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## Best Practices for Cataloging DVD-Video and Blu-ray Discs Using RDA and MARC21 Version 1.0

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# **Best Practices for Cataloging DVD-Video and Blu-ray Discs**

**Using RDA and MARC21**

**Version 1.0  
January 2015**

**Prepared by the Online Audiovisual Catalogers Inc.  
Cataloging Policy Committee  
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# I. About this Document

## Purpose and Scope

### Purpose

*Best Practices for Cataloging DVD-video and Blu-ray Discs Using RDA and MARC21* builds upon the work of the 2008 *Guide to Cataloging DVD and Blu-ray Discs Using AACR2r and MARC21*, which in turn updated the 2002 *Guide to Cataloging DVDs Using AACR2r Chapters 7 and 9* created by the DVD Cataloging Task Force of OLAC.

The focus of this new document is to provide a set of “best practice” recommendations rather than a step-by-step instruction manual for cataloging DVD-video and Blu-ray Discs. One reason for this shift is that RDA cataloging practice is far from settled, particularly in regard to special format materials. Best practice recommendations will likely be easier to manage as RDA instructions evolve.

This document is intended for use with *Resource Description and Access* (RDA) and the MARC21 Format for Bibliographic Data. It should not be considered a substitute for the RDA Toolkit. The best practice recommendations and cataloging examples presented in the document are intended only to clarify RDA principles and instructions used in cataloging DVD-video and Blu-ray Disc formats.

The opening section provides a general overview of DVD and Blu-ray technology, formats, plus a comparison with compact disc (CD) technology. A brief introduction to RDA follows, to provide a basic frame of reference for the document. Since most libraries are still encoding data in MARC21, the main part of the document is generally arranged by RDA element in the order they are encountered in a MARC21 record. Examples (both in-line and full record) use ISBD as the presentation format. Each section includes examples that reflect the principles outlined in the document. A table outlining recommended description and encoding of DVD –video and Blu-ray Disc attributes is given in the appendix. A list of resources and a selection of full MARC21 record examples illustrating common situations encountered in DVD-video and Blu-ray Disc cataloging completes the document.

### Scope

This document provides cataloging guidelines for moving image materials on DVD-video and Blu-ray Discs. Earlier formats (e.g., VHS), and content on DVD or Blu-ray Disc in non-video formats (e.g., DVD-ROM) are not covered in this document. Cataloging information for DVD-

Audio can be found in the *Best Practices for Music Cataloging Using RDA and MARC21* ([http://bcc.musiclibraryassoc.org/BCC-Historical/BCC2014/RDA%20Best%20Practices%20for%20Music%20Cataloging\\_v101.pdf](http://bcc.musiclibraryassoc.org/BCC-Historical/BCC2014/RDA%20Best%20Practices%20for%20Music%20Cataloging_v101.pdf))

Topics not covered in RDA (or that are presently unfinished in RDA) also fall outside the scope of this document as well. Thus, classification, topical subject and genre/form information are not covered in this document. Please refer to *Library of Congress Genre-Form Thesaurus (LCGFT) for Moving Images: Best Practices* ([http://www.olacinc.org/drupal/capc\\_files/GenreFormHeadingsList.pdf](http://www.olacinc.org/drupal/capc_files/GenreFormHeadingsList.pdf)) for information on the application of genre/form terms for video recordings.

Finally, streaming video is not covered in this document. Please refer to OLAC's *Best Practices for Cataloging Streaming Media* (<http://www.olacinc.org/drupal/?q=node/358>) for more information.

## II. DVD and Blu-ray Discs

### A. History and Future Developments

#### 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 the 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.<sup>1</sup> The acronym originally stood for Digital Video Disc (and later, Digital Versatile Disc).

#### Blu-ray Discs vs. HD DVD (and HVD...)

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 ed. 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.”<sup>2</sup> 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.

Development of another competitor to Blu-ray technology was announced by Maxell in October 2006.<sup>3</sup> HVD would use red and green lasers to record data and has the capacity to store even greater amounts of data.<sup>4</sup> Despite speculation that HVD would completely overtake

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<sup>1</sup> <http://www.dvddemystified.com/dvdfaq.html#1.1> (viewed September 4, 2014)

<sup>2</sup> <http://electronics.howstuffworks.com/hd-dvd.htm> (viewed September 4, 2014)

<sup>3</sup> <http://www.emedialive.com/Articles/ReadArticle.aspx?ArticleID=11977> (viewed September 4, 2014)

<sup>4</sup> <http://electronics.howstuffworks.com/hvd.htm> (viewed September 4, 2014)

both DVD and Blu-ray technology, HVD never made it to the consumer market.<sup>5</sup>

### **Future Developments**

These two organizations provide information about their respective formats (including new developments):

- The Blu-ray Disc Association (<http://www.blu-raydisc.com/en/index.aspx>) is a group of companies dedicated to developing and promoting the Blu-ray Disc format (<http://bluraydisc.purestone.co.uk/en/global-sites.aspx>).
- The DVD Forum (<http://www.dvdforum.org/forum.shtml>) comprises companies interested in the development of the DVD.

Readers will find press releases, technical developments, summaries of the industry standards, and FAQs at these websites.

But who really knows what the future will bring? Though streaming video seems ubiquitous, physical media still remains in the picture for now. As an example, an announcement was made in late 2014 heralding the arrival of 4K Blu-ray in time for Christmas 2015.<sup>6</sup>

Even though formats continue to evolve, the need to organize information in a consistent, logical, and practical way remains a constant. RDA provides a more efficient framework to describe resources, helping catalogers provide quality cataloging records. Such records are essential in ensuring that library users have comprehensive and efficient access as they discover materials in the world of DVD, Blu-ray, and beyond.

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<sup>5</sup> <http://www.emedialive.com/Articles/ReadArticle.aspx?ArticleID=10086> (viewed September 4, 2014); see also: [http://en.wikipedia.org/wiki/Holographic\\_Versatile\\_Disc](http://en.wikipedia.org/wiki/Holographic_Versatile_Disc) (viewed September 4, 2014)

<sup>6</sup> <http://www.blu-ray.com/news/?id=14923> (viewed January 13, 2015)

## B. General Characteristics

Most commercially available DVDs 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.

### DVDs

DVDs are digital discs that utilize optical storage similar to CD-ROMs. DVDs are issued in many types and physical formats.

#### *DVD vs. CD*

The DVD is visually indistinguishable from an audio CD or CD-ROM. Both the DVD and CD consist of 12 cm (4 ¾ in.) diameter discs containing billions of tiny pits (non-reflective holes) and lands (reflective bumps) arranged in one long spiral track. These pits and lands represent the zeros and ones of digital information and are read by a laser.

CDs and DVDs consist of the same basic materials and layers but 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 currently has a disc capacity anywhere from 4.7 GB (single sided single layer) to 17 GB (double sided dual layer).

The main differences are that the pits and lands 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 data.

#### *DVD Types<sup>7</sup>*

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.

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<sup>7</sup> The information in this section is adapted from the web tutorial *timefordvd* (<http://www.timefordvd.com/index.htm>) and the Adobe publication *A DVD Primer* (<http://www.dvdforum.org/faq-dvdprimer.htm>) (viewed August 22, 2014)

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).

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 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*<sup>8</sup>

The nomenclature used (DVD-5, DVD-10, etc.) is based on an approximation of capacity in gigabytes. The examples used are currently the most common sizes.

- **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; by re-focusing the laser pickup on the deeper second layer, the DVD player automatically switches to the second layer in a fraction of a second. This capability allows for uninterrupted playback of long movies up

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<sup>8</sup> The information in the next two sections are adapted from the web tutorial *timefordvd* (<http://www.timefordvd.com/tutorial/pf/DVDTutorial.shtml>) (viewed August 22, 2014).

to four hours. DVD-9 is often used to put a movie and bonus materials on the same DVD-Video disc.

- **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. Some players can automatically flip the disc; however, most require manually flipping.
- **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 one 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.

#### *Application Data Formats*

- **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 electronic resources 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* ([http://bcc.musiclibraryassoc.org/BCC-Historical/BCC2014/RDA%20Best%20Practices%20for%20Music%20Cataloging\\_v101.pdf](http://bcc.musiclibraryassoc.org/BCC-Historical/BCC2014/RDA%20Best%20Practices%20for%20Music%20Cataloging_v101.pdf)) for more information.

#### *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-Re-writable) — 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, although some game consoles such as the Sony PlayStation 3 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 these discs. Blu-ray players are backward compatible, however, and can play most DVDs. In addition, some new Blu-ray Disc players may also have an Ethernet card to connect with Internet providers. This will allow access to BD-Live and other features available for titles on the Internet. More information about Blu-ray Discs can be found at the Blu-ray Disc website (<http://us.blu-raydisc.com/index.php>) or the Blu-ray Portal (<http://en.wikipedia.org/wiki/Portal:Blu-ray>).



### *Blu-ray Disc Types*

- **BD** (Blu-ray Disc) — the overall format family of high density optical discs featuring greater storage capacity of data, maximum picture resolution, 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.

### **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.

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## III. Resource Description and Access (RDA)

### A. Introduction

*Resource Description and Access* (RDA) is a new cataloging standard designed for use in the digital environment. RDA is based on principles espoused in *Functional Requirement for Bibliographical Records* (FRBR), *Functional Requirements for Authority Data* (FRAD), and IFLA's *International Cataloging Principles*. RDA provides a set of instructions and guidelines for recording data to support resource discovery—the basic user tasks outlined in FRBR: **Find – Identify – Select – Obtain**.

In short, RDA is primarily concerned with two things: identification of attributes or characteristics of entities (works, expressions, manifestations, items, persons, families, and corporate bodies) and relating all of these entities together. Recording attributes and expressing relationships assist users with finding a particular resource as well as alerting users to other related resources.

It is important to note that RDA is strictly a content standard (as was AACR2). RDA only instructs what data to record, not how to display or communicate it.<sup>9</sup> RDA can be described as “format agnostic,” meaning that all formats are treated together in the body of the standard, with special instructions for particular formats given only as needed. RDA places a greater reliance on cataloger judgment than providing case-based instructions.

There are several advantages to using RDA—chiefly the ability to describe the resource and its relationships (both internal and external) with more granularity. Recording data as discrete elements allows for better machine manipulation and re-purposing of the data (e.g., for use as linked data).

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. It is fair to note, though, that redundancies have been built into MARC since its beginning. Local systems also vary widely in their ability to use various MARC elements. Finally, some of the newer “redundancies” (e.g., the MARC 34X fields), vexing as they may seem in the current MARC era, will help ease the transition into a post-MARC world of linked data.

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<sup>9</sup> However, some guidelines for presentation of recorded data are given in RDA Appendices D and E.

## B. Major differences between RDA & AACR2

There are naturally several major differences between RDA and AACR2 in concepts and application, though some similarities remain.

AACR2	RDA
<b>Construction</b> (i.e., finished product is a bibliographical record)	<b>Deconstruction</b> (i.e., finished product is a collection of data elements)
<b>“Rule of 3”</b> (i.e., limit of 3 in a list)	<b>No “Rule of 3”</b>
<b>General material designation (GMD)</b>	<b>No GMD</b> (replaced by set of content, media, carrier type elements)
<b>Brackets used for information not present in chief or prescribed source</b>	<b>Brackets used for information not present in resource</b> (each data element has its own set of brackets)
<b>Errors corrected</b> (e.g., typos)	<b>Errors on source transcribed</b> (corrections given only as notes or variants)
<b>Abbreviations used frequently</b>	<b>Spelled-out forms used</b> (abbreviations used only in exceptional situations (e.g., units of measurement))

## C. Navigating RDA

### Organization

RDA is arranged into FRBR-oriented sections, rather than format-specific chapters:

- Introduction (RDA Chapter “0”): Provides basic information on the purpose, scope, and structure of RDA
- Sections 1-4: Recording attributes
- Sections 5-10: Recording relationships
- Appendices

- Glossary
- Index

### Core Elements

RDA designates certain elements as “core,” that is, these elements are required to be recorded if present. Usually, only one instance of a core element needs to be recorded. The list of core elements cover only the very basic essentials, so LC and PCC have designated additional core elements in the LC-PCC Policy Statements (LC-PCC PS) and *BIBCO Standard Record Metadata Application Profiles* (<http://www.loc.gov/aba/pcc/scs/documents/PCC-RDA-BSR.pdf>), respectively. A list of the RDA core elements is provided at **RDA 0.6.2-0.6.9**. A summary of RDA and LC/PCC core elements has been given in this document for reference purposes (see **Section G, List of Core Elements.**)

### Terminology

Definitions for terminology used in RDA are given in the glossary. Note that some terms have definitions that differ from AACR2. The table below contains selected RDA terminology along with the AACR2 equivalent:

RDA Term	AACR2 Term
authorized access point	heading
preferred title conventional collective title	uniform title
preferred source	chief source
creator	author/main entry
audio disc <sup>10</sup>	sound disc

RDA introduces some new terminology, which is explained in **RDA 1.1**.

