manifestation itself, provide a note on the source of information for duration.

300 \ \$a 1 videodisc (32 min.)

500 \ \$a Duration taken from IMDb.com.

Note: Source of information for duration provided in a note

Duration of Component Parts (RDA 7.22.1.4)

When preparing a comprehensive description for a resource consisting of more than one component, follow the alternative instruction for RDA 7.22.1.4 and record the total duration of the primary content instead of or in addition to the duration of the component parts when total duration is readily ascertainable. Individual durations of each part may be recorded in a note.

245 04 \$a The most dangerous game ; \$b Gow the headhunter.

300 \$a 1 videodisc (124 min.)

Note: Total duration recorded

245 14 \$a The pirates of Penzance / \$c libretto by W.S. Gilbert ; music by Arthur Sullivan.

300 \ \$a 1 online resource (2 video files (2 hr., 2 min., 36 sec.))

505 0\ \$a Act 1 (59 min., 18 sec.) -- Act 2 (1 hr., 2 min., 23 sec.).

Note: Total duration of streaming video recorded with duration of component parts recorded with contents

Best Practice Recommendation: Apply the RDA 7.22.1.4 alternative instruction and record the total duration, if readily ascertainable, instead of or in addition to the duration of the component parts.

For resources consisting of more than one unit and the units have a stated or approximate uniform playing or running time, alternatively record the playing or running time of each unit followed by “each.”

300 \ \$a 1 online resource (3 audio files (20 min. each))

Note: Duration of component parts recorded

Other Duration Details

Any other details about the duration may be given in a note (**RDA 7.22.1.5**). If using words to designate units of time, use abbreviations from the list in RDA B.7.

300 \ \$a 1 videodisc (75 min.)

500 \ \$a With tracks every 3 min. for easy bookmarking.

Note: Details about individual tracks given in note

300 \$a 1 videodisc (approximately 30 min.)

Note: On disc: ca. 30 minutes

Coding Duration

Nonmusical Streaming Audio

Playing time of nonmusical streaming audio is coded in MARC field 306 \$a. The six character positions in \$a represent the duration of a work in hours, minutes, and seconds.

300 \ \$a 1 online resource (1 audio file (56 min., 17 sec.))

306 \ \$a 005617

Note: Playing time of nonmusical streaming audio coded in field 306

300 \ \$a 1 online resource (3 audio files (20 min. each))

306 \ \$a 002000 \$a 002000 \$a 002000

Note: Duration of component parts recorded in separate subfields of MARC field 306

Coding duration in field 306 is mandatory for audio recordings. Running time for moving images is recorded in field 008/18-20, so additional coding in field 306 is optional for video.

Streaming Video and Videodiscs

Running time of video content is coded in MARC field 008/8-10, expressed in minutes. The running time should match the duration given in field 300 \$a rounded to the next higher minute. The number is right-justified; enter leading zero(s) if needed. Duration may be optionally recorded in coded form in MARC field 306.

008/18-20: 030

300 \ \$a 1 online resource (1 video file (30 min.))

Note: Running time of a streaming video coded in field 008/18-20

008/18-20: 096

300 \ \$a 1 videodisc (96 min.)

306 \ \$a 013600

Note: Running time of a video coded in field 008/08-10 with optional coding in field 306

008/18-20: 123

245 14 \$a The pirates of Penzance / \$c libretto by W.S. Gilbert ; music by Arthur Sullivan.

300 \ \$a 1 online resource (2 video files (2 hr., 2 min., 36 sec.))

505 0\ \$a Act 1 (59 min., 18 sec.) -- Act 2 (1 hr., 2 min., 23 sec.).

Note: Total running time of streaming video coded in field 008/08-10

If the running time is unknown, enter three hyphens. If the running time exceeds 999 minutes, enter three zeros.

008/18-20: 000

300 \ \$a 7 videodiscs (16:00:00)

Note: Coding in field 008/08-10 for video content with a total running time of 16 hours

Scale Note for Graphic Material (RDA 7.25.2)

Label	Element
Core	Not core
Source	Any source
Encoding	MARC 507 \$a

Scale is primarily recorded for objects such as models and art reproductions (for example, sculptures). These are often described as being at a particular scale to the original. Scale should be recorded in MARC 507.

507 \ \$a Life-sized.

Note: Life-sized model

507 \ \$a 3/4 scale.

Note: Three-quarter sized reproduction of a sculpture

Awards Note (RDA 7.28)

Label	Element
Core	Not core
Source	Any source
Encoding	MARC 586 \$a

Recording Award (RDA 7.28.1)

Record award information if considered important for identification or selection. Award information is recorded in MARC field 586. Multiple awards should be recorded in separate MARC 586 fields. If the 1st indicator value is blank, a display constant, "Awards," is generated. Code the 1st indicator value "8" for no display constant.

586 \ \$a Winner, Academy Awards (1977) for best actor in a supporting role ; best writing, screenplay based on material from another medium ; best art direction - set decoration ; best sound

Note: Academy Awards note for a film on streaming video

586 \ \$a Winner, Ted Arison Young Artist Award, 1996

Note: Award note for a mixed media art installation

586 \ \$a Director's Fortnight, Cannes International Film Festival, 2012

Note: Award note for a film on Blu-ray Disc

586 \ \$a Winner of eXplorminate's Game of the Year 2015

586 \ \$a Indie World Award for Best Game

586 \ \$a Finalist in the 2015 Strasbourg Indie Game Contest

Note: Video game with separate fields for each of three awards

586 \ \$a César Awards, France: Best Animated Film (Meilleur film d'animation), 2013

586 \ \$a Films4Families Youth Jury Award, Seattle International Film Festival, 2013

Note: Motion picture with separate fields for each award

Introduction to Recording Relationships

Identification and expression of relationships is a major focus of RDA. These relationships also support user needs of finding, identifying, selecting, and obtaining a specific resource.

Instructions for recording relationships between a resource and associated agents are arranged in WEMI order and found in RDA section 7, chapters 18-22:

Category of Relationships	RDA Instructions
Relationship between a resource and persons, families, corporate bodies	RDA chapters 18-22, Appendix I
Relationship between a resource and other related resources	RDA chapters 24-28, Appendix J

Relationships consist of two parts – the entities that are being related and the type of relationship. RDA specifies three ways to express entity relationships:

Relationship expressed as	Example
Authorized access point	data encoded in MARC 1XX, 2XX, 7XX fields
Structured (or unstructured) description	data encoded in MARC 5XX note(s)
Identifier	ISBN, LCCN, URI, etc.

As the instructions in RDA concerning the use of identifiers for works and expressions apply more to authority records at this time, the following sections of this document focus on recording authorized access points and structured and unstructured descriptions in bibliographic records.

The type of relationship may be expressed by adding a relationship designator (i.e., a term or code describing the relationship or function) to the authorized access point, or by specific MARC coding.

A structured or unstructured description may also be used to describe the type of relationship. A structured description contains a full or partial description of the related resource using the same data that would be recorded in RDA elements for a description of that related resource. Data in the structured description is presented with ISBD punctuation (RDA D.1).

700 1\ \$i Motion picture adaptation of (work): \$a Shakespeare, William, \$d 1564-1616. \$t Romeo and Juliet.