Term	Definition	Example
Resource	A work, expression, manifestation or item (including collections or its components), tangible or intangible	videodisc

<sup>10</sup> “Audio disc” is included here primarily for sets that include both video and audio discs.

Term	Definition	Example
<b>Work</b>	A distinct intellectual or artistic creation (or content)	Shakespeare's <i>Romeo and Juliet</i>
<b>Expression</b>	The intellectual or artistic realization of a work	A filmed performance of <i>Romeo and Juliet</i> in London, 1982
<b>Manifestation</b>	The physical embodiment of an expression of a work	The video recording of the 1982 London performance of <i>Romeo and Juliet</i> on a DVD issued by Opus Arte
<b>Item</b>	A single exemplar or instance of a manifestation	The copy of the Opus Arte DVD that is being cataloged for the library's video collection

RDA uses standardized terminology when options are presented in instructions.

When RDA says...	It means:
<b>Transcribe</b>	Give the information exactly as found on the resource
<b>Record</b>	Give the information, but not necessarily exactly as found on the resource
<b>Record details</b>	Give more specific information in a note
<b>Alternative</b>	This is an alternative action to the previous instruction
<b>Optional addition/omission</b>	It's OK to provide more/less information than the previous instruction
<b>Exception</b>	This supersedes the previous instruction
<b>Either/or instruction</b>	Invokes action based on the resource or cataloger's judgment
<b>Agency preparing... instruction</b>	Use cataloger's judgment and/or follow a locally-made policy decision

## Punctuation

Although RDA does not specify presentation of data, **RDA Appendix D.1** includes a table that gives the ISBD areas of description and order of elements. The center column of the table shows the punctuation that precedes or encloses each ISBD element. **LC-PCC PS 1.7.1** also gives some guidance on punctuation for data elements and access points.

## D. Tools & Resources

The Toolkit provides several tools and resources for the cataloger (not a comprehensive list).

Tool or Resource	Description	Toolkit Tab <sup>11</sup>
<b>LC-PCC Policy Statements</b>	A list of all current LC-PCC Policy Statements that represent LC and/or PCC cataloging practice	<b>Resources</b>
<b><i>MLA Best Practices for Music Cataloging</i></b>	A set of best practices for cataloging music formats (chiefly scores, sound recordings) with RDA and MARC21	<b>Resources &gt; Other Resources<sup>12</sup></b>
<b>AACR2</b>	Anglo-American Cataloging Rules, 2nd ed. (rev.)	<b>Resources</b>
<b>RDA mappings</b>	List of RDA elements mapped to MARC bibliographic (and vice-versa)	<b>Tools</b>
<b>ISBD presentation</b>	Description and order of elements as specified in ISBD, plus a guide to ISBD punctuation	<b>RDA &gt; Appendix D.1</b>
<b>LC-PCC Policy Statement on punctuation and capitalization</b>	The LC-PCC PS for RDA 1.7.1 contains a guide to LC/PCC practice for punctuation and capitalization for both data elements and access points	<b>RDA &gt; RDA 1.7.1 (LC-PCC PS)</b>

<sup>11</sup> Toolkit tab location current as of January 2015.

<sup>12</sup> The pdf form of this document resides at this location; links within the text of RDA itself are forthcoming.

## E. Identification of RDA Records

The most accurate way to identify an RDA record in MARC21 is through the coding of the **LDR/18** (Fixed Field **Desc**) and MARC field **040** subfield **e**:

Field	Value
LDR/18 (Desc)	<b>i</b> = ISBD
040 \$e	<b>rda</b>

A record *must* have these values to represent a full RDA record. Do not assume that a record that contains a set of MARC 33X fields (or any other MARC fields created to encode RDA elements) to be a fully-RDA cataloged record. A record that does not contain the proper coding as described above yet contains some RDA-like information is likely a hybrid record.

## F. Hybrid Records

Hybrid records are records that are cataloged under AACR2 rules, yet contain some RDA data elements. These records are not coded as full RDA records in MARC **LDR/18** or **040** subfield **e**.

PCC policy regarding hybrid records is contained in a report of the PCC Post-Implementation Hybrid Bibliographic Records Guidelines Task Group (<http://www.loc.gov/aba/pcc/rda/RDA%20Task%20groups%20and%20charges/PCC-Hybrid-Bib-Rec-Guidelines-TG-Report.docx>).

In the WorldCat database, hybrid AACR2-RDA records are allowed per OCLC policy (<http://oclc.org/rda/new-policy.en.html>). OCLC members with the proper authorization can enhance or upgrade these records to full RDA records when the resource is in hand.

SkyRiver accommodates all levels of RDA adoption, including hybrid AACR2/RDA as well as full RDA.



## G. List of Core Elements

### RDA Core Elements<sup>13</sup>

These elements are included as a minimum when applicable and readily ascertainable.

#### Recording Attributes of Manifestation and Item (RDA 0.6.2)

- Title
  - Title Proper
- Statement of Responsibility
  - Statement of responsibility relating to title proper (if more than one, only the first recorded is required)
- Edition statement
  - Designation of edition
  - Designation of a named revision of an edition
- Production statement
  - Date of production (for a resource in an unpublished form)
- Publication statement<sup>14</sup>
  - Place of publication (if more than one, only the first recorded is required)
  - Publisher's name (if more than one, only the first recorded is required)
  - Date of publication
- Distribution statement
  - Place of distribution (for a published resource, if place of publication not identified; if more than one, only the first recorded is required)
  - Distributor's name (for a published resource, if publisher not identified; if more than one, only the first recorded is required)
  - Date of distribution (for a published resource, if date of publication not identified)
- Manufacture statement
  - Place of manufacture (for a published resource, if neither place of publication nor place of distribution identified; if more than one, only the first recorded is required)
  - Manufacturer's name (for a published resource, if neither publisher nor

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<sup>13</sup> Summary based on **RDA 0.6.2-0.6.6**.

<sup>14</sup> Changes to the Publication, Distribution, Manufacture, and Copyright Statements were authorized by the JSC in November 2014, but will not be implemented until the April 2015 RDA Toolkit Update. The information given here reflects the RDA instructions as they currently stand.

- distributor identified; if more than one, only the first recorded is required)
  - Date of manufacture (for a published resource, if neither date of publication, date of distribution, nor copyright date identified)
- Copyright date
  - Copyright date (if neither date of publication nor date of distribution identified)
- Series statement
  - Title proper of series
  - Numbering within series
  - Title proper of subseries
  - Numbering within subseries
- Identifier for the manifestation
  - Identifier for the manifestation (if more than one, prefer an internationally recognized identifier if applicable)
- Carrier type
  - Carrier type
- Extent
  - Extent (only if the resource is complete or if the total extent is known)

### **Recording Attributes of Works and Expressions (RDA 0.6.3)<sup>15</sup>**

- Preferred title for the work
  - Additional identifying elements may be added as necessary:
    - Form of work
    - Date of work
    - Place of origin of the work
    - Other distinguishing characteristic of the work
      - Additional elements may be added for titles of musical works:
        - Medium of performance
        - Numeric designation of a musical work
    - Key
- Content type
- Language of expression
- Date of expression
- Other distinguishing characteristic of the expression

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<sup>15</sup> Identifier for the Work and Identifier for the Expression have been omitted from the list because they are not used in the present MARC implementation.

## **Recording Primary Relationships between Work, Expression, Manifestation, Item (RDA 0.6.5)<sup>16</sup>**

### **Recording Relationships to Persons, Families, and Corporate Bodies Associated with a Resource (RDA 0.6.6)**

- Creator

If there is more than one creator, only the creator having principal responsibility named first in resources embodying the work or in reference sources is required; if principal responsibility is not indicated, only the first-named creator is required.

### **Recording Relationships between Works, Expressions, Manifestations, and Items (RDA 0.6.8)**

- No core elements

## **LC/PCC Core Elements**

In addition to RDA core elements, LC and PCC have identified additional elements as core. PCC has identified some elements as “recommended.”

- Title
  - Collective titles and titles of individual contents (PCC core)
  - Parallel title proper (LC/PCC core)
  - Other title information (LC core)
  - Variant title (PCC core for rare; PCC recommended)
- Edition
  - Statement of responsibility relating to an edition (PCC core for rare)
- Distribution statement (LC practice: give full statement if given in lieu of missing publication elements)
  - Place of Distribution
  - Distributor’s Name
  - Date of Distribution
- Series
  - Other title information of series (PCC core for rare)
  - Statement of responsibility related to series (PCC core for rare)
  - ISSN of series (LC/PCC core)

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<sup>16</sup> Not applied in the current implementation scenario for LC

- ISSN of subseries (LC/PCC core)
- Mode of Issuance (LC/PCC core)
- Note on Manifestation or Item
  - Note on Title (LC/PCC core)
  - Note on Production Statement (PCC Core for moving images when the date of production is different from the date of publication)
- Media Type (LC/PCC core)
- Extent
  - Dimensions (LC core; PCC core for moving images)
- Restrictions on Use (LC core)
- Video Characteristics (PCC core for moving images)
- File Type (PCC core for moving images)
- Encoding Format (PCC core for moving images)
- Regional Encoding (PCC core for moving images)
- Dissertation or thesis information (PCC core)
- Summarization of the content (LC core for fiction intended for children; PCC recommended)
- Language of the content (PCC recommended when the language of the described resource is not apparent from the rest of the description)
- Medium of performance of musical content (LC/PCC core)
- Duration (LC/PCC core for moving images when readily available)
- Performer, narrator, and/or presenter (PCC core for moving images)
- Contributor (PCC recommends cataloger's judgment for contributors beyond the principal creator)
- Related work (LC core for some compilations; PCC recommended for moving images: a full contents note and/or analytical authorized access points for all works in a compilation when feasible)
- Related expression (LC core for some compilations; PCC recommended: contents note; give analytical authorized access point for the predominant or first work in a compilation; additional access points may be given)
- Related manifestation (LC core for reproductions)
- Related item (LC core for reproductions, "bound withs," special relationships for rare materials)

## IV. Describing the Resource

### A. Preliminary Decisions

There are several decisions that need to be made before cataloging a resource: choosing a method of description, deciding the basis of the identification of the resource, and selecting a preferred source of information for the resource.

#### Type of Description (RDA 1.5)

RDA provides three methods to describe a resource. Choose a method that is most appropriate for the type of resource and situation:

- Comprehensive description (**RDA 1.5.2**)
- Analytical description (**RDA 1.5.3**)
- Hierarchical description (**RDA 1.5.4**)

##### Comprehensive Description (RDA 1.5.2)

A comprehensive description describes the resource as a whole. For example:

- Single unit (e.g., a single Blu-ray Disc)
- Multipart monograph (e.g., 8 DVDs issued as a set, a DVD/CD combo package, etc.)
- Collection of two or more units assembled by a private collector, a dealer, a library, an archive, etc. (e.g., 50 discs of various productions of or movies based on *Romeo and Juliet*)

Record details about the parts of the resource as part of the carrier description (**RDA 3.1.4**), as a relationship to a related work (**RDA 25.1**), or as a related manifestation (**RDA 27.1**)

##### Analytical Description (RDA 1.5.3)

An analytical description is used to describe a part of a larger resource. For example:

- A part that is contained within a larger resource issued as a single unit (e.g., one film on a DVD that contains three films)
- Part of a multipart monograph (e.g., one DVD issued in a set of three DVDs)

- Part of a collection assembled by a private collector, a dealer, a library, an archive, etc. (e.g., the set of “region 1” DVDs in the above “Romeo and Juliet” collection)

Analytical descriptions may be made for any (or all) of the parts of the larger resource.

When using an analytical description, record information about the larger resource by using a series statement (**RDA 2.12**), as a relationship to a related work (**RDA 25.1**), or manifestation (**RDA 27.1**).

### **Hierarchical Description (RDA 1.5.4)**

A hierarchical description is used to describe a resource consisting of two or more parts. The description combines both a comprehensive description of the whole resource plus analytical descriptions of one or more of the parts of the resource. If any of the parts of the resource have parts of their own, analytical descriptions can be made for those parts as well.

Guidelines for using ISBD specifications for multilevel descriptions for hierarchical descriptions are found in **RDA Appendix D.1.3**.

Instructions for recording relationships between works, expressions, manifestations, and items are found in **RDA chapters 24-28**.

**Best Practice Recommendation:** Generally follow LC-PCC PS 1.5.4 and do not create hierarchical descriptions.

## **Basis for Identification of the Resource (RDA 2.1)**

Once a type of description is chosen, then a decision on the basis for identification of the resource must be made. The basis for identification of the resource takes into account the type of description (**RDA 1.5**) and the mode of issuance (**RDA 2.13**). Follow the guidelines given in RDA based on the choice of either a comprehensive (**RDA 2.1.2**) or analytical description (**RDA 2.1.3**).

### **Single Unit Resources (RDA 2.1.2.2)**

When a resource is issued as a single and is described comprehensively, choose a source of information that identifies the resource as a whole. This is relatively easy when there is only a single work on the disc. More commonly a typical commercially-issued DVD or Blu-ray Disc includes 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.

Generally use these criteria to find the appropriate source of information that identifies the resource as a whole:

- Look for a source of information that contains a title covering the resource as a whole
- If none is found and there are multiple works on the disc, determine if there is a predominant work. If so, look for a source that identifies the predominant work. Use this source to identify the resource as a whole.
- If there is no source that identifies a predominant work, treat the resource as a collection and use the sources that identify the individual parts of the resource as a collective source of information to identify the resource as a whole.

For a resource issued as a single unit described analytically, choose the source of information for the part being described (**RDA 2.1.3.2**).

#### **Resources Issued in More than One Part (RDA 2.1.2.3)**

When a resource is issued in more than one part (e.g., a set of three DVDs) and a comprehensive description of the resource is desired, then a source of information that identifies the resource as a whole is necessary.

Generally use these criteria to find a source of information that identifies the resource in its entirety:

- Look for a source of information that identifies the resource as a whole, ideally with a collective title.
- If none is found, look for a source that identifies a predominant work. Use this source to identify the resource as a whole.
- If there is no source that identifies a predominant work, use the sources that identify the individual parts of the resource as a collective source of information to identify the resource as a whole.

For a resource issued in more than one part described analytically, choose the source of information that covers the parts being described (**RDA 2.1.3.3**).

## **Preferred Source of Information—Moving Images (RDA 2.2.2.3)**

RDA requires that a preferred source of information be chosen. For moving image materials, 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 resource as a whole, look for the first applicable source that is part of the resource for a formally-presented collective title.

Choose the preferred source from this list, in preferred order:

- Label that is permanently printed on or affixed to the resource (e.g., a label on the surface of a videodisc). This choice does not include labels found on any accompanying materials.
- Container or accompanying material issued with the resource (when making a comprehensive description)
- Internal source forming part of a tangible digital resource (e.g., a disc menu).

If none of these sources has a title, look for another source within the resource, giving preference to a source in which the information is formally presented.

It is generally preferable to use the title frames/screens as the preferred source of information, however, when that is not possible RDA offers an alternative to use the label with a title permanently printed or affixed to the resource in preference to title frames or screens. Note that the alternative applies only to the resource itself and is not extended to labels found on any accompanying materials.

## **Other Sources of Information (RDA 2.2.4)**

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 supplying information from a source outside the resource, RDA instructs to either use a note or “some other means” (e.g., coding, square brackets) to indicate that the information is supplied from a source outside the resource itself. LC/PCC practice is to use square brackets for this purpose.

**Best Practice Recommendation: Follow LC-PCC PS 2.2.4 and use square brackets to indicate where information is supplied from a source outside the resource itself.**

RDA provides an exception not to indicate that information is supplied from a source outside the resource itself for resources that do not normally carry identifying information (e.g., an unpublished resource or an assembled collection). LC/PCC practice is to apply this exception.

**Best Practice Recommendation: Follow LC-PCC PS 2.2.4 and apply the exception to not use square brackets to indicate that the information is supplied from a source outside the resource itself for resources that do not normally carry identifying information (e.g., an unpublished DVD-R).**

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

*(Unpublished compilation of street theater productions; no title on DVD-R disc; title supplied by cataloger)*

## Mode of Issuance (RDA 2.13)

### Core Element for LC/PCC

#### MARC LDR/07

Mode of issuance categorizes resources by the way they are issued (e.g., in one or more parts), method of update and intended termination (a selective list of the most common situations for video cataloging):

- Single unit: issued as a single physical unit (e.g., a single DVD disc)
- Multipart monograph: issued complete (or intended to be complete) in two or more parts, either simultaneously or successively

MARC21 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 **LDR/07** of the MARC bibliographic record:

**LDR/07** (Bibliographic level): **m**

*(This value is used for both single unit and multipart monograph)*

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

## B. Leader and Fixed Length Data Elements

### Leader (MARC LDR)

Code the MARC Leader (LDR) for most materials as indicated in the table below. Consult *MARC 21 Format for Bibliographic Data*, “Leader (NR)”

(<http://www.loc.gov/marc/bibliographic/bdleader.html>) for other values that may apply.

Position	OCLC	Value	Description
<b>LDR/06</b> (Type of Record)	<b>Type</b>	<b>g</b>	Projected medium
<b>LDR/07</b> (Bibliographic Level)	<b>BLvl</b>	<b>m</b>	Monograph/Item
<b>LDR/18</b> (Descriptive Cataloging Form)	<b>Desc</b>	<b>i</b>	ISBD punctuation included
<b>LDR/19</b> (Multipart resource record level)	Not coded <sup>17</sup>	<b>blank</b>	Not applicable (single unit)
		<b>a</b>	Set (multipart resource)
		<b>b</b>	Part with independent title (multipart resource)
		<b>c</b>	Part with dependent title (multipart resource)

Enhanced DVD-Videos that contain additional computer-oriented bonus materials should be treated as video recordings (**LDR/06 = g** (Projected medium)).

**LDR/19** (Multipart resource record level) corresponds to **RDA 2.13** Mode of Issuance. Code with value **blank** for single part resources. Multipart resources should be coded to correspond with the type of record being provided.

<sup>17</sup> OCLC states that this data element is "under consideration" and cannot at this time be coded (<http://www.oclc.org/support/services/worldcat/documentation/records/notimplemented.en.html>) (viewed September 29, 2014).

## Fixed-Length Data Elements (MARC 008)

Code the fixed-length data elements (“fixed field”) as directed below. Only the most commonly used code values for video recordings are listed in the tables. Consult *MARC 21 Format for Bibliographic Data*, “Fixed-Length Data Elements-General Information (NR)” (<http://www.loc.gov/marc/bibliographic/bd008.html>) for other values that may apply.

### Type of Date/Dates

MARC 008 position	OCLC	Value	Description
008/06 (Type of date)	DtSt	<b>s</b>	Single date
		<b>m</b>	Multiple dates
		<b>p</b>	Date of distribution/release/issue and production/recording session when different
		<b>r</b>	Reprint/reissue date and original date
		<b>t</b>	Publication date and copyright date
008/07-10 (Date)	Date1	<b>YYYY</b>	Date
008/11-14 (Date)	Date2	<b>YYYY</b>	Date

The Type of Date describes the dates given in MARC **008/07-14**. Date information is informed by dates or other information given in the MARC **264**, MARC **046**, and/or notes fields.

In some cases, more than one MARC **008/06** code value may apply. Use this table of precedence<sup>18</sup> to choose the code value:

Single part/multipart items complete in one year		Collections/multipart items complete in more than one year	
Reprint/original date	<b>r</b>	Reprint/original date	<b>r</b>
Single date	<b>s</b>	Initial/terminal date	<b>m</b>
Distribution/production date	<b>p</b>	Publication date and copyright date	<b>t</b>
Publication date and copyright date	<b>t</b>		

Note that if there is a change in content OR if there is a change from one format to another (e.g., VHS to DVD), then the item is treated as a new resource. The change in content may include anything from the addition of closed-captioning or a director's cut of the film to the addition of the many special features that are typically found on DVD or Blu-ray Discs. Be aware that not all DVD or Blu-ray Discs will be automatically coded as new works, because there are some items to which nothing significant has been added to the original content.

#### *Single Date*

For DVD/Blu-ray Discs with a single date of publication, code MARC **008/06** as **s** for a single date. When there is only one date, the year is entered in MARC **008/07-10**, and MARC **008/11-14** is left blank.

```
008/06 (DtSt): s
008/07-10 (Date1): 2014
008/11-14 (Date2): blank
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#### *Multiple Dates*

For multipart resources with a range of publication dates, MARC **008/06** is coded as **m** for multiple dates. The beginning date of publication is recorded in MARC **008/07-10**, and the ending date of publication is recorded in MARC **008/11-14**. Do not use code **m** for reissues, distribution/production dates, or publication date/copyright date.

<sup>18</sup>Table adapted from OCLC *Bibliographic Formats and Standards*, 4th ed. "DtSt Type of Date/Publication Status," <http://oclc.org/bibformats/en/fixedfield/dtst.html> (viewed July 8, 2014).

008/06 (DtSt): m  
008/07-10 (Date1): 2012  
008/11-14 (Date2): 2014  
(*Multipart DVD set published 2012-2014*)

### *Distribution/Production Date*

Resources that have identical content but reside on a *different* medium with a *later* release date than the original resource are coded **p** (“date of distribution/release/issue different from production/recording date”) in MARC **008/06**.

The value **p** should only be used when the content of the resource is identical with the original, with no substantial new or extra material added.<sup>19</sup> Typically, commercially-issued DVD or Blu-ray Discs are issued with lots of extra materials, and these should be coded **s** rather than **p**.

The Date of distribution/release/issue (from MARC **264** subfield **c**) is encoded in MARC **008/07-10** (Date 1) and the date of original production of the movie (taken from a note or MARC **046** subfield **k**) should be encoded in MARC **008/11-14** (Date 2).

008/06 (DtSt): p  
008/07-10 (Date1): 2014  
008/11-14 (Date2): 1995  
(*Motion picture released in 1995 and DVD released in 2014; resources have identical content, but have different release dates*)

### *Publication Date and Copyright Date*

When both publication date and copyright date are present, MARC **008/06** (DtSt) is coded as **t**. The publication date is encoded in MARC **008/07-10** (Date 1) and the copyright date is encoded in MARC **008/11-14** (Date 2). Record both dates (even if the dates are the same) because these are two separate RDA elements.

008/06 (DtSt): t  
008/07-10 (Date1): 2012  
008/11-14 (Date2): 2010  
(*DVD contains a publication date of 2012 and a copyright date of 2010.*)

008/06 (DtSt): t  
008/07-10 (Date1): [2014]  
008/11-14 (Date2): 2014

---

<sup>19</sup> The addition of trailers, biographical notes, or other minor features is not generally considered a significant change. Use cataloger’s judgment to consider what is substantial.

*(DVD contains an inferred publication date of 2014 and a copyright date of 2014. Both dates are recorded.)*

### Reissues

For moving image materials, reissue status is limited to resources re-released in the same medium with no change in content. In other words, a DVD or Blu-ray Disc made from a motion picture or television program is not to be considered a reissue. Reissues are coded MARC **008/06 r** with **008/07-10** representing the date of the reissue and **008/11-14** representing the date of the original publication.

Use the following guidelines<sup>20</sup> to determine if a resource is considered a reissue:

#### Evidence of re-release for motion pictures and videos:

- The graphic representation, form, content or subject content is essentially the same as the original issue.
- The item has been issued as a part of a series that is released again later as a single item

#### Do not use code *r* for the following motion pictures and videos:

- A change in language or addition of subtitles in a language other than that of the sound track.
- A change from silent to sound or vice versa.
- A change from black-and-white to color or vice versa.
- A change from still to motion or vice versa.
- A change in the purpose of the film (e.g., released for educational purposes) when editing reflects that change in purpose.
- A change in running time from shorter to longer or vice versa.
- A change in form (e.g., a motion picture re-released as a video recording).

008/06 (DtSt): r

008/07-10 (Date1): 2014

008/11-14 (Date2): 2011

*(2014 DVD reissue of a DVD originally issued in 2011; resources have identical content)*

#### Place of Publication, Production, or Execution

MARC 008 position	OCLC	Value	Description
008/15-17	Ctry	xxx	Three character alphabetic code

<sup>20</sup> List adapted from OCLC *Bibliographic Formats and Standards*, 4th ed. "DtSt Type of Date/Publication Status," <http://oclc.org/bibformats/en/fixedfield/dtst.html> (viewed July 8, 2014).

MARC **008/15-17** (Ctry) is based on the place of publication in the MARC **264** subfield **a**, not on the original place of the production company. Note that moving image archives may follow different practices for coding. Consult the *MARC Code List for Countries* ([http://www.loc.gov/marc/countries/cou\\_home.html](http://www.loc.gov/marc/countries/cou_home.html)) for a current list of available country codes.

```
008/15-17 (Ctry): quc
264 _1 $a [Montreal] : $b CBC News Network, $c [2010]
```

### Running Time

MARC 008 position	OCLC	Value	Description
008/18-20	Time	xxx	Three digit running time

Enter the running time of the content, expressed in minutes, in MARC **008/18-20**. The running time should match the duration given in MARC **300** subfield **a**. The number is right-justified; enter leading zero(s) if needed. If the running time is unknown, enter three hyphens. If the running time exceeds 999 minutes, enter three zeros.

**Best Practice Recommendation:** Record the running time of only the feature content in MARC **008/18-20**.