Note: Structured description for type of relationship

776 08 \$i Reproduction of (manifestation): \$t Body and soul. \$d Chicago, Ill. : Facets Video, [1994] \$h 1 videocassette (ca. 75 min.) : si., b&w ; 1/2 in. \$k (African American film heritage video series) \$z 1565800702 \$w (OCoLC)30750122

Note: Structured description for type of relationship

Data in an unstructured description is expressed as a free-text sentence or paragraph (i.e., note).

500 \ \$a Based on a story by John Ciarlo.

Note: Unstructured description

500 \ \$a Prequel to the film "Monsters, Inc." (2001).

Note: Unstructured description

RDA Section 6: Recording Relationships to Agents

Instructions for recording relationships between a resource and associated agents are found in RDA section 6, chapters 18-22 and are arranged in WEMI order:

RDA Chapter	Description
Chapter 18	General Guidelines on Recording Relationships to Agents Associated with a Work, Expression, Manifestation, or Item
Chapter 19	Agents Associated with a Work
Chapter 20	Agents Associated with an Expression
Chapter 21	Agents Associated with a Manifestation
Chapter 22	Agents Associated with an Item

RDA Chapter 18. General Guidelines on Recording Relationships to Agents Associated with a Work, Expression, Manifestation, or Item

Recording relationships between a resource and agent associated with the resource enables a user to find all works, expressions, manifestations, or items associated with a particular agent.

Relationships to Agents Associated with a Work, Expression, Manifestation, or Item (RDA 18.4)

This guide is focused only on the RDA option of recording an authorized access point for an agent associated with a work, expression, manifestation, or item and a related work, expression, manifestation, or item.

Record the authorized access point for the agent followed by a relationship designator to indicate the specific function performed by the agent in relation to the work, expression, manifestation, or item.

Relationship Designators (RDA 18.5)

Relationship designators are terms used to indicate the nature of relationships between resources and agents associated with a resource (RDA 18.5.1.1).

A relationship designator is recorded with the authorized access point representing the associated resource or agent. Information regarding the nature of the relationship may be taken from any source. Relationship designators are not considered to be core elements; their use is optional but encouraged, especially for

core-level relationships such as creator. If no relationship designator applies, or if the relationship is unclear, the relationship designator is omitted.

Best Practice Recommendation: In general, supply a relationship designator for all agent-to-resource relationships when those relationships are clear.

RDA terms for designating relationships between an agent and a resource are found in RDA Appendix I. If a desired term is not found in the list, it may be proposed for addition to RDA. Note that the lists of terms in Appendix I are not arranged alphabetically, but in WEMI order. Other vocabularies such as MARC relator terms, RBMS vocabularies, etc. may be used, though the PCC guidelines prefer RDA terms. In MARC, relationship designators from RDA Appendix I are encoded in \$e. Using relationship designator codes is permissible; however, OLAC recommends using designator terms. General LC/PCC guidelines for punctuation of relationship designators are found in LC-PCC PS 1.7.1.

700 1\ \$a Atkinson, Rowan, \$e actor.

The PCC Standing Committee on Training (SCT) Training Manual for Applying Relationship Designators in Bibliographic Records (<http://www.loc.gov/aba/pcc/sct/documents/rel-desig-guide-bib.pdf>) provides guidelines for the use of relationship designators in PCC records and offers some practical strategies for the general use of relationship designators.

Best Practice Recommendation: Apply guidelines found in the PCC Training Manual for Applying Relationship Designators in Bibliographic Records, in particular, the guidelines listed below for agent-to-resource relationships:

- Use relationship designator terms from the RDA appendices rather than using relationship codes (however, either is valid for use). Terms from other registered vocabularies may be used if necessary. Subfield e can be added in conjunction with \$4. (Guidelines 2, 6)

700 1\ \$a Atkinson, Rowan, \$e actor.

is preferred over

700 1\ \$a Atkinson, Rowan. \$4 act

Note: Relationship designator term preferred over relationship code

700 1\ \$a Atkinson, Rowan, \$e actor. \$4 act

Note: Relationship code is already present; relationship designator has been added.

- Prefer use of a specific relationship term rather than a general relationship term (Guideline 3)

100 1\ \$a Wyatt, Greg, \$e sculptor.

not

100 1\ \$a Wyatt, Greg, \$e artist.

Note: Appendix I defines sculptor as “an artist responsible for creating a three-dimensional work by modeling, carving, or similar technique

- An RDA element name may be used as a relationship designator when that term is not included in RDA Appendix I or J (Guideline 4)

710 2\ \$a Activision (Firm), \$e publisher.

Note: “Publisher” is an RDA element and does not appear in the RDA relationship designator list

- Apply relationship designators in accordance with their RDA definition. Read the definition carefully as there are sometimes very subtle differences between terms (Guideline 7).

100 1\ \$a Daviau, Rob, \$e designer.

Note: Designer is defined in RDA Appendix I.2.1 as “an agent responsible for creating a design for an object.” This example shows “designer” used as the relationship designator for a board game designer

- When more than one relationship designator from Appendix I applies, express all of the relationships in a single heading. List the relationship designators in WEMI order (Guideline 10).

700 1\ \$a Reeves, Keanu, \$e film director, \$e actor.

Note: “Film director” designates a work relationship; “actor” designates an expression relationship.

- Do not include relationship designators in name-title access points (Guideline 12).

700 1\ \$a Shakespeare, William, \$d 1564-1616. \$t Hamlet.

not

700 1\ \$a Shakespeare, William, \$d 1564-1616, \$e author. \$t Hamlet.

- Add relationship designators even if the relationship is implied by MARC coding elsewhere in the record (Guideline 14).

710 2\ \$a Exidy (Firm) \$e publisher.

Note: Added entry for publisher of a video game, even though publisher appears in field 264 \$b

RDA Chapter 19. Agents Associated with a Work

Agents associated with a work are divided into two groups:

- Creators of a work
- Other agents associated with a work

Recording Agent Associated with a Work (RDA 19.1.2)

For compilations of two or more works where different agents are associated with each of the works, record all of the agents associated with each of the works (RDA 19.1.2). Film director and film producer are relationship designators for other agents associated with a work.

245 00 \$a Fox in a box : \$b featuring Pam Grier.

505 0\ \$a Coffey (1973 ; 90 min.) -- Foxy Brown (1974 ; 91 min.) -- Sheba, baby (1975 ; 91 min.)

700 1\ \$a Hill, Jack, \$d 1933 January 28- \$e film director.

700 1\ \$a Girdler, William, \$e film director.

700 1\ \$a Papazian, Robert A., \$e film producer.

700 1\ \$a Feitshans, Buzz, \$e film producer.

700 1\ \$a Sheldon, David, \$e film producer.

Note: Compilation includes three DVDs, each film with directors, producers, etc.; access points are made for film directors and film producers associated with each of the works in the compilation. Only work-level relationships are shown in this example

Creator (RDA 19.2)

Label	Element
Core	Core element

Source	Any source
Encoding	MARC 1XX \$a \$e and other subfields, as applicable MARC 7XX \$a \$e and other subfields, as applicable

A creator is an agent individually or jointly responsible for the creation of a work. Joint responsibility can entail creators with either the same or different roles. A full list of creator roles is found in RDA Appendix I.2.1.