```
008/18-20 (Time): 120
(Feature content has running time of 2 hours; total running time is 150 minutes)
```

```
008/18-20 (Time): 035
(Content has running time of 35 minutes; no other content on disc)
```

```
008/18-20 (Time): 000
(Content has running time of 16 hours)
```

### Target Audience

MARC 008 position	OCLC	Value	Description
008/22	Audn	blank	No audience specified
		f	Specialized



		j	Juvenile
--	--	---	----------

Coded target audience information is entered in MARC **008/22**. The code value should correspond to the audience specified in the MARC **521** field. This information can be especially useful for educational or juvenile materials. If a resource is targeted to multiple audience levels, enter the code applicable to the highest level. A full list of target audience code values is available in *MARC 21 Format for Bibliographic Data* (<http://www.loc.gov/marc/bibliographic/bd008v.html>).

**Best Practice Recommendation:** Include coded Target Audience information when applicable or feasible (regardless of presence of the MARC 521 field).

008/22 (Audn) : f  
(Safety training film produced for a specific manufacturing company)

008/22 (Audn) : j  
(Feature film of interest to children in general)

008/22 (Audn) : a  
(DVD for preschoolers that features learning the alphabet; code “a” denotes preschool)

### Type of Visual Material

MARC 008 position	OCLC	Value	Description
008/33	TMat	v	Videorecording

Enter code value **v** in MARC **008/33** for all types of video recordings.

### Technique

MARC 008 position	OCLC	Value	Description
008/34	Tech	a	Animation
		c	Animation and live action
		l	Live action
		z	Other (e.g., time-lapse, trick

			cinematography, microcinematography, videos made from still image materials without added animation, etc.)
--	--	--	---

Enter a code value describing the technique used to create the video recording. The choice of code value is informed by information from the MARC **520, 508, 245, 655**, or notes fields.

008/34 (Tech) : l  
*(DVD of a live action feature film)*

008/34 (Tech) : c  
*(Blu-ray Disc of a feature film that uses both animated cartoon characters and live human actors)*

008/34 (Tech) : z  
*(DVD consisting of thirteen full-length time-lapse shots of the state fair)*

## Language

MARC 008 position	OCLC	Value	Description
008/35-37	Lang	<b>xxx</b>	Three character alphabetic code representing the language
		<b>mul</b>	Multiple languages
		<b>sgn</b>	Sign languages
		<b>und</b>	Undetermined
		<b>zxx</b>	No linguistic content

Enter a code value for the predominant language content of the resource in MARC **008/35-37** (Lang). Language content refers to the sound track, accompanying sound, or sign language. Sign language resources are given the collective code **sgn** (“sign languages”). Moving image materials with no sound content (or with sound, but no narration) are given the code value **zxx** (“no linguistic content”). Choose the applicable code value from the *MARC Code List for Languages* ([http://www.loc.gov/marc/languages/language\\_name.html](http://www.loc.gov/marc/languages/language_name.html)).

When the resource has only one language associated with it, MARC **008/35-37** contains a code value for that language. If the resource has more than one language, the predominant language is coded in MARC **008/35-37** and the other languages are coded in MARC **041**. If no language predominates, order the languages alphabetically and enter the first code value in MARC **008-35-37** (with the remaining codes given in MARC **041**). The code value **mul** (“multiple languages”) may be used for resources with no predominant language, and the cataloging agency does not want to provide code values for the languages involved. Finally, if the language cannot be determined, the code value **und** (“undetermined language”) is used.

```
008/35-37 (Lang) : eng
041 0_ $a eng $h eng
(Language content solely in English; information about original language encoded in subfield h)
008/35-37 (Lang) : fre
041 0_ $a fre $a ger
(Resource contains short films in French and German; neither predominates)

008/35-37 (Lang) : sgn
(Resource contains only sign language)

008/35-37 (Lang) : zxx
(Silent film; no linguistic content on soundtrack)
```

## Fixed-Length Data Elements—Additional Material Characteristics (MARC 006)

This field is used to code for additional characteristics that cannot be coded in the MARC **008** field. The code value given in MARC **006/00** determines the data elements recorded in subsequent character positions. Code values are taken from *MARC 21 Format for Bibliographic Data*, “006 - Fixed-Length Data Elements-Additional Material Characteristics (R)” (<http://www.loc.gov/marc/bibliographic/bd006.html>).

**Best Practice Recommendation:** Do not routinely provide MARC 006 for inserts, booklets, etc. unless substantial in nature.

For combinations of different formats in a resource (e.g., DVD/CD sets), MARC **008** reflects the primary material and MARC **006** captures information about the secondary characteristics of the resource. Multiple MARC **006** fields may be used if necessary to fully describe the secondary characteristics of the resource.

*For example, include:*

008 for the primary characteristics  
 007 for the primary characteristics  
 006 for the additional characteristics  
 007 for the additional characteristics  
 (Additional MARC 006 and 007 fields may be added as needed)

**Best Practice Recommendation: Provide MARC 006 and 007 fields to describe additional characteristics when multiple formats are present in a resource and access to the additional characteristics is deemed important.**

### DVD/Blu-ray and Audio Disc Combinations

For sets containing both DVD/Blu-ray Discs and audio recordings, use MARC field **006** to encode information about the audio recording. The “Category of Material” should be coded **j** for musical sound recordings or **i** for nonmusical sound recordings. Code the other positions as appropriate using code values taken from *MARC 21 Format for Bibliographic Data*, “008 - Music (NR),” (<http://www.loc.gov/marc/bibliographic/bd008m.html>).

MARC 006 position	OCLC	Value	Description
006/00	Type	<b>j</b> <b>i</b>	Musical sound recording Nonmusical sound recording
006/01-02	Comp	<i>varies</i> <b>nn</b>	Form of composition (applicable to musical audio recordings only) Use <b>nn</b> for non-musical audio recordings
006/03	FMus	<b>n</b>	Format of music (not applicable for audio recordings)
006/04	Part	<b>n</b>	Music parts (not applicable for audio recordings)
006/05	Audn	<i>varies</i>	Target audience
006/06	Form	<b>blank</b>	Form of item <sup>21</sup>
006/07/12	AccM	<i>varies</i>	Accompanying material

<sup>21</sup> OCLC *Bibliographic Formats and Standards* notes that values “q” (direct electronic) and “s” (electronic) are not used for discs not requiring a computer for access (e.g., music compact discs or videodiscs) (<http://oclc.org/bibformats/en/fixedfield/form.html>) (viewed July 10, 2014). The MARC21 documentation does not have this distinction for value “q” (<http://www.loc.gov/marc/bibliographic/bd008m.html>) (viewed July 10, 2014).

MARC 006 position	OCLC	Value	Description
006/13-14	LTxt	<i>varies</i>	Literary text for sound recordings (applicable only to nonmusical audio recordings)
006/16	TrAr	<b>n</b>	Transposition and arrangement (not applicable for audio recordings)

### Enhanced DVD/Blu-ray Discs

For enhanced DVD-video or Blu-ray Discs, use MARC field **006** to code for the computer-related information. Category of material should be coded **m** for electronic resource. Code the other positions as appropriate using code values taken from *MARC 21 Format for Bibliographic Data*, “008 - Computer Files (NR),” (<http://www.loc.gov/marc/bibliographic/bd008c.html>).

MARC 006 position	OCLC	Value	Description
006/00	Type	<b>m</b>	Computer file/Electronic resource
006/05	Audn	<i>varies</i>	Target audience
006/06	Form	<b>q</b>	Form of item (Direct electronic)
006/09	File	<i>varies</i>	Type of computer file
006/11	GPub	<i>varies</i>	Government publication

**DVD/Blu-ray Disc and Text**

For DVD-video or Blu-ray Discs with substantial accompanying text, use MARC field **006** to code for the text-related information. Category of material should be coded **a** for language material. Code the other positions as appropriate using code values taken from the *MARC 21 Format for Bibliographic Data*, “008 - Books (NR),” (<http://www.loc.gov/marc/bibliographic/bd008b.html>).

<b>MARC 006 position</b>	<b>OCLC</b>	<b>Value</b>	<b>Description</b>
006/00	Type	<b>a</b>	Language material
006/05	Audn	<i>varies</i>	Target audience
006/06	Form	blank	Form of item
006/07-10	Cont	<i>varies</i>	Nature of Contents
006/11	GPub	<i>varies</i>	Government publication
006/12	Conf	<i>varies</i>	Conference publication
006/13	Fest	<i>varies</i>	Festschrift
006/14	Indx	<i>varies</i>	Index
006/16	LitF	<i>varies</i>	Literary form
006/17	Biog	<i>varies</i>	Biography

## C. Coded Fields

### Physical Description Fixed Field (MARC 007)

Code the physical description fixed field (MARC **007**) as directed below. Only the most commonly used code values for video recordings are listed in the tables. Consult *MARC 21 Format for Bibliographic Data*, “007 – Videorecording (R)”

(<http://www.loc.gov/marc/bibliographic/bd007v.html>) for other values that may apply.

Information from the MARC 3XX fields will inform choice of code values.

If multiple values apply to any position, add an additional MARC **007** field(s).

MARC 007	Description	OCLC	Value	Description
007/00	Category of material	\$a	<b>v</b>	Videorecording
007/01	Specific material designation	\$b	<b>d</b>	Videodisc
007/03	Color	\$d	<b>a</b> <b>b</b> <b>c</b> <b>m</b>	One color Black and white Multicolored Mixed
007/04	Videorecording format	\$e	<b>v</b> <b>s</b>	DVD Blu-ray Disc
007/05	Sound on medium/separate	\$f	<b>a</b> <b>b</b>	Sound on medium Sound separate from medium
007/06	Medium for sound	\$g	<b>i</b>	Videodisc
007/07	Dimensions	\$h	<b>z</b>	Other <sup>22</sup>
007/08	Configuration of playback channels	\$i	<b>m</b> <b>q</b> <b>s</b> <b>k</b>	Monaural (mono) Quadraphonic, multichannel, or surround Stereophonic Mixed

<sup>22</sup> Per the MARC21 documentation, code value “z” is used for videodisc dimensions “since standard code values for videodiscs do not yet exist.” (<http://www.loc.gov/marc/bibliographic/bd007v.html>) (viewed July 10, 2014).

If more than one configuration of playback channels applies, use cataloger's judgment whether to supply a separate MARC **007** field to reflect each type of configuration or to supply code value **k** ("mixed") for MARC **007/08**.

007/00-08 vd#cvaizs (MARC21)

007 \_\_ \$a v \$b d \$d c \$e v \$f a \$g i \$h z \$i s (OCLC)

*(Typical DVD in color with stereo sound)*

007/00-08 vd#csaizq (MARC21)

007 \_\_ \$a v \$b d \$d c \$e s \$f a \$g i \$h z \$i q (OCLC)

*(Typical Blu-ray Disc in color with multichannel sound)*

007/00-08 vd#cvaizm (MARC21)

007/00-08 vd#cvaizs

007 \_\_ \$a v \$b d \$d c \$e v \$f a \$g i \$h z \$i m (OCLC)

007 \_\_ \$a v \$b d \$d c \$e v \$f a \$g i \$h z \$i s

**or**

007/00-08 vd#cvaizk (MARC21)

007 \_\_ \$a v \$b d \$d c \$e v \$f a \$g i \$h z \$i k (OCLC)

*(DVD in color with one film with mono and another with stereo sound; the first example uses separate 007s to reflect the mono and stereo sound and the second example uses a single 007 with code value "k" for mixed sound)*

## Date/Time and Place of an Event (MARC 033)

MARC field **033** contains a formatted date, time and/or coded place of creation, capture, recording, filming, execution, or broadcast associated with an event. This field is paired with MARC field **518** (or **500**), which contains the same information in textual form.

The first indicator identifies the type of date recorded in subfield **a**: single date, multiple single dates, or a range of dates. The second indicator identifies the type of event: capture or broadcast.<sup>23</sup>

Date information is entered in subfield **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

---

<sup>23</sup> Refer to MARC 21 for Bibliographic Data, "Date/Time and Place of an Event (R)" (<http://www.loc.gov/marc/bibliographic/bd033.html>) for a full list of indicator and subfield values.



format. Subfield **a** may be repeated when more than one date is associated with an item. Earlier dates should be recorded before later dates.

Information about place is entered in subfields **b** and **c**. Subfield **b** contains the geographic area code, and subfield **c** contains the geographic subarea code. Codes consist of the appropriate classification numbers from the range G3190-G9980 (minus the letter “G”) derived from the *Library of Congress Classification--Class G*. Subfields **b** and **c** may be repeated when more than one place is associated with an item.

```
033 00 $a 19680705 $b 4364 $c L8:2H6
518 __ $o Recorded live $p Hollywood Bowl, Los Angeles $d July
5th, 1968.
```

```
033 10 $a 19990315 $a 19990907 $a 20000120
518 __ $o Filmed $d 1999 March 15, September 7 and 2000 January
20.
```

```
033 10 $a 201302-- $b 4140
033 10 $a 2013-- $b 4150
518 __ $3 1st film $o filmed $d 2013 February $p Minnesota.
518 __ $3 2nd film $o filmed $d 2013 $p Iowa.
```

```
033 21 $a 1960---- $a 1962----
500 __ $a Originally broadcast 1960-1962.
```

## Cataloging Source (MARC 040)

Records created with RDA should be coded **rda** in MARC field **040** subfield **e**. Subfield **e** follows subfield **b** (“Language of Cataloging”) in the subfield string.

```
040 __ $a XXX $b eng $e rda $c XXX
```

“Hybrid” records (i.e., records constructed with AACR2 cataloging rules but with some RDA elements present) should NOT be coded with **rda** in subfield **e**.

## Language Code (MARC 041)

MARC field **041** provides coded language information when more than one language is associated with a resource. This field works in conjunction with MARC fields **008/35-37**, **546** and **500**.

**Best Practice Recommendation:** Follow the recommendations in OLAC's *Video Language Coding Best Practices* ([http://www.olacinc.org/drupal/capc\\_files/VideoLangCoding2012-09.pdf](http://www.olacinc.org/drupal/capc_files/VideoLangCoding2012-09.pdf)) for coding language information.

MARC field **041** is used whenever one or more of these conditions apply:<sup>24</sup>

- The sound track has different language versions
- The accompanying sound has different language versions
- The overprinted titles (subtitles) or intertitles for silent films are in different languages
- The sound accompanying a work is in one language and the same text is printed on the work in the form of overprinted titles in another language
- The accompanying printed script for works with no sound or, if with sound, no narration, is in different languages
- The medium of communication includes sign language.

*Video Language Coding Best Practices* recommends that some language information should not be routinely recorded in MARC **008/35-37** and **041** (although these may be recorded if deemed important by the cataloging agency):

- Packaging language(s) (disc or tape label, container, disc menu)
- Special feature language information (audio commentary tracks on DVDs, spoken and written languages on special features)
- Credits

### Indicators

The first indicator identifies whether or not the work is or contains a translation. Consider only the main or featured content; do not consider accompanying materials in this decision. The second indicator identifies the source of the language code used in the field. Codes taken from the *MARC Code List for Languages* (<http://www.loc.gov/marc/languages/langhome.html>) are given the second indicator **blank**.

---

<sup>24</sup> List taken from MARC 21 Format for Bibliographic Data, "Language Code (R)" <http://www.loc.gov/marc/bibliographic/bd041.html> (viewed July 10, 2014).

**Subfields**

*Video Language Coding Best Practices* suggests use of the following subfields for moving image materials:

Subfield	Description	Recommend Routine Use
a	Spoken, sung and signed languages	X
b	Languages of summaries on containers	
e	Languages of librettos	
g	Languages of accompanying material	
h	Original languages of main work(s)	X
j	Written languages, including subtitles, captions and intertitles	X

Subfields marked in the above table should be routinely coded; other subfields should be coded as applicable or desired.

**Spoken, Sung, and Signed Language Codes (MARC 041 subfield a, j)****Original Language Codes (MARC 041, subfield h)**

Subfield **a** should contain the language code(s) associated with the resource. The first subfield **a** should match the code recorded in MARC **008/35-37**. Use multiple instances of subfield **a** to record all substantial languages present in the resource. Brief sequences of language(s) other than the main language(s) may be ignored in MARC **041**.

The original language of a film may be added in MARC **041** subfield **h** immediately following the subfield **a** representing the translated language.

**Best Practice Recommendation:** Always include the original language in MARC **041** subfield **h** when that information is present.

MARC **041** subfield **j** should be used to record the language code of written language associated with the content (e.g., intertitles, subtitles, captions).

```
008/35-37: eng
041 0_ $a eng $a fre
(Dialogue in English and French)
```

008/35-37: spa  
041 0\_ \$a spa \$h spa  
*(Spanish language film issued in its original language)*

008/35-37: jpn  
041 0\_ \$a jpn \$j eng \$h jpn  
*(Japanese language film issued with English subtitles)*

008/35-37: spa  
041 1\_ \$a spa \$a eng \$j eng \$h spa  
*(Spanish language film with optional dubbed English soundtrack and subtitles)*

008/35-37: sgn  
041 1\_ \$a sgn \$a eng \$h sgn  
*(Performed with sign language and simultaneously spoken in English)*

008/35-37 zxx (no linguistic content)  
041 0\_ \$j eng  
*(Silent film with English intertitles; subfield a not used when zxx appears in 008/35-37)*

### No Spoken Content

Occasionally a resource will have no spoken content, such as a silent film or a filmed instrumental musical performance. If there is no additional written language (e.g., intertitles, subtitles, captions, accompanying material), no MARC **041** is required.

008/35-37: zxx  
*(Filmed performance of a symphony; no other language information present in primary content)*

### Multiple Works with Different Language Information

When multiple works with different language information are present, use separate MARC **041** fields for each work.

008/35-37: eng  
041 1\_ \$a eng \$h spa  
041 0\_ \$a eng \$h eng  
*(Two films; the first is a Spanish language film dubbed in English, and the second an English language film)*

### Accompanying Material (MARC **041** subfield g, m, e, n)

Language codes for substantial accompanying material may be recorded in MARC **041** subfield **g**. If translations are present, also record the code for the original language (if known) in subfield **m**. The language(s) of an accompanying libretto should be recorded in subfield **e**, with the original language (if known) coded in subfield **n**.

008/35-37: ger

041 0\_ \$a ger \$j fre \$j eng \$h ger \$g eng \$g ger \$m ger

*(German language film with French and English subtitles with an accompanying book in English and German, translated from German)*

008/35-37: eng

041 1\_ \$a eng \$h ita \$e eng \$e fre \$e ita \$n ita \$g eng \$m ita

*(Filmed opera in English, translated from Italian with accompanying libretto in English, French, and Italian, translated from Italian and program notes in English translated from Italian)*

## Geographic Area Code (043)

The geographic area code reflects the geographic subdivisions found in MARC 6XX fields. Geographic area codes are not used to record information about the production of moving image materials. Codes are taken from *MARC Code List for Geographic Areas* (<http://www.loc.gov/marc/geoareas/>) and are entered in separate occurrences of MARC **043** subfield **a**.

043 \_\_ \$a e-uk-

650 \_0 \$a Social change \$z Great Britain \$x History \$y 20th century.

043 \_\_ \$a n-us-ny \$a n-us-ca

650 \_0 \$a Sharks \$z New York (State) \$z New York \$v Drama.

650 \_0 \$a Sharks \$z California \$v Drama.

## Country of Publishing/Producing Entity Code (MARC 044)

MARC field **044** is used to encode information about the publishing or producing entity when MARC field **008** is insufficient to give full information for material published or produced in more than one country. Codes are taken from *MARC Code List for Countries* (<http://www.loc.gov/marc/countries/>) and are entered in separate occurrences of MARC **044** subfield **a**. The code in the first subfield **a** should reflect the code in MARC **008/15-17**.

008/15-17 nyu

044 \_\_ \$a nyu \$a xxk \$a fr

*(DVD published in New York of a British-French co-production)*

## Time Period of Content (MARC 045)

Information about the time period depicted in the film can be recorded in MARC field **045**. The first indicator reveals the type of date. The date itself is recorded in subfield **b**, with the date preceded by the letter **d**. If recording multiple single dates or a range or span of dates of creation, repeat subfield **b** as necessary.

```
045 0_ $b d1950
(Documentary film of events that took place in 1950)
```

```
045 1_ $b d1970 $b d1995 $b d2010
(Three short films each depicting a different time period)
```

```
045 2_ $b d1930 $b d1939
(Television series depicts 1930-1939)
```

## Special Coded Dates (MARC 046)

RDA defines the date of work as “the earliest date associated with a work” (**RDA 6.4.1**). Record the date of original film release in MARC field **046**, subfield **k**. Use a separate MARC **046** subfield **k** for the original release date of each film in a compilation. If recording a range or span of dates of creation, use subfields **k** and **l** for beginning and ending dates, respectively. The date of release should also be given in a “History of the Work” note (MARC **500**).

Use MARC **046** only for known dates; do not record estimated or uncertain dates.

**Best Practice Recommendation:** Always encode the date of original film release in MARC **046 \$k** and give the information in a “History of the Work” (MARC **500**) note when that information is present.

```
046 __ $k 1950
500 __ $a Originally released in 1950.

046 __ $k 1932
046 __ $k 1935
046 __ $k 1940
500 __ $a Originally released 1932-1940.
(DVD set of films originally released 1932, 1935, 1940)
```

008/06 (DtSt) p  
008/07-10 (Date1) 2012  
008/11-14 (Date2) 2010  
046 \_\_ \$k 2010  
245 00 \$a Vegucated / \$c Kind Green Planet presents ; written and  
directed by Marisa Miller Wolfson ; producers, Frank Mataska,  
Demetrius Bagley.  
264 \_1 \$a [New York, N.Y.] : \$b [getvegucated.com], \$c [2012?]  
500 \_\_ \$a Originally produced in the United States as a motion  
picture and released in 2010.  
*(Full complement of date fields)*

## D. Descriptive Elements

### 1. Identifiers

#### Identifiers for the Manifestation (RDA 2.15)

##### Core Element

Source: Any source

MARC 020 - 024 - 028 - 037

An “identifier for the manifestation” is an identifier that differentiates the piece that is being cataloged from others (**RDA 2.15.1.1**).

Several types of identifiers are commonly found on video recordings:

- 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
- Publishers' numbers

If an identifier has a specified display format, RDA specifies 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 (*standard display format*)

020 \_\_\_\_ \$a 97807969750620 (*MARC display format*)

A single resource may carry several different identifiers. When more than one identifier is present on the resource, only one is core (preferably an internationally recognized identifier). Recording additional identifiers is optional. For resources with parts, record identifiers associated with the entire resource, and optionally identifiers associated with the individual parts.

**Best Practice Recommendation:** Record identifiers (especially ISBN and publisher numbers), with qualifying information (when applicable) when present.

##### International Standard Book Number (ISBN) (MARC 020)



The ISBN is a 10- or 13-digit number recorded in the MARC **020** field, subfield **a**, with both indicators blank. Do not include hyphens or the “ISBN” preceding the number. Qualifying information is recorded in subfield **q**. The ISBN-13 begins with digits 978, or 9791 through 9799.

```
020 __ $a 97807969750620  
(Number appears on resource as ISBN: 978-0-7697-5062-0)
```

```
020 __ $a 9780769750927 $q (disc 4)  
(Qualifying information added; enclosed in parentheses according to ISBD)
```

### **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 subfield **d**.

```
024 1_ $a 032031437098  
  
024 1_ $a 9781476801988 $d 52499
```

### **International Article Number (EAN) (MARC 024 3\_)**

The EAN was formerly known as the “European Article Number,” hence “EAN.” The EAN is a 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--the ISBN-13 begins with digits 978, or 9791 through 9799.

```
024 3_ $a 8431797107863
```

### **Source Specified in Subfield 2 (MARC 024 7\_)**

Standard numbers from other schemes are recorded in MARC field **024** with first indicator **7**. The source of the number is given in subfield **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
```

### **Publisher Number (MARC 028 4X)**

The Publisher Number is recorded in MARC field **028**, subfield **a**. The first indicator is coded **4** for video recordings. 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 subfield **b**. Qualifying information is recorded in subfield **q**.

Identifiers associated with the original manifestation may also be recorded in MARC field **028**.

028 41 \$a DOG285 \$b Dogwoof

*(Indicators coded for: Note, added entry)*

028 42 \$a OA 1106 D \$b Opus Arte

*(Indicators 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)

*(Qualifying information indicates the location of each number)*

### **Source of Acquisition (MARC 037)**

Stock numbers may be recorded in MARC field **037**, subfield **a**. The source of the number is given in subfield **b**. Stock numbers differ from the other identifiers discussed above in that the number is usually not present on the resource. It may come from a catalog, a supply list, website, etc.

037 \_\_ \$a 15179889 \$b Target.com

## 2. Title (RDA 2.3)

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:

- 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**)

Each of these title elements will be explained individually in the sections that follow.

The General Material Designation (GMD) formerly found in MARC field **245** subfield **h** (i.e., [videorecording]) is not used in RDA cataloging. This information is now included in the description of the carrier (Carrier Type **RDA 3.3**, MARC **338**).

### Titles of Parts, Sections, Supplements (RDA 2.3.1.7)

**RDA 2.3.1.7** also 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.

When the title of the part or section is the only title that appears, use that part or section title as the title. The title of the larger part may be recorded as a series or as a related work.

If the title of the larger part is present along with the title of the part or section, first determine if the title of the part or section is substantial enough to identify the resource. If it passes this test, use the part or section title as the title. If it does not pass the test, record the title of the larger part, followed by the part or section title. If there is numbering or other designation, it is placed between the main and part or section title.

245 00 \$a Chuckles bites the dust

**not**

245 00 \$a Mary Tyler Moore. \$p Chuckles bites the dust

*(Episode title is sufficient to identify the resource)*

## Title Proper (RDA 2.3.2)

### Core Element

Source: Preferred source

MARC 245

\$a Title

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). The title proper should be tested to see if any of the conditions apply that would require the use of a preferred title, for example, if the title would conflict with the title of another resource (See **Section V, Recording Relationships, Part C. Recording Authorized Access Points Representing Works/Expressions: Preferred Title**).

```
245 00 $a Sharknado
```

A title proper may include an alternative title.

```
245 00 $a George Dandin, ou, Le mari confondu  
(Alternative title included in title proper)
```

Parallel title proper, other title information, or parallel other title information are not included in the title proper (RDA 3.3.2.1).