Recording Creator (RDA 19.2.1)

The creator relationship is considered core in RDA. If more than one creator is responsible for the work, only the creator with principal responsibility named first in the resource is required to satisfy the core requirement. If principal responsibility is not given, then only the first-named creator is required to record. OLAC recommends providing authorized access points for additional creators beyond the core requirement when feasible.

Best Practice Recommendation: Provide authorized access points for additional creators beyond the core requirement when feasible.

Single Creator

As explained in the section of this guide, Works Created by One Agent (RDA 6.27.1.2), few resources within the scope of this guide are the work of a single creator. Record a single creator of a work in MARC field 1xx and add the appropriate relationship designator from RDA Appendix I.2.2 in \$e.

100 1\ \$a Eliot, T.S. \$q (Thomas Stearns), \$d 1888-1965, \$e author, \$e speaker.

245 10 T.S. Eliot reads Old Possum's book of practical cats.

Note: Single creator for a spoken word streaming audio

Objects

Handmade items and art originals are usually the work of a single creator.

100 1\ \$a Yokoo, Tadanori, \$d 1936- \$e artist.
 245 10 \$a Memorial theater / \$c Tadanori Yokoo.
Note: Single creator for a diorama

100 1\ \$a Sun, Boya, \$e artist.
 245 14 \$a The mystic maze / \$c original art by Boya Sun.
Note: Jigsaw puzzle with original art

100 1\ \$a Blake, Scott, \$d 1976- \$e artist.
 245 10 \$a ART-O-MAT® playing cards / \$c created by Scott Blake.
Note: Deck of 57 playing cards

Video

With rare exception, moving images are the result of collaborative work. For collaboratively-created moving image resources, the exception provided for moving images at RDA 6.27.1.3, Collaborative Works, will result in the identification of the resource by title. A moving image is considered the work of a single creator only when there is a single filmmaker, someone who is individually responsible for all aspects of a film's concept and execution. Examples of moving images where the filmmaker has a creator role include home movies, student films, video art, performance art, and oral history.

100 1\ \$a Rappmund, Peter Bo, \$d 1979- \$e filmmaker, \$e publisher.
 245 10 \$a Tectonics / \$c image and sound collected and composed by Peter Bo Rappmund.
 264 \1 \$a [Laguna Hills, Calif.] : \$b Peter Bo Rappmund, \$c [2018]
Note: Streaming video with a single creator

Note that although “composer” and “screenwriter” are in the list of relationship designators for creators (RDA Appendix I.2.1), they are not generally considered to be creators for moving image materials.

Video Games

It is rare for a video game to be a work of single authorship. Even when a person's name is attached to a game (as in "A John Tiller game"), they are working with a group of programmers, artists, developers, etc. The exception for moving image works at RDA 6.27.1.3, Collaborative Works, applies to video games, meaning the authorized access point for the video game will be the preferred title for the work. None of the categories in LC-PCC PS 19.2.2.1.1, "Corporate Bodies Considered to be Creators" is applicable to games.

Corporate Bodies as Creator

Corporate bodies can be creators, but they must be responsible for originating or issuing a work that fits one or more of the categories listed at RDA 19.2.1.1.1. Follow LC-PCC 19.2.1.1.1 which provides additional guidance on the application of these categories. Performing groups fall in Category E of criteria for corporate bodies to be considered creators: a performing group is considered to be a creator only when the group is responsible for the majority of the artistic content of the resource, for example, improvisation as opposed to interpretation of a written dialog or musical score. For filmed performances, consult the decision tree in the MLA Policy Statement for RDA 19.2.1.1.1. Thus, in the case of a filmed performance of an orchestra performing classical music, the orchestra is not considered to be a creator.

Two or More Creators

When two or more agents are collaboratively responsible for creating the work, RDA 6.27.1.3, Collaborative Works, states the authorized access point will be formed by combining the authorized access point for the creator with principle responsibility OR the first named creator when principal responsibility is not indicated with the preferred title for the work. For streaming video, videodiscs, and video games, follow RDA 6.27.1.3 instructions under the exception for moving image works, and construct the authorized access point based on the preferred title.

For nonmusical streaming audio and objects, record the creator of a work in MARC field 1XX and additional agents responsible for creation of the work in MARC fields 7XX. Add the appropriate relationship designator from RDA Appendix I.2.2 in \$.

100 1\ \$a Thaler, Shmuel, \$e interviewee.

245 10 \$a Framing the moment : \$b an oral history with Santa Cruz photojournalist Shmuel Thaler / \$c interviewed and edited by Irene Reti.

700 1\ \$a Reti, Irene, \$d 1961- \$e interviewer.

Note: Interviewee and interviewer are creators of this spoken word streaming audio. Only work-level relationships are shown in this example.

100 1\ \$a Van Slyke, Brian, \$e designer.

245 10 \$a Rise up : \$b the game of people & power / \$c game design by Brian Van Slyke ; graphic design by Molly McLeod.

Note: Only work-level relationships are shown in this example

Other Agent Associated with Work (RDA 19.3)

Label	Element
Core	Core Element if the authorized access point representing that agent is used to construct the authorized access point representing the work (see section of this Guide for RDA 6.27, Constructing Authorized Access Points to Represent Works and Expressions)
Source	Any source
Encoding	MARC 7XX \$a \$e and other subfields, as applicable

Agents that are not creators may have other roles or functions associated with a work. A complete list of relationship designators is found in RDA Appendix I.2.2.

Recording Other Agent Associated with a Work (RDA 19.3.1)

Record other agents associated with a work, when considered important for access, in MARC 7xx fields, with the appropriate relationship designator in \$e.

100 1\ \$a Wyatt, Greg, \$e sculptor.

245 10 \$a Cast bronze portrait of Shakespeare / \$c by Greg Wyatt.

500 \ \$a One of fourteen commemorative plaques created by New York-based sculptor Wyatt. A plaque was presented to each of 14 American Shakespeare-themed theater festivals that took part in the 'Shakespeare on the Road' program, co-hosted by the Shakespeare Birthplace Trust and the University of Warwick in 2014.

710 2\ \$a Shakespeare Birthplace Trust, \$e sponsoring body.

710 2\ \$a University of Warwick, \$e sponsoring body.

Note: Creator of work recorded in field 100; other agents associated with work recorded in 710 fields for original art object.

Video

Roles commonly associated with moving image works include film director, television director, director of photography, film producer, production company, etc.

245 00 \$a Secrets of the surface : \$b the mathematical vision of Maryam Mirzakhani / \$c a film by George Csicsery ; Mathematical Sciences Research Institute presents ; a production of Zala films.

700 1\ \$a Csicsery, George Paul, \$e film director, \$e film producer.

710 2\ \$a Mathematical Sciences Research Institute (Berkeley, Calif.), \$e film producer.

710 2\ \$a Zala Films (Firm), \$e film producer.

Note: Authorized access points with relationship designator for other agents associated with a work for video

Video Games

Other agents associated with video game works are game developer and a prominently named person in the franchise title.

245 00 \$a Tom Clancy's splinter cell: essentials.

700 1\ \$a Clancy, Tom, \$e 1947-2013.

Note: Added entry for person named in the video game franchise title

245 00 \$a Razor racing / \$c developed by Vision Scape Interactive. Inc.

710 2\ \$a Vision Scape Interactive, Inc.

Note: Added entry for video game developer

Best Practice Recommendation (Video Games): Provide authorized access points for a named game developer and for a prominently named person in the franchise title.

RDA Chapter 20. Agents Associated with an Expression

Label	Element
Core	LC practice: Contributor is core for illustrators of resources intended for children. PCC practice: Record contributors if they are considered important for identification
Source	Any source
Encoding	MARC 7XX \$e

An agent with an expression-level association with a resource is considered a contributor to the expression. Common agents with a contributor role for resources within the scope of this guide include actor, animator, composer (expression), editor of moving image work, costume designer, performer, and production designer. See RDA Appendix 1.3.1 for the complete list of expression-level associations

Recording Agents Associated with an Expression (RDA 20.1.2)

Optionally, authorized access points may be given for agents who make artistic and/or technical contributions if deemed important for access.

511 1_ \$a Mickey Rooney, Teri Garr, Kelly Reno.

700 1\ \$a Rooney, Mickey, \$e actor.

700 1\ \$a Garr, Teri, \$d 1952- \$e actor.

700 1\ \$a Reno, Kelly, \$d 1966- \$e actor.

700 1\ \$a Coppola, Francis Ford, \$d 1939- \$e presenter.

700 1\ \$a Coppola, Carmine, \$d 1910-1991, \$e composer (expression).

Note: Optional added entries for expression-level contributors to a film

Recording Contributors (RDA 20.2.1)

Record agents with an expression-level association with a resource in MARC field(s) 7XX, with the appropriate relationship designator in \$e.

245 14 \$a The big ones.

520 \ \$a "Fine tune your morality muscle with Earios founders, Maria Blasucci and Amanda Lund, as they discuss life's BIG ONES. Each week will be a new ethical question ranging from historical decisions to relationship dilemmas to brain-busting moral choices. The questions can be complicated, but they're always fun to discuss because they force you to look deep, deep, deep withinside™ yourself. Will you like what you see?"--podcast homepage (Earios, viewed January 22, 2020).

700 1\ \$a Blasucci, Maria \$e host.

700 1\ \$a Lund, Amanda, \$e host.

Note: Only expression-level relationships are shown in this example for a podcast

245 00 \$a The black stallion / \$c Francis Ford Coppola presents ; screenplay by Melissa Mathison & Jeanne Rosenberg and William D. Wittliff ; produced by Fred Roos and Tom Sternberg ; directed by Carroll Ballard.

511 1\ \$a Mickey Rooney, Teri Garr, Kelly Reno.

508 \ \$a Director of photography, Caleb Deschanel ; editor, Robert Dalva ; music by Carmine Coppola.

700 1\ \$a Rooney, Mickey, \$e actor.

700 1\ \$a Garr, Teri, \$d 1952- \$e actor.

700 1\ \$a Reno, Kelly, \$d 1966- \$e actor.

700 1\ \$a Coppola, Francis Ford, \$d 1939- \$e presenter.

700 1\ \$a Coppola, Carmine, \$d 1910-1991, \$e composer (expression)

Note: Only expression-level relationships are shown in this example for a streaming video

245 00 \$a Finca / \$c Ralf zur Linde & Wolfgang Sentker ; illustrated by Franz Vohwinkel.

700 1\ \$a Zur Linde, Ralf, \$e designer.

700 1\ \$a Sentker, Wolfgang, \$e designer.

700 1\ \$a Wohwinkel, Franz \$e illustrator.

Note: Only expression-level relationships are shown in this example for a board game

RDA Chapter 21. Agents Associated with a Manifestation

Label	Element
Core	Not core
Source	Preferred source of manifestation
Encoding	MARC 7XX \$a \$e and other subfields, as applicable

Agents associated with a manifestation are producers of an unpublished manifestation, publishers, distributors, and manufacturers. RDA Appendix I.4 contains a complete list of manifestation-level relationship designators.

Recording Agent Associated with a Manifestation (RDA 21.1.2)

Tangible Formats

These manifestation-level relationships are already recorded as separate elements in the RDA description, so it is not required to record them elsewhere in the MARC record; however, OLAC recommends recording agents with a manifestation-level association with a tangible resource in MARC field(s) 7XX, with the appropriate designator in \$e.

245 00 \$a Juliet from the ballet Romeo and Juliet.

264 \1 \$a El Segundo, CA : \$b Mattel Inc., \$c [2004]

710 2\ \$a Mattel, Inc. \$b Barbie Doll Division, \$e publisher.

Note: Only manifestation-level relationships are shown in this example for a doll

245 10 \$a Prototype.

264 | 1 \$a Los Angeles, CA : \$b Activision Publishing Inc., \$c [2009].

710 2\ \$a Activision (Firm), \$e publisher.

Note: Only manifestation-level relationships are shown in this example for a videogame

245 00 \$a Rwandan nightmare / \$c producer, Simon Gallimore.

264 \1 \$a [London, England] : \$b Channel Four Television, \$c 1994.

264 \2 \$a New York, N.Y. : \$b First Run / Icarus Films.

710 2\ \$a Channel Four (Great Britain), \$e broadcaster.

710 2\ \$a First Run/Icarus Films, \$e film distributor.

Note: Only manifestation-level relationships are shown in this example for a video

Best Practice Recommendation (Resources in tangible format): Add authorized access points for publisher, manufacture, and/or distributor relationships to records for tangible resources. Add relationship designators when given as access points.

RDA Chapter 22. Agents Associated with an Item

Label	Element
Core	Not core
Source	Any source
Encoding	Local catalog only

Agents associated with an item apply only to the item in hand. Do not record agents associated with an item in a shared catalog environment; record only in one's local catalog. Relationship designators for agents associated with an item are found in RDA Appendix I.5

Best Practice Recommendation: Record agent(s) associated with an item in one's local catalog only.

RDA Section 8: Recording Relationships between Works, Expressions, Manifestations, and Items

Instructions for recording relationships between a resource and related resources are found in RDA section 8, chapters 24-28 and are arranged in WEMI order:

RDA Chapter	Description
Chapter 24	General Guidelines on Recording Relationships between Works, Expressions, Manifestations, and Items
Chapter 25	Related Works
Chapter 26	Related Expressions
Chapter 27	Related Manifestations
Chapter 28	Related Items

RDA Chapter 24. General Guidelines on Recording Relationships between Works, Expressions, Manifestations, and Items

Recording relationships between resources enables a user to find resources related to the user's search and to understand the relationship between two or more works, expressions, manifestations, or items.

Label	Element
Core	Not core
Source	Any source
Encoding	MARC 1XX, 7XX \$i

Relationships between Works, Expressions, Manifestations, and Items (RDA 24.4)

This guide is focused on two of the RDA options for recording the relationship between a work, expression, manifestation, or item and a related work, expression, manifestation, or item:

- Authorized access point representing the related work or expression
- Description of the related work, expression, manifestation, or item.

Authorized Access Point Representing the Related Work or Related Expression (RDA 24.4.2)

Provide an authorized access point(s) for the related work or related expression. See RDA 6.27.1, Constructing Access Points to Represent Works and Expressions,

and the corresponding section of this guide for instructions on creating authorized access points for works or expression. An access point for a related work or expression will be recorded in MARC field 730 when a title is the authorized access point and MARC fields 700, 710, or 711 when the authorized access point consists of an agent and title.