### Source of Information (RDA 2.3.2.2)

The preferred source of information for DVDs and Blu-ray Discs is the title frame or frames (or title screen or screens). When more than one work is present, use the title frames of the predominant work as the preferred source of information. Refer to the section “Preferred Source of Information” in this document for additional instruction for selecting the preferred source of information (RDA 2.2.2.3).

The source of title information must be recorded in a note when the title is not taken from the title frame or title screen (RDA 2.17.2).

**Best Practice Recommendation:** Always record the source of the title in a note when the title is not taken from the title frame(s) or screen(s).

### Selecting the Title Proper

When the title is in more than one language or script, choose the title proper on the basis of the sequence, layout, or typography of the titles on the source of information (i.e., title screens, title frames, etc.) (**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**).

#### *Selecting Collective Title vs. Individual Titles (RDA 2.3.2.6)*

The choice of recording a collective title versus an individual title for a resource depends 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**). Titles of individual content may be recorded as related works (**RDA 25.1**), usually in a contents note and/or as preferred title access points (i.e., MARC **730**). Do not record titles of individual content in the MARC **246** field.

```
245 00 $a Wallace & Gromit, the complete collection
505 0_ $a A grand day out (49 min.) (1989) -- The wrong trousers
(62 min.) (1993) -- A close shave (44 min.) (1995) -- A matter of
loaf and death (87 min.) (2008).
730 02 $i Container of (work): $a Grand day out (Motion picture)
730 02 $i Container of (work): $a Wallace & Gromit in the wrong
trousers.
730 02 $i Container of (work): $a Close shave (Motion picture)
730 02 $i Container of (work): $a Wallace and Gromit in a matter
of loaf and death.
```

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

- 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 the collective title of the larger resource, record the individual title as the title proper (**RDA 2.3.2.6.2**). The collective title of the larger resource may be recorded as either a series

title or as a related work. If the title of the content being described doesn't 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 Whiskey tango foxtrot

*(Analytical description; title of content sufficient to identify and used as title proper)*

245 00 \$a Looney tunes spotlight collection. \$n 8

490 1\_ \$a Spotlight collection ; \$v vol. 8

830 \_0 \$a Spotlight collection ; \$v vol. 8.

*(Analytical description; title of content being described used as title proper. Title of larger resource given as series; in this example it is also included in title proper because the title of the content doesn't sufficiently identify the resource)*

When determining the title proper for television programs that contain both comprehensive and individual titles also consult **LC-PCC PS 6.27.1.9 Appendix 1**. (See **Section V, Recording Relationships, Part C. Recording Authorized Access Points Representing Works/Expressions: Preferred Title**).

### **Recording the Title Proper (RDA 2.3.2.7)**

The title proper is transcribed from the preferred source of information. The title should be transcribed as it appears on the source of information. Thus, when transcribing a title, inaccuracies and misspellings are also transcribed. Corrections can be given in a note (**RDA 2.17.2.4**), or as a variant title (**RDA 1.7.9**)

245 00 \$a Stravinsky in Hollywood

*(Title on title frame: Stravinsky in Hollywood)*

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

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

*(Title on title frame: Dr. Jekyll and Mr. Hyde; title in other parts of the resource and reference sources: Dr. Jekyll and Mr. Hyde; corrected title given as a variant title: Dr. Jekyll and Mr. Hyde)*

Introductory words not meant to be part of the title are omitted. The title including introductory words may be given as a variant title. Introductory words (including names of persons or corporate bodies) that are an integral part of the title (e.g., connected by a case ending, etc.) should be recorded as part of the title proper.

245 00 \$a Bill Nye the science guy. \$p Time

246 1\_ \$a Disney presents Bill Nye the science guy

*(Introductory words are not considered an integral part of the title)*

245 00 \$a Stieg Larsson's Millennium  
246 3\_ \$a Millenium  
*(Introductory words are considered an integral part of the title)*

RDA offers 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 (**RDA 2.3.1.4**).

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.  
  
245 00 \$a Rooster Teeth shorts. \$n Volume 1.  
*(Rooster Teeth is also the name of the publisher)*

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://www.library.yale.edu/cataloging/music/typesrda.htm>).

245 00 \$a Symphony no. 5 in C sharp minor  
*(Title is a type of composition so key and opus number are given as other title information)*  
  
245 00 \$a Missa solemnis : \$b in D major, op. 123  
*(Title is considered to be “distinctive” so key and opus number are given as other title information)*

### Resources without a Collective Title

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.

**Best Practice Recommendation:** 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.

245 00 \$a Ballade no. 2 ; \$b Scherzo no. 3 ; Fantasy in F minor

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

### Resources Without Title

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 Sustainable waste.

500 \_\_ \$a Title from CAF lecture webpage.

### Devised Titles for Moving Image Materials

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. Use language or script appropriate to the resource; however, if following **LC-PCC PS 2.3.2.11** the devised title should be made 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.

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.

500 \_\_ \$a Title supplied by cataloger.

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

500 \_\_ \$a Title devised by cataloger.



## Parallel Title Proper (RDA 2.3.3)

Core Element for LC/PCC

Source: Any source within the resource

MARC 245 \$b Remainder of title, 246

A parallel title proper is a title proper that is in another language and/or script (**RDA 2.3.3.1**). An alternative parallel title proper is recorded as part of the parallel title proper. Each parallel title should also be given in a MARC **246** field, with second indicator **1**.

```
245 03 $a Le genou de Claire = $b Claire's knee
246 31 $a Claire's knee
```

The parallel title proper may be taken from any source within the resource, including optional subtitles when turned on. If the title proper comes from a source outside the resource, the parallel title proper should be taken from that source as well. 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.

**Best Practice Recommendation:** Make a note for the source of the parallel title proper if taken from a different source than the title proper.

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.

```
245 00 $a Jailor = $b Jelara = Jelar
246 31 $a Jelara
246 31 $a Jelar
```

```
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
(Multiple parallel titles, each with other title information)
```

## Other Title Information (RDA 2.3.4)

### Core Element for LC

**Source:** Same source as the title proper

### MARC 245

#### \$b Remainder of title

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
```

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

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 it appears elsewhere, it should be recorded as a variant title (*see the section **Variant Titles (RDA 2.3.6)**, below*).

```
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!
```

*(Subtitle does not appear on same source as the title proper; record as a variant title)*

**or**

```
245 00 $a Fast fitness / $c Ben Salz Productions  
246 1_ $i Title on container: $a Fast fitness : $b 30-minute  
fitness regimen for women on the go!
```

*(As an alternative, entire title given in MARC 246)*

RDA does not consider part, section, or supplement titles to be other title information. Follow **LC-PCC PS 2.3.1.7** and transcribe any numbering as **245** subfield **n** and any part title as subfield **p**.

```
245 04 $a The librarian. $p Quest for the spear
```

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

*(Section and part titles are not recorded as other title information)*

Other title information is not generally supplied if it is not present on a resource. There is an exception, however, for moving image materials: to supply “trailer” for a resource that consists of a trailer with extracts from a larger resource when the title does not reflect that (**RDA 2.3.4.6**). Use brackets to indicate that this information comes from outside the resource (**LC-PCC PS 2.2.4**).

245 00 \$a Down Dakota way : \$b [trailer]

*(Other title information supplied to distinguish this resource from the feature film)*

Parallel other title information should be taken from the same source as the corresponding parallel title or from the same source as the title proper, if there is no corresponding parallel title proper. Record each instance of parallel other title information following its corresponding parallel title proper (**RDA 2.3.5**).

245 00 \$a Phula bale... : \$b Iphphāta Ārā Deoṃyāna = The flower speaks : Iffat Ara Dewan

## Variant Titles (RDA 2.3.6)

### Not Core

Source: Any source

MARC 246, 740

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

Any variant title considered important for identification or access can be recorded. **LC-PCC PS 2.3.6.3** provides guidance for encoding variant titles with MARC21. Variant titles are generally recorded in MARC field **246**. Individual titles in a compilation are recorded in MARC field **730**, rather than MARC **740**.

```
245 00 $a Alex Cox's Highway patrolman = $b El patrullero
246 31 $a Patrullero
246 30 $a Highway patrolman
505 1_ $a El Patrullero (1991) / an Exterminating Angel film
(100 min.) -- Patrulleros & patrulleras (2004) / Exterminating Angel
presents a film by Alex Cox (35 min.) -- Edge city (1980, also known
as Sleep is for Sissies) / a film by Alex Cox (36 min.) -- Ya vamos
llegando a Mexico ... thoughts about two films (i.e. From edge city to
Mapimi) (5 min.).
730 02 $i Contains (work): $a Patrullero.
730 02 $i Contains (work): $a Patrulleros & patrulleras.
```

```
730 02 $i Contains (work): $a Edge city (Motion picture : 1980)
740 02 $a Sleep is for sissies.
```

MARC field **740** may also be used for titles of accompanying materials where an authorized access point may not be necessary but an access point is desired (e.g., titles of accompanying booklets, discs, etc.) Initial articles are dropped from both MARC fields **246** and **740** unless the intent is to file on those articles.

```
500 __ $a Bonus short film: Kosher (10 min.), directed by
Isabelle Stead.
740 02 $a Kosher.
```

**Best Practice Recommendation:** Follow LC-PCC PS 2.3.6.3 and encode most variant titles in MARC field 246. Record individual titles in a collection in MARC field 730. Use MARC field 740 for title access points when an authorized access point is not needed.

LC-PCC PS 2.6.3.3 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.

```
245 00 $a Forum follies, $p Counterpoint I
246 1_ $i Title on container and disc label: $a Counterpoint one
246 3_ $a Counterpoint 1
246 3_ $a Counter point one

245 00 $a Defender nuestro territorio es defender la vida!
246 1_ $i Title on DVD menu: $a Defensa del territorio y medio
ambiente
```

```
245 00 $a Symphony no. 22 [that is, 2]
246 1_ $i Title should read: $a Symphony no. 2
(Title correction given)
```