Description of the Related Work, Expression, Manifestation, or Item (RDA 24.4.3)

Provide a description of the related work, expression, manifestation, or item. Relationships to other works may be expressed in a structured or unstructured note. A structured description contains a full or partial description of the related resource using the same data that would be recorded in RDA elements for a description of that related resource. Structured descriptions present the data in the order specified by a recognized display standard. Data in a structured description are presented using ISBD punctuation (RDA D.1) and encoded in MARC field 505 or a 7xx linking field.

776 08 \$i Reproduction of (manifestation): \$t Body and soul. \$d Chicago, Ill. : Facets Video, [1994] \$h 1 videocassette (ca. 75 min.) : si., b&w ; 1/2 in. \$k (African American film heritage video series) \$z 1565800702 \$w (OCoLC)30750122

Note: Example of a structured description

An unstructured description is a free-text description of the related resource encoded in MARC field 500.

500 \ \$a Prequel to the film "Monsters, Inc." 2001.

Note: Example of an unstructured description

Relationship Designator (RDA 24.5.1)

In the context of relationships between resources, a relationship designator indicates the nature of a relationship between entities represented by authorized access points or descriptions.

Relationship designators for resource-to-resource relationships precede the authorized access point representing the associated resource. Information regarding the nature of relationships between resources may be taken from any source. Relationship designators are not core elements; their use is optional but encouraged. Add an appropriate term from Appendix J to the authorized access point representing the related resource to show the specific nature of the relationship between related works, expressions, manifestations, or items. The WEMI level of the relationship designator is indicated in parentheses.

remake of (work)

Note: Relationship designator for a related work

adaptation of (expression)

Note: Relationship designator for a related expression

container of (manifestation)

Note: Relationship designator for a related manifestation

digital transfer of (item)

Note: Relationship designator for a related item

Best Practice Recommendation: When recording authorized access points to indicate resource-to-resource relationships, supply a relationship designator when those relationships are clear.

In *MARC 21 Format for Bibliographic Data* (<https://www.loc.gov/marc/bibliographic/>), relationship designators from Appendix J are encoded in \$i. General LC/PCC guidelines for punctuation of relationship designators are found in LC-PCC PS 1.7.1. For relationship designators in \$i, LC practice is to give \$i as the first subfield, to capitalize the first word in the designator, and to end the subfield with a colon.

730 02 \$i Container of (work): \$a Wrong place, wrong time.

Note: Shows order of subfields for relationship designators

Best Practice Recommendation: Follow LC practice as stated in LC-PCC PS J.1 regarding the placement and presentation of relationship designators in \$i.

While RDA permits the use of a non-RDA concise term if none of the terms listed in Appendix J is appropriate or sufficiently specific, OLAC recommends instead following instructions and guidelines in the PCC Standing Committee on Training (SCT) Training Manual for Applying Relationship Designators in Bibliographic Records (<http://www.loc.gov/aba/pcc/sct/documents/rel-desig-guide-bib.pdf>). PCC recommends using relationship designators from the RDA appendices.

Best Practice Recommendation: When using an authorized access point to show relationships between resources, supply a relationship designator for all resource-to-resource relationships when those relationships are clear. Follow the guidelines found in the PCC Training Manual for Applying Relationships Designators in Bibliographic Records, in particular, the guidelines listed below for resource-to-resource relationships.

- When multiple resource-to-resource relationships exist, give separate access points with relationship designators from Appendix J for each relationship. Alternatively, choose only the most important relationship and relationship designator (Guideline 15).

245 04 \$a The hobbit : \$b the desolation of Smaug
700 1\ \$i Motion picture adaptation of (work): \$a Tolkien, J. R. R. \$q
(John Ronald Reuel), \$d 1892-1973. \$t Hobbit.
730 0\ \$i Sequel to: \$a Hobbit, an unexpected journey (Motion
picture)

Note: Film is both an adaptation and a sequel; separate access points given for each relationship.

- It is generally not necessary to provide reciprocal relationship information for moving image materials (Guideline 16)

245 00 \$a Razor racing.
730 0\ \$i Sequel to: \$a Razor freestyle scooter.

Note: It is not necessary to go into the record for Razor freestyle scooter and add reciprocal relationship fields, though optionally this may be done

- If the resource is known to be related to another resource, but the actual information about that related resource is uncertain, use a note rather than a relationship designator to express the relationship (Guideline 18)

500 \$a Based on a story by John Ciarlo.

Note: No other information about the related resource is available

- When using a note (“unstructured description”) to indicate the relationship, it is not necessary to state the WEMI level of the relationship (Guideline 20)

500 \$a Issued with Kick Off no. 427 (November 2012).

Note: Relationship note

RDA Chapter 25. Related Works

Label	Element
Core	LC core for compilations
Source	Any source
Encoding	MARC field 5xx \$a MARC field 505 \$a \$g \$t MARC field 7xx \$i

A related work is a work that is associated with the resource being cataloged (RDA 25.1.1.1). Several types of related work relationships are identified in RDA, each with a set of associated relationship designators from RDA Appendix J (selective list):

- Derivative work relationships (RDA J.2.2)
- Whole/part work relationships (RDA J.2.4)
- Accompanying work relationships (RDA J.2.5)
- Sequential work relationships (RDA J.2.6)

In RDA, contents are considered related works.

Recording Relationships to Related Work (RDA 25.1.1)

Derivative Work Relationships (RDA J.2.2)

A derivative is a work that is a modification of a source work. “Based on (work):” is the high level relationship designator for derivative works. Examples of derivative works are remakes and adaptations.

130 0\ \$a Pride & prejudice (Motion picture : 2005)

245 10 \$a Pride and prejudice.

700 1\ \$i Motion picture adaptation of (work): \$a Austen, Jane, \$d 1775-1817.
\$t Pride and prejudice.

Note: A streaming version of the 2005 motion picture that was adapted from a novel by Jane Austen

245 00 \$a Loony tunes double pack.

730 0\ \$i Video game adaptation of (work): Looney tunes.

Note: Video game computer chip cartridge adapted from the original short motion picture series

245 10 \$a Nickelodeon rocket power. \$p Beach bandits.

730 0\ \$i Based on (work): \$a Nickelodeon rocket power (Television program)

Note: Video game based on a television program

Filmed Musical Performance

When an instrumental musical work or compilation of instrumental works is based on or inspired by one or two literary works, LC/PCC practice is to provide an authorized access point for each related literary work. Instrumental or vocal works that are based on or inspired by one or two individual artistic works, an authorized access point is provided for each related artistic work. When a musical work (or compilation) is based on or inspired by three or more works by an author or artist (or their work in general), an authorized access point is provided only for the author or artist. LC-PCC PS 25.0 provides additional guidance and examples.

Whole-Part Relationships (RDA J.2.4)

In RDA, contents are considered a “related work” (e.g., “part of a larger work”), and therefore instructions are found in chapter 25 rather than chapter 7. Related work is a core element for LC for compilations, unless the contents are indicated elsewhere (e.g., field 245 when no collective title is present). When cataloging a compilation that has a collective title, record the names of the individual related works (that is, the works contained within the compilation) in a contents note in field 505 when feasible.

Recording Individual Works in a Contents Note

The first indicator of field 505 generates a display constant indicating the completeness of the note. The second indicator has two values – blank for a basic contents note when all information is recorded in a single occurrence of \$a, and zero for an enhanced contents note with data recorded in repetitions of defined subfields. OLAC recommends the use of enhanced contents notes because this may allow indexing of the individual titles that are part of the resource as a whole. Follow instructions in LC-PCC PS 25.1.1.3 when recording a formal contents note or

structured description. Do not follow LC original cataloging practice of recording only a simple contents note with all data in a single instance of field 505 \$a.

245 00 \$a James Dean ultimate collector's edition.

505 00 \$t East of Eden -- \$t Rebel without a cause -- \$t Giant.

Note: Related works recorded as a contents note for a compilation of films on DVD videodisc

245 10 \$a Writers speak : \$b Terry Gross interviews 13 acclaimed writers

505 00 \$t Stephen King -- \$t Maurice Sendak -- \$t Richard Price -- \$t Philip Roth -- \$t James Baldwin -- \$t Norman Mailer -- \$t Allen Ginsberg -- \$t Joyce Johnson -- \$t John Updike -- \$t David Rakoff -- \$t Fran Lebowitz -- \$t David Sedaris -- \$t Billy Collins.

Note: Related works note for a nonmusical streaming audio file consisting of 13 interviews

245 10 \$a Alhambra : \$b big box ; including Alhambra and five expansions / \$c Dirk Henn.

505 00 \$g Base game. \$t Alhambra -- \$g Expansion 1. \$t The viziers -- \$g Expansion 2. \$t The city gates -- \$g Expansion 3. \$t The thief's turn -- \$g Expansion 4. \$t The treasure chamber -- \$g Expansion 5. \$t Power of the sultan.

Note: Related works note for a board game with separately published expansions, issued as a complete set

Do not record pieces of a single set as related works.

245 00 \$a Store & serve frozen food set.

300 \ \$a 1 16-piece toy frozen food set (5 resealable bags, 2 waffles, 3 ravioli, 2 chicken fingers, 2 broccoli pieces, 2 blueberry pieces) : \$b plastic, wood, color ; \$c in container 26 x 33 x 7 cm

Note: Contents in a set are not recorded in MARC field 505 as a contents note

Best Practice Recommendation (Compilations): Provide a contents note, generally following the instructions outlined in LC-PCC PS 25.1 and LC-PCC PS 25.1.1.3, for compilations whenever feasible.

Recording Analytical Authorized Access Points

LC/PCC practice is to provide an analytical authorized access point for the predominant or first work in the compilation when it represents a substantial part of the resource. Additional analytical authorized access points are optional, but encouraged to aid in discovery. Provide access to related works by recording the authorized access point of each related work in MARC field 7xx, preceded by the relationship designator “Container of (work)” in \$i.

245 00 \$a Jak and Daxter collection.

505 00 \$t Jak and Daxter: the precursor legacy – \$t Jak II – \$t Jak 3.

730 02 \$i Container of (work): \$a Jak and Daxter: the precursor legacy.

730 02 \$i Container of (work): \$a Jak II.

730 02 \$i Container of (work): \$a Jak 3.

Note: Video game disc with a collective title; contents note and authorized access points for the related works are recorded

245 10 \$a Alhambra : \$b big box ; including Alhambra and five expansions / \$c Dirk Henn.

505 00 \$g Base game. \$t Alhambra -- \$g Expansion 1. \$t The viziers -- \$g Expansion 2. \$t The city gates -- \$g Expansion 3. \$t The thief's turn -- \$g Expansion 4. \$t The treasure chamber -- \$g Expansion 5. \$t Power of the sultan.

700 \2 \$a Henn, Dirk, \$d 1960- . \$t Viziers.

700 \2 \$a Henn, Dirk, \$d 1960- . \$t City gates.

700 \2 \$a Henn, Dirk, \$d 1960- . \$t Thief's turn.

700 \2 \$a Henn, Dirk, \$d 1960- . \$t Treasure chamber

700 \2 \$a Henn, Dirk, \$d 1960- . \$t Power of the sultan

Note: Related works note for a board game and separately published expansions, issued as a complete set

If a compilation lacks a collective title, record the titles of the individual works in MARC field 245. Provide authorized access points for each work within the compilation unless burdensome.

245 00 \$a Banjo-Kazooie: nuts & bolts / \$c Rare. Viva piñata / Rare.

730 02 \$i Container of (work): \$a Banjo-Kazooie: nuts & bolts.

730 02 \$i Container of (work): \$a Viva piñata.

Note: Authorized access points for works within a compilation with no collective title

Do not record authorized access points for streaming media contained within a larger database

Best Practice Recommendation (Compilations): Record authorized access points to the related works within a compilation, preceded by the relationship designator “Container of (work).”

Accompanying Work Relationships (RDA J.2.5)

Significant accompanying works may also be treated as contained works. Use MARC field 740 for title access points when an authorized access point is not needed but an access point is desired. When accompanying material is separately titled, make a note and supply a title access point in field 740 with indicator values 02. Generally, initial articles are dropped from field 740 unless the intent is to index the titles.

245 00 \$a Empire master.

500 \ \$a Accompanying booklet entitled: Empire master, the manual.

740 02 \$a Empire master, the manual.

Note: Note and title access point for accompanying material

245 04 \$a The gift of barong / \$c Wanderlustproject presents a Dan Moreno and Benita Bautista film.

500 \ \$a DVD videodisc is accompanied by the book: Teacher’s guide, the gift of barong.

740 02 \$a Teacher’s guide, The gift of barong.

Note: Note and title access point for accompanying material

500 \ \$a Bonus short film: Kosher (10 min.), directed by Isabelle Stead.

740 02 \$a Kosher.

Note: Access point for the bonus short film

Best Practice Recommendation: In general, supply a separate access point if the accompanying material is separately titled.

Otherwise, accompanying works are recorded as informal notes in field 500.

500 \ \$a Accompanied by facilitator’s guide.

Note: Informal contents note for accompanying material

Sequential Work Relationships (RDA J.2.6)

Works that precede or succeed a work have a sequential relationship to the work being described. There are two relationship designators that each offer more specific designators.

- preceded by (work):
- succeeded by (work):

245 04 \$a The LEGO movie 2. \$n The second part 3D

500 \ \$a Sequel to The LEGO movie (2014).

730 0\ \$i Preceded by (work): \$a LEGO movie 2 (Motion picture)

Note: Sequential relationship access point for a streaming video

Best Practice Recommendation: Record sequential work relationships in the record for the resource being cataloged. Optionally, record the relationship in the records for the related work(s).