```
245 00 $a Guilty of being me : $b the Phil Spector story
246 30 $a Phil Spector story
(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
```

245 04 \$a The hunger games: Catching fire

246 30 \$a Catching fire

246 3\_ \$a Hunger games 2

245 00 \$a Episode III. \$p Enjoy poverty

246 3\_ \$a Enjoy poverty

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!

*(Subtitle does not appear on same source as the title proper; recorded as a variant title)*

## **Preferred Title (RDA 6.2.2)**

(*See Section V, Recording Relationships, Part C. Recording Authorized Access Points Representing Works/Expressions: Preferred Title*)

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### 3. Statement of Responsibility (RDA 2.4)

Statement of responsibility refers to the “identification and/or function of persons, families, or corporate bodies responsible for the creation of, or contributing to the realization of, the intellectual or artistic content of a resource” (**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)<sup>25</sup>

##### Core Element<sup>26</sup>

**Source: Same source as title proper**

**Another source within the resource**

**One of the sources listed at RDA 2.2.4**

##### MARC 245

**\$c Statement of responsibility, etc.**

The statement of responsibility relating to the title proper is transcribed as it appears on the source of information. Roles relating to direction, production, writing, and presentation are generally recorded in the statement of responsibility. If no statement of responsibility is given in the same source as the title proper, then take the information from another source within the resource, or from a source specified at **RDA 2.2.4**. Only the first statement of responsibility is considered core and therefore required to record. The statement of responsibility is recorded in MARC field **245**, subfield **c**.

245 00 \$c BlinkWorks presents a Flutter Media production.

---

<sup>25</sup> Revisions affecting Performer, Narrator and/or Presenter (RDA 7.23), Artistic and/or Technical Credit (RDA 7.24), Statement of Responsibility relating to Title Proper (RDA 2.4.2) and Note on Statement of Responsibility (RDA 2.17.3) have been approved by the JSC but do not take effect until the April 2015 RDA Toolkit update. This document reflects RDA as it currently stands.

<sup>26</sup> Only the first statement recorded is required.

245 00 \$c written, produced and directed by Hilary Ng'weno.

245 00 \$c a Telling Pictures production ; a Rob Epstein/Jeffrey Friedman film.

However, not all who contribute to the realization of the content of a resource are recorded in the statement of responsibility, as the RDA instructions currently stand. Performers, narrators and persons who have contributed to the artistic and/or technical production of a resource are recorded as separate RDA elements (see the sections **Performer, Narrator and/or Presenter (RDA 7.23)** and **Artistic and/or Technical Credit (RDA 7.24)**).<sup>27</sup>

245 00 \$a Die Meistersinger von Nürnberg / \$c music by Richard Wagner ; presented by Unitel Classica ; Salzburg Festival, from the Grosses Festspielhaus ; producer, Magdalena Herbst ; directed by Hannes Rossacher.

511 0\_ \$a Michael Volle (Hans Sachs) ; Roberto Saccà (Walther von Stolzing) ; Anna Gabler (Eva) ; Peter Sonn (David) ; Georg Zeppenfeld (Veit Pogner) ; Monika Bohinec (Magdalene) ; Markus Werba (Sixtus Beckmesser) ; Thomas Ebenstein (Kunz Vogelgesang) ; Guido Jentjens (Konrad Nachtigall) ; Oliver Zwarg (Fritz Kothner) ; Benedikt Kobel (Balthasar Zorn) ; Franz Supper (Ulrich Eisslinger) ; Thorsten Scharnke (Augustin Moser) ; Karl Huml (Hermann Ortel) ; Lehrbuben Akademie Meistersinger of the Young Singers Project ; Konzertvereinigung Wiener Staatsopernchor ; Ernst Raffelsberger, chorus master ; Wiener Philharmoniker ; Daniele Gatti, conductor.

508 \_\_ \$a Stage director, Stefan Herheim ; editor, Heidi Reuscher ; set designer, Heike Scheele ; lighting designer, Olaf Freese ; costume designer, Vestine Völlm ; dramatic advisor, Alexander Meier-Dörzenbach ; video director, Hannes Rossacher ; camera, Alexander Rüimkorf.

*(Filmed opera; performers are given in MARC 511 and artistic/technical contributors in MARC 508)*

**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.

In RDA, a noun phrase that occurs with the statement of responsibility is recorded with the statement of responsibility rather than as other title information (**RDA 2.4.1.8**).

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<sup>27</sup> Revisions affecting this element, Performer, Narrator and/or Presenter (RDA 7.23), Artistic and/or Technical Credit (RDA 7.24), and Note on Statement of Responsibility (RDA 2.17.3) have been approved by the JSC but do not take effect until the April 2015 RDA Toolkit update. This document reflects RDA as it currently stands

245 00 \$c a film by Damien Leone.

Record a statement of responsibility even if no specific person, family, or corporate body is named.

245 00 \$c a film made by Salvadorean film makers.

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.

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.

*(Explains the role of Philip Glass)*

**but**

245 00 \$a Live in Chicago / \$c Styx.

*(concert film; no explanation necessary)*

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 can't be determined, record the statements in the order that makes the most sense.

245 00 \$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.

RDA offers an option to abridge a statement of responsibility (**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 and generally do not abridge the statement of responsibility.

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## 4. Edition (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 other sub-elements, such as statement of responsibility or named revision of an edition. “Designation of edition” and “Designation of a named revision of an edition” are core elements. **RDA 2.5.1.2** gives a list of sources of information for various sub-elements of the edition statement. Edition statements are recorded in MARC field **250**.

An edition statement should pertain to the entire resource and is transcribed as found on the source of information. The source of information for an edition statement is the same source as the title proper. RDA provides an option to supply an edition statement if the resource does not carry an edition statement. The supplied edition statement should then be enclosed in brackets, or the source cited in a note field.

Be careful to distinguish between edition statements related to the item in hand and series statements relating to the item as part of a publisher's collection. See the section **Series Statement (RDA 2.12)** for examples of series statements.

### Designation of Edition (RDA 2.5.2)

#### Core Element

**Source: Same source as Title Proper**

**MARC 250**

Designation of edition is defined as “a word, character, or group of words and/or characters, identifying the edition to which a resource belongs” (**RDA 2.5.2**). In cases of doubt about whether the statement is an edition or printing statement, look for the following evidence on the resource:

- Use of words like edition, issue, release, level, state, or update (or their equivalents in another language)
- A statement indicating a difference in content, geographic coverage, language, audience, format or physical presentation, or date

For unpublished resources (e.g., a video recording that has never been commercially broadcast or released), treat any version information as an edition statement.

For facsimiles or reproductions, do not record an edition statement pertaining to the original resource. Record this information as an edition statement for the related manifestation (**RDA 27.1**).

The designation of edition should be taken from (in order of preference) the same source as the title proper, another source within the resource itself, or a source specified in **RDA 2.2.4**. Abbreviations are not used unless present on the resource.

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

250 \_\_ \$a Newly restored ed.  
*(The abbreviation "ed." is present on the resource)*

250 \_\_ \$a Director-approved dual-format Blu-Ray and DVD special edition.

250 \_\_ \$a [Reconstructed version].  
*(Information taken from outside the resource itself)*

When a designation of edition consists of letter or letters and/or a number or numbers alone, add an appropriate word of explanation in brackets.

250 \_\_ \$a [Version] 1.0.

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

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

250 \_\_ \$a Director's cut.  
250 \_\_ \$a Renegade version.  
*(Two edition statements on the resource)*

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

**Best Practice Recommendation:** Record aspect ratio as a separate element (i.e., note) and also as an edition statement when presented as an edition statement on the resource.

250 \_\_ \$a Widescreen edition.

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

*(The word "edition" is present on the resource)*

**but**

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

*(Aspect ratio not presented as an edition statement on the resource)*

## Parallel Designation of Edition (RDA 2.5.3)

**Not Core**

**Source: Same source as Title Proper**

**MARC 250**

Record parallel designations of edition in MARC field **250** subfield **b**.

**Best Practice Recommendation:** Record all parallel designations of edition if feasible.

250 \_\_ \$a Limited edition = \$b Edición limitada

### Statement of Responsibility Relating to the Edition (RDA 2.5.4)

Record a statement of responsibility that relates to the edition in MARC field **250** subfield **c**.

**Best Practice Recommendation:** Record all statements of responsibility if feasible.

250 \_\_ \$a Revised version / \$c by James Smith.



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

### Core Element

**Source:** Same source as Title Proper

### MARC 250

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

***Best Practices Recommendation:*** Record named revisions of editions; use a single 250 field if necessary for clarity. Separate the statements with a comma.

250 \_\_ \$a Special release, Newly corrected.  
(Edition statement and named revision of edition)

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## 5. Production, Publication, Distribution, Manufacture, Copyright (RDA 2.7-RDA 2.11)

RDA provides separate elements for recording production, publication, distribution, manufacture, and copyright information.

In RDA, “production statements” are associated with *unpublished* resources. Note that this definition differs from that usually associated with moving images (e.g., a film “production”).

Publication, distribution, manufacture, and copyright statements are used for published resources.

### Production Statement (RDA 2.7)

#### Core Element<sup>28</sup>

Source: Any source

MARC 264 second indicator 0

A production statement identifies the place of production, producer, and date of production of an *unpublished* resource, and is not a “production” as is usually associated with moving image materials. Only the date of production is a core element; optionally record the place of production and producer’s name. Record a production statement in MARC field **264**, second indicator **0**.

**Best Practice Recommendation:** Record the place of production and producer’s name when this information is readily available.

#### Place of Production (RDA 2.7.2)

The place of production is transcribed as found on the resource. Take the information (in order of preference) from:

- the same source as the producer’s name
- another source within the resource
- one of the sources specified in **RDA 2.2.4**

---

<sup>28</sup> Date of production is a core element.

The place of production is recorded in MARC field **264**, second indicator **0**, subfield **a**.

Include both the local place name (city, town, etc.) and the name of the larger jurisdiction or jurisdictions (state, province, etc., and/or country) if that is present on the source of information. The name of the larger jurisdiction (state, province, etc., and/or country) can be supplied if considered important for identification or access. It is not necessary to use square brackets to show that known information was taken from outside the resource because these resources fall into the category of resources that do not normally carry identifying information (**RDA 2.2.4** and **LC-PCC PS 2.2.4**). Square brackets are only used in production statements to denote probable or estimated information.

#### *Probable Place of Production*

If a place of production is not found in the resource, supply either a known place of production found from another source or a probable place of production using the instructions found at **RDA 2.7.2.6** (in order of preference):

- Known place (**RDA 2.7.2.6.1**)

```
264 _0 $a New York
```

- Probable place (**RDA 2.7.2.6.2**)

```
264 _0 $a [New York?]
```

- Known country, state, province, etc. (**RDA 2.7.2.6.3**)

```
264 _0 $a Germany
```

- Probable country, state, province, etc. (**RDA 2.7.2.6.4**)

```
264 _0 $a [Germany?]
```

#### *No Place of Production Can Be Determined*

If it is impossible to determine a probable place of production, the standard phrase “[Place of production not identified]” is recorded. It is LC/PCC practice to try to supply a probable place of production whenever possible instead of recording “[Place of production not identified]”. Note that RDA does not use the Latin abbreviation [S.l.] (“sine loco”) used in AACR2 cataloging for this purpose.

**Best Practice Recommendation: Follow LC practice/PCC practice and supply a probable place of production whenever possible rather than using “[Place of production not identified].”**

*More Than One Place of Production*

If there are multiple places of production present on the source of information, 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 production are each associated with different producers, record each place of production with its corresponding producer. Record each grouping in the order suggested by the sequence, layout, or typography present on the source of information (RDA 2.7.2.4).

**Producer’s Name (RDA 2.7.4)**

Transcribe the producer’s name as it appears on the resource. Take the information from (in order of preference) the same source as the title proper, another source within the resource, or a source specified in RDA 2.2.4. If the name of a producer appears on the source of information in more than one language or script, record the form that is in the language or script of the title proper; otherwise record the one that appears first. The producer’s name is recorded in MARC field 264, second indicator 0, subfield b.

RDA offers an alternative to omit levels of hierarchy, if present. However, LC/PCC practice is not to do so (LC-PCC PS 2.7.4.3).

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

Record any words or phrases that describe the function of the producer, if present on the resource. Optionally, this information may be supplied (in square brackets) if the function is unclear (RDA 2.7.4.4). LC/PCC practice is to generally not supply this information (LC-PCC PS 2.7.4.4).

**Best Practice Recommendation: Follow LC/PCC practice and only supply this information when the function is unclear.**

*More Than One Producer*

If multiple producers’ names are present on the source of information, 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 production, if present.

### *No Producer Identified*

If no producer is found on the resource or any other source, record the standard phrase “producer not identified” in square brackets. Note that RDA does not use the Latin abbreviation [s.n.] (“sine nomine”) used in AACR2 cataloging for this purpose.

### **Date of Production (RDA 2.7.5)**

Date of production is an RDA core element for unpublished resources. Take the date of production from any source. If no date of production can be identified, supply a production date or an approximate production date. If no production date can be determined, record “[date of production not identified]” in square brackets. Date of production is recorded in MARC field **264**, second indicator **0**, subfield **c**.

264 0\_ \$c 2010.

*(Date of production on resource)*

264 0\_ \$c [2014?]

*(Probable date of production)*

264 0\_ \$c [date of production not identified]

*(No date of production on resource, no approximate date can be supplied)*

## Publication Statement (RDA 2.8)

### Core Element<sup>29</sup>

**Source: Same source as title proper**

**Another source within the resource**

**One of the sources listed at RDA 2.2.4**

**MARC 264, second indicator 1**

The publication statement identifies the place of publication, the publisher, and the date of publication of a resource. Place of publication, publisher's name, and date of publication are core elements.

### Place of Publication (RDA 2.8.2)

Place of publication is an RDA core element, however, only the first place of publication recorded is required. Recording additional places of publication is optional. Take the information from the same source as the publisher's name. Record the place of publication in MARC field **264**, second indicator **1**, subfield **a**.

Transcribe the place of publication as it appears on the source of information. Include both the local place name (city, town, etc.) and the name of the larger jurisdiction or jurisdictions (state, province, etc., and/or country) if present on the source of information. If the place of publication appears in more than one script or language, use the same script or language found in the title proper.

264 \_1 \$a Phoenix

264 \_1 \$a Brooklyn, NY  
(*"NY" appears on the source of information*)

264 \_1 \$a Austin, Texas

Supply the name of the larger jurisdiction (state, province, etc., and/or country) if considered important for identification or access. Use brackets to show that this information came from outside the resource.

---

<sup>29</sup> Core elements include place of publication, publisher's name, and date of publication

264 \_1 \$a London [Ontario]  
264 \_1 \$a London [Kentucky]

*(Larger jurisdiction supplied in both examples and enclosed in brackets because the information is not present on the resource)*

### *Probable Place of Publication*

Places of publication can sometimes be difficult to determine because the information is often not given on the resource. If a place of publication is not found in the resource, 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** (in order of preference):

- Known place (**RDA 2.8.2.6.1**)

264 \_1 \$a [Chicago]

- Probable place (**RDA 2.8.2.6.2**)

264 \_1 \$a [Chicago?]

- Known country, state, province, etc. (**RDA 2.8.2.6.3**)

264 \_1 \$a [United States]

- Probable country, state, province, etc. (**RDA 2.8.2.6.4**)

264 \_1 \$a [United States?]

Enclose the information in brackets to indicate that the information was taken from a source outside the resource.

### *No Place of Publication Can Be Determined*

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]”. Note that RDA does not use the Latin abbreviation [S.l.] (“sine loco”) used for this purpose in AACR2 cataloging.

**Best Practice Recommendation:** Follow LC practice/PCC practice and supply a probable place of publication if easily determined rather than using “[Place of publication not identified].”



*More than One Place of Publication*

If there are multiple places of publication present on the source of information, 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.

**Best Practice Recommendation: Record the first place of publication as required; optionally record additional places of publication as deemed important**

264 \_1 \$a New York

or

264 \_1 \$a New York ; \$a Paris ; \$a London

*(Three places of publication in source of information)*

264 \_1 \$a [Washington, D.C.] : \$b United States Environmental Protection Agency, Region 1 ; \$a [Holliston, Massachusetts] : \$b New England Water Works Association

**Publisher Name (RDA 2.8.4)**

Publisher name is an RDA core element, however, only the first publisher name recorded is required. Recording additional publisher names is optional. Take the information (in order of preference) from the same source as the title proper, another source within the resource, or a source specified in **RDA 2.2.4**. Record the publisher name in MARC field **264**, second indicator **1**, subfield **b**.

Determining the name of the publisher can be difficult because there may be many names present in the sources of information for the resource. These names might include the name of the production company of the original film or television program, 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. 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.

Transcribe the publisher name as found on the source of information. If the publisher 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 New York : \$b Icarus Films

264 \_1 \$a Phoenix, AZ : \$b Grapevine Video

*("AZ" appears on source of information)*

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.**

Record any words or phrases describing any function other than publishing, if present on the resource. Optionally, this information may be supplied (in square brackets) if the function is unclear (**RDA 2.8.4.4**). LC/PCC practice is to generally not supply this information (**LC-PCC PS 2.8.4.4**).

**Best Practice Recommendation: Follow LC/PCC practice and only supply this information when the function is unclear.**

#### *More Than One Publisher*

If multiple publishers' names are present on the source of information, 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.

**Best Practice Recommendation: Record the first publisher name found on the resource as required; optionally record additional publisher names if deemed important.**

264 \_1 \$a New York : \$b Kids Fitness Productions in conjunction  
with Pro Image Studios

264 \_1 \$a [California] : \$b Wanderlustproject ; \$a Stanford, CA :  
\$b Stanford Program on International and Cross-Cultural Education  
(SPICE)

#### *No Publisher Name Identified*

If there is no publisher name available from the resource or any other source, record the standard phrase "publisher not identified." Use brackets to show that this information was taken from outside the resource. Note that RDA does not use the Latin abbreviation [s.n.] ("sine nomine") used in AACR2 cataloging for this purpose.

264 \_1 \$a New York : \$b [publisher not identified]

264 \_1 \$a [Place of publication not identified] : \$b [publisher  
not identified]

### **Date of Publication (RDA 2.8.6)**

Date of publication is an RDA core element. Take the date of publication from (in order of preference): the same source as the title proper, another source within the resource, or a source specified in **RDA 2.2.4**.

Despite the many dates often found on a resource, the date of publication can be elusive. Copyright dates may be present, but are usually associated with container art or accompanying text. A copyright date may no longer be used as a substitute for a publication date; in RDA it is recorded as a separate element (see the section **Copyright Date (RDA 2.11)**).

Do not confuse the date of production of the original film or television production with the date of publication of the resource (see the section **Special Coded Dates (MARC 046)**).

Record the date of publication as it is given on the resource in MARC field **264**, second indicator **1**, subfield **c**.