RDA Chapter 26. Related Expressions

A related expression is an expression that is associated with the expression being described (RDA 26.1.1.1). Several types of related expression relationships are identified in RDA, again, each with a set of associated relationship designators in RDA Appendix J (selective list):

- Derivative expression relationship (RDA J.3.2)
- Whole/part expression relationship (RDA J.3.4)
- Accompanying expression relationship (RDA J.3.5)

Recording Relationship to Related Expression (RDA 26.1.1)

Whole-Part Relationships

Related expressions are an LC core element for compilations. A contents note (MARC field 505) is provided unless the contents are already given in another part of the description (e.g., in MARC field 245 when there is no collective title present). Access should also be provided in MARC field 730 using the preferred title, preceded by the relationship designator “Container of (expression):.” Although LC practice is to provide an authorized access point for the predominant or first expression in the compilation when it represents a substantial part of the resource, OLAC recommends providing authorized access points for each related expression in a compilation when feasible.

Video

For moving image materials, most related expressions will have to do with language expressions. Authorized access points for different language expressions of a film are applied only in the case of soundtracks, not subtitles. For music related expressions, refer to Best Practices for Cataloging Music with RDA and MARC21.

245 12 \$a A Christmas story
 546 \ \$a English, French or Spanish language soundtracks with optional English, French or Spanish subtitles.
 730 02 \$i Container of (work): \$a Christmas story (Motion picture)

730 02 \$i Container of (expression): \$a Christmas story (Motion picture). \$l French

730 02 \$i Container of (expression): \$a Christmas story (Motion picture). \$l Spanish

Note: Authorized access points for the work and the two language expressions of the work

Use MARC field 740 for titles of accompanying material when it is not useful to consider them separate works.

245 00 \$a Warrior of light

500 \ \$a Special features: "Christmas in Uerê", a 24-minute update on the children.

740 02 \$a Christmas in Uerê

Note: Added entry for the special feature in this video

Chapter 27. Related Manifestations

Label	Element
Core	LC-PCC core element for reproductions
Source	Any source
Encoding	MARC 775, 776

A related manifestation is a manifestation that is associated with the manifestation being described. Relationship designators are listed in RDA Appendix J4.

Basic Instructions on Recording Relationship to Related Manifestation (RDA 27.1.1)

Related manifestation is a core element for LC and PCC for reproductions. As stated in LC-PCC PS 27.1, “the word ‘reproduction’ is being used in its broadest sense to include all resources formerly identified as reproductions, republications, reprints, reissues, facsimiles, etc., that still represent equivalent content between an original resource and a reproduction of that original. Revised editions represent different expressions and are not treated as reproductions.”

Reproduction Nonmusical Streaming Audio & Reproduction Streaming Video

RDA and the PCC’s provider-neutral guidelines both allow information to be recorded for related manifestations in the MARC 776 field. But if one chooses to follow the provider-neutral approach, do not record details about the related manifestation that was used to create the online version being cataloged in a shared cataloging environment, as the record must represent all manifestations of the same resource.

An exception may be made if the related manifestation is known to be the original one for a particular work or expression. If this is the case, it is recommended to specify this relationship in subfield i of the MARC 776 field (e.g., “Original (manifestation)” or “Originally issued as:.” Use judgment in this situation.

Tangible Resources

Use field 775 or 776 to record information about the original resource as follows:

- If the carrier is the same type as the original resource, use field 775.
Example: An on-demand DVD-Video reproduced from another DVD-Video
- If the carrier is not the same type as the original resource, use field 776
Example: A copy of a VHS cassette transferred to DVD

Use the relationship designator “reproduction of (manifestation)” in both cases (LC-PCC 27.1.1.3)

245 00 \$a Basic concepts in mechanics / \$c created by Robert A. Heller and Arpad A. Pap ; produced by the Learning Resources Center, Educational Technologies, Virginia Polytechnic Institute and State University.

500 \$a Transferred from VHS to DVD-R by the University Libraries in 2014 with permission of Robert Heller.

775 08 \$i Reproduction of (manifestation): \$t Basic concepts in mechanics. \$d New York : College McGraw-Hill Films, [1988] \$w (OCoLC)18401294

Note: An on-demand DVD videodisc reproduced from another DVD videodisc

776 08 \$i Reproduction of (manifestation): |t Santa Cruz : never a dull moment. |d Santa Cruz, Calif. : Rotary Club of Santa Cruz, 1975 |h 1 film reel : sound, color ; 16 mm |w (OCoLC)1140551248

Note: Original resource, reproduced on DVD videodisc, is a film reel

Best Practice Recommendation (Tangible Resources): Record information about a related manifestation only for a reproduction of a particular manifestation or on-demand discs. Do not routinely record related manifestation information for theatrical films merely reproduced on DVD-Video or Blu-ray Disc. When using a structured description (i.e., MARC field 775 or 776) generally follow the guidelines given in LC-PCC PS 27.1.1.3.

If the manifestation is a compilation containing reproductions of works not previously published as a compilation, give a bibliographic history note (MARC field 500) rather than using structured MARC fields 775 or 776 for each work in the compilation.

500 \ \$a Originally issued as separate motion pictures 1916- 1917.

Note: DVD videodisc compilation of films originally issued separately as motion pictures

RDA Chapter 28. Related Items

Label	Element
Core	Not core
Source	Any source
Encoding	Local catalog only

A related item is an item associated with the item being described and applies to an individual copy of a resource. Do not record related items in a shared catalog environment; record only in one's local catalog. Relationship designators for related items are listed in RDA J.5

Best Practice Recommendation: Record agent(s) associated with an item in one's local catalog only.

Works Cited

Narrative:

- "Implementation of the New RDA Toolkit." Library of Congress, 04 Nov., 2020, <https://www.loc.gov/aba/pcc/documents/PoCo-2020/newRDA%20ImplementationPlanNov2.pdf>. Accessed 26 Aug. 2022.
- DVD FAQ. <https://www.dvddemystified.com/dvdfaq.html>. Accessed 26 Aug. 2022.
- "Holographic Versatile Disc." Wikipedia, 10 May 2022. Wikipedia, https://en.wikipedia.org/w/index.php?title=Holographic_Versatile_Disc&oldid=1087133562. Accessed 26 Aug. 2022.
- "Homepage." Blu-Ray Disc Association, <https://us.blu-raydisc.com/>. Accessed 26 Aug. 2022.
- "How HD-DVD Works." HowStuffWorks, 7 Mar. 2006, <https://electronics.howstuffworks.com/hd-dvd.htm>. Accessed 26 Aug. 2022.
- "How Holographic Versatile Discs Work." HowStuffWorks, 12 Oct. 2005, <https://electronics.howstuffworks.com/hvd.htm>. Accessed 26 Aug. 2022.
- HVD (Holographic Versatile Disc) - Tech-FAQ. 6 Apr. 2019, <https://www.tech-faq.com/hvd.html>. Accessed 26 Aug. 2022.
- MARC 21 Format for Bibliographic Data (Network Development and MARC Standards Office, Library of Congress). <https://www.loc.gov/marc/bibliographic/>. Accessed 26 Aug. 2022.
- "Bibliographic Formats and Standards." OCLC. <https://www.oclc.org/bibformats/en.html>. Accessed 26 Aug. 2022.
- "Genre/Form Terms for Library and Archival Materials." Library of Congress. <https://www.loc.gov/aba/publications/FreeLCGFT/GENRE.pdf>. Accessed 18 Nov. 2022.
- "Introduction to *Library of Congress Genre/Form Terms for Library and Archival Materials*". Library of Congress. <https://www.loc.gov/aba/publications/FreeLCGFT/2022-LCGFT-intro.pdf>. Accessed 18 Nov. 2022.
- "Library of Congress Genre/Forms Terms Manual." Library of Congress. <https://www.loc.gov/aba/publications/FreeLCGFT/freelcgft.html>. Accessed 18 Nov. 2022.
- "Library of Congress Genre-Form Thesaurus (LCGFT) for Moving Images: Best Practices." OLAC Cataloging Policy Committee.

<https://cornerstone.lib.mnsu.edu/cgi/viewcontent.cgi?article=1009&context=olac-publications>. Accessed 18 Nov. 2022.

- “OLAC’s Videogame Genre Form Terms.” Open Metadata Registry. http://metadataregistry.org/concept/list/vocabulary_id/488.html. Accessed 18 Nov. 2022.
- “Guidelines for OLAC video game genre terms (olacvggt).” Online Audiovisual Catalogers, Inc. <https://cornerstone.lib.mnsu.edu/olac-publications/4/>. Accessed 18 Nov. 2022.
- “OLAC video game genre vocabulary.” Online Audiovisual Catalogers, Inc. <https://cornerstone.lib.mnsu.edu/olac-publications/21/>. Accessed 18 Nov. 2022.
- “Art & Architecture Thesaurus® Online (ATT).” The Getty Research Institute. <https://www.getty.edu/research/tools/vocabularies/aat/index.html>. Accessed 18 Nov. 2022.

Chapter 1:

- ALA-LC Romanization Tables. <https://www.loc.gov/catdir/cpsd/roman.html>. Accessed 26 Aug. 2022.

Chapter 2:

- Program for Cooperative Cataloging Provider Neutral Record Guidelines (Library of Congress). <https://www.loc.gov/aba/pcc/scs/documents/PCC-PN-guidelines.html>. Accessed 26 Aug. 2022.
- Standard Identifier Source Codes: Source Codes for Vocabularies, Rules, and Schemes (Network Development and MARC Standards Office, Library of Congress). <http://www.loc.gov/standards/sourcelist/standard-identifier.html>. Accessed 26 Aug. 2022.
- Subject Heading and Term Source Codes: Source Codes for Vocabularies, Rules, and Schemes (Network Development and MARC Standards Office, Library of Congress). <http://www.loc.gov/standards/sourcelist/subject.html>. Accessed 26 Aug. 2022.
- Types of Composition for Use in Authorized Access Points for Music: A Manual for Use with RDA – Cataloging and Metadata Committee. <https://cmc.wp.musiclibraryassoc.org/types-of-composition-for-use-in-authorized-access-points-for-music-a-manual-for-use-with-rda/>. Accessed 26 Aug. 2022.

Chapter 3:

- “Special Cataloging Guidelines.” in OCLC *Bibliographic Formats and Standards*, 21 Feb. 2022, <https://www.oclc.org/bibformats/en/specialcataloging.html>.
- Computer Game Platform | Game Metadata and Citation Project Controlled Vocabularies. <https://gamemetadata.soe.ucsc.edu/platform>. Accessed 26 Aug. 2022.
- Program for Cooperative Cataloging Provider Neutral Record Guidelines (Library of Congress). <https://www.loc.gov/aba/pcc/scs/documents/PCC-PN-guidelines.html>. Accessed 26 Aug. 2022.
- RDA Registry | Vocabularies. “RDA Registry.” <http://www.rdaregistry.info/termList/>. Accessed 26 Aug. 2022.
- Region Code Map - Find out Which Region DVD Are Made and Used on Your Country! - World Import. https://www.world-import.com/world_region_code_map.htm. Accessed 26 Aug. 2022.
- “Region Codes | Blu-Ray & DVD Region Codes Explained.” Region Free DVD .Net, <https://www.regionfreedvd.net/region-codes.html>. Accessed 26 Aug. 2022.
- Term and Code List for RDA Carrier Types: Value Lists for Codes and Controlled Vocabularies (Network Development and MARC Standards Office, Library of Congress). <https://www.loc.gov/standards/valuelist/rdacarrier.html>. Accessed 26 Aug. 2022.
- Term and Code List for RDA Media Types: Value Lists for Codes and Controlled Vocabularies (Network Development and MARC Standards Office, Library of Congress). <http://www.loc.gov/standards/valuelist/rdamedia.html>. Accessed 26 Aug. 2022.

Chapter 4

- “Standardized Terminology for Access Restriction.” Registry of Digital Masters, OCLC, 23 Mar. 2007. https://www.oclc.org/content/dam/oclc/digitalregistry/506F_vocabulary.pdf. Accessed 26 Aug. 2022.

Chapter 6

- Congress, The Library of. Library of Congress Genre/Form Terms - LC Linked Data Service: Authorities and Vocabularies | Library of Congress, from LC

Linked Data Service: Authorities and Vocabularies (Library of Congress).
<https://id.loc.gov/authorities/genreForms.html>. Accessed 26 Aug. 2022.

- Groenwald, Rosemary, et al. "Alphabetical List of Genre Terms in the OLAC Video Game Genre Vocabulary." OLAC Publications and Training Materials, Jan. 2019, <https://cornerstone.lib.mnsu.edu/olac-publications/22>.
- Term and Code List for RDA Content Types: Value Lists for Codes and Controlled Vocabularies (Network Development and MARC Standards Office, Library of Congress).
<https://www.loc.gov/standards/valuelist/rdacontent.html>. Accessed 26 Aug. 2022.

Chapter 7

- Aspect Ratio Calculator - Digital Rebellion.
<https://www.digitalrebellion.com/webapps/aspectcalc>. Accessed 26 Aug. 2022.
- Brack, Fred. "The Audio Description Project." The Audio Description Project, <https://adp.acb.org/index.html>. Accessed 26 Aug. 2022.
- Captioning Types, Methods, and Styles.
<https://dcmp.org/learn/38-captioning-types-methods-and-styles>. Accessed 26 Aug. 2022.
- Library of Congress Medium of Performance Thesaurus for Music PDF Files.
<https://www.loc.gov/aba/publications/FreeLCMPT/>. Accessed 26 Aug. 2022.
- Media Captioning | Disability Programs and Resource Center.
<https://access.sfsu.edu/captioning>. Accessed 26 Aug. 2022.
- Music Library Association. "Best Practices for Using LCMPT." Vocabularies Subcommittee, Cataloging and Metadata Committee, 31 Mar. 2020, https://cmc.wp.musiclibraryassoc.org/wp-content/uploads/sites/5/2020/04/BestPracticesforUsingLCMPT_1.41_20200331.pdf.
- "NCI." NCI, <https://www.ncicap.org>. Accessed 26 Aug. 2022.
- RichterScale. "How To Pick The Right Projector Screen Size." HubPages, <https://discover.hubpages.com/technology/How-To-Pick-The-Right-Projector-Screen-Size>. Accessed 26 Aug. 2022.
- Schema.Org Accessibility Properties for Discoverability Vocabulary.
<https://www.w3.org/2021/a11y-discov-vocab/latest/>. Accessed 26 Aug. 2022.
- "What Is Anamorphic Widescreen? (With Pictures)." Easy Tech Junkie, <http://www.easytechjunkie.com/what-is-anamorphic-widescreen.htm>. Accessed 26 Aug. 2022.