```
264 _1 $a [Roma] : $b Gianluca & Stefano Curti : $b RaroVideo, $c 2013.
```

If a date of publication is not given in the resource, supply a date of publication. Use brackets to show that the information has been taken from outside the resource.

```
264 _1 $a Oley, PA : $b Bullfrog Films, $c [2004]
```

**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 resource.

If there is no date of publication but a copyright date is present, supply a date of publication that corresponds to the copyright date if it seems reasonable to assume that the date could also be a publication date. Estimate the publication date from the copyright date associated with the program content or bonus features, not a packaging date (which is likely the latest copyright date present). In many cases, the packaging copyright date refers only to an updated container and has nothing to do with date of the content. Enclose the estimated date in square brackets.

**Best Practice Recommendation:** Record the copyright date when a publication date is not present on a resource.

```
264 _1 [Zambia] : $b Cheke Cha Mbunda Cultural & Writers
Association, $c [2009]
264 _4 $c ©2009
008/06 (DtSt): t
008/07-10 (Date1): 2009
008/11-14 (Date2): 2009
(©2009 is the only date present)
```

If there is no date of publication, but a date of distribution is present, supply a date of publication based on the distribution date. Enclose the date in square brackets. Optionally, record a distribution date as part of a distribution statement. It is LC practice is to give a complete distribution statement if distribution data elements are given in lieu of missing publication data elements (**LC-PCC PS 2.8**).

***Best Practice Recommendation:*** Follow LC practice and give a complete distribution statement if distribution data elements are given in lieu of missing publication data elements.

```
264 _1 $a Santa Monica : $b Warner Bros. Entertainment, $c [2008]
264 _2 $a Santa Monica : $b Warner Bros. Home Video, $c 2008.
```

If a date cannot be determined or inferred from outside sources, record the standard phrase “[date of publication not identified].” However, LC/PCC practice is to prefer to supply a probable date of publication, if possible, rather than “[date of publication not identified]” (**LC-PCC PS 2.8.6.6**).

***Best Practice Recommendation:*** Follow LC/PCC practice and supply a probable date of publication, if possible, rather than “[date of publication not identified].”

```
264 _1 $c [not before 2010]
rather than
264 _1 $c [date not identified]
```

## Distribution Statement (RDA 2.9)

### Core Element<sup>30</sup>

**Source: Same source as title proper**

**Another source within the resource**

**One of the sources listed at RDA 2.2.4**

**MARC 264, second indicator 2**

The distribution statement is a core element only if elements from the publication statement are not present. In other cases, the distribution statement is optional.

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 name are both transcribed from the resource; the date of distribution is recorded. If the date of distribution is the same as the recorded date of publication or copyright, it is not necessary to repeat the date in the distribution statement.

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.

**RDA 2.9.4.4** provides an optional addition for a term indicating function if the distribution statement is not clear. LC practice is to generally not apply the option, unless a more specific function than the MARC **264** second indicator is deemed important. Enclose the term in brackets.

**Best Practice Recommendation: Follow LC practice and only apply the option when a more specific function term is deemed important.**

```
264 _2 $a New York : $b [Distributed in North America by]Smith  
Films Group  
(Specific function supplied from outside the resource)
```

LC practice is to give a complete distribution statement when elements stand in lieu of a publication statement.

**Best Practice Recommendation: Follow LC practice and give a complete distribution statement if distribution data elements are given in lieu of missing publication data elements.**

---

<sup>30</sup> Core elements include place of Distribution, if no place of publication; Distributor, if no publisher; Date of Distribution, if no date of publication or copyright date. Changes to these elements were approved by the JSC but do not take effect until the April 2015 RDA Toolkit update. The document reflects RDA as it currently stands.

264 \_1 \$a [Place of publication not identified] : \$b [Publisher not identified], \$c [Date of publication not identified]

264 \_2 \$a Chatsworth, CA : \$b RLJ Entertainment, \$c [2013?]

*(Complete distribution statement given in lieu of missing publication data elements)*

264 \_1 \$a[United States?] : \$b Lionsgate, \$c [2008]

264 \_2 \$a México D.F. : \$b distribuida por Warner Home Video  
México

*(Optional distribution statement)*

## Manufacture Statement (RDA 2.10)

### Core Element<sup>31</sup>

**Source: Place and Name: Same source as title proper**

**Another source within the resource**

**One of the sources listed at RDA 2.2.4**

**Source: Date: Any source**

**MARC 264 second indicator 3**

The manufacture statement is a core element only if elements from the publication or distribution statements are not present. In other cases, the manufacture statement is optional.

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 name are transcribed from the resource; the date of manufacture is recorded as it appears on the resource.

**RDA 2.10.4.4** provides an optional addition for a term indicating function if the manufacture statement is not clear. LC practice is to generally not apply the option, unless a more specific function than the MARC **264** second indicator is deemed important. Enclose the term in brackets.

***Best Practice Recommendation:* Follow LC practice and only apply the option when a more specific function term is deemed important.**

LC practice is to give a complete manufacture statement when elements stand in lieu of publication or distribution statements (**LC-PCC PS 2.10**).

***Best Practice Recommendation:* Follow LC practice and give a complete manufacture statement if manufacture data elements are given in lieu of missing publication data elements.**

```
264 _1 $a [Place of publication not identified] : $b [Publisher  
not identified], $c [Date of publication not identified]
```

---

<sup>31</sup> Core elements include place of Manufacture, if no place of publication or distribution; Name of Manufacturer, if no publisher or distributor; Date of Manufacture, if no date of publication or distribution or copyright date. Changes to these elements were approved by the JSC but do not take effect until the April 2015 RDA Toolkit update. The document reflects RDA as it currently stands.

264 \_3 \$a Australia : \$b Manufactured by Chevron Marketing  
Services, \$c [2013?]

*(Complete manufacture statement given in lieu of missing publication/distribution data elements)*

264 \_1 \$a [New York, NY] : \$b A&E Television Networks, \$c [2002]  
264 \_3 \$a [United States] : \$b Manufactured by CustomFlix, an  
Amazon.com company

*(Optional manufacture statement)*



## Copyright Date (RDA 2.11)

### Core Element<sup>32</sup>

Source: Any source

MARC 264 second indicator 4

\$c Date of production, publication, distribution, manufacture, or copyright notice

Copyright date is a “date associated with a claim of protection under copyright or a similar regime” (RDA 2.11.1.1). Copyright dates also include phonogram dates (i.e., dates associated with claims of protection for audio recordings). Copyright dates may be taken from any source. Record the copyright date in MARC field **264**, second indicator **4**, subfield **c**.

The copyright date is always preceded by the copyright (or phonogram) symbol. If these symbols are not available, the words “copyright” or “phonogram” are spelled out. A lowercase “c” or “p” before the date is no longer used to indicate copyright or phonogram. The field ends with no punctuation.

264 \_4 \$c ©2014

264 \_4 \$c copyright 2014

Record the copyright date found on the resource. In some cases there will be multiple copyright dates on a resource. For example, there may be a copyright date for the program content, another copyright date for the bonus features, and yet another copyright date for the packaging.

When multiple copyright dates apply to the same aspect of the resource, record only the latest copyright date. Multiple copyright dates that apply to different aspects (e.g., sound, text, etc.) are optionally recorded if deemed important, or may be given in a note (RDA 2.17.10). Multiple copyright dates are entered in a single MARC **264** (2nd indicator **4**) field, but in separate instances of subfield **c**. Each subfield **c** is separated by a comma.

264 \_4 \$c ©2014, \$c ©2008

*(DVD + audio CD set; each date refers to a different aspect - video and sound)*

---

<sup>32</sup> Copyright Date is core if no date of publication is present. Changes to this element were approved by the JSC but do not take effect until the April 2015 RDA Toolkit update. The document reflects RDA as it currently stands.

**Best Practice Recommendation:** Record the copyright date when neither publication date nor distribution date is present or supplied.

264 \_1 \$c [date of publication not identified]

264 \_4 \$c ©2013

*(No date of publication, copyright dated added)*

264 \_1 \$c [2003?]

264 \_4 \$c ©2003

*(Inferred date of publication, copyright dated added)*

## Country of Producing Entity (MARC 257)

### Not Core

Source: Any source

### MARC 257

MARC field **257** does not directly map to any RDA element, however, this information is often very useful to have recorded.

Record the name of the country where the work was originally produced in MARC field **257** subfield **a**. 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 subfield **2**. Use a code from *Source Codes for Vocabularies, Rules and Schema*, “Subject Heading and Term Source Codes”

(<http://www.loc.gov/standards/sourcelist/subject.html>). Terms from the LC/NACO Authority File should be coded “naf” in subfield **2**.

Each work in a resource should receive a separate MARC field **257**. If multiple country names are associated with a work, record each name in a separate subfield **a**.

**Best Practice Recommendation:** 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 subfield **2**.

```
257 __ $a Italy $2 naf
```

```
257 __ $a France $a England $2 naf
```

*(Two countries of production associated with a single work)*

```
257 __ $a Germany $a United States $2 naf
```

```
257 __ $a Germany $2 naf
```

*(Resource contains two works, one is a German-American co-production; the other produced by a German production company)*

***(This page is intentionally blank)***

## 6. Carrier Description

### Extent (RDA 3.4)

#### Core Element<sup>33</sup>

**Source:** Resource itself, any accompanying material or container

**MARC 300**

**\$a Extent**

Extent refers to the “number and type of units that make up a resource” (**RDA 3.4.1**). Unit terms are taken from the list of carrier types given at **RDA 3.3.1.3**. Use the unit term “videodisc” for both DVD and Blu-ray Discs. **RDA 3.4.1.3** however does provide an alternative to use a term in common usage, if the term is not present in the list of carrier types or if it is preferred by the cataloging agency. Both LC and PCC practice allow the use of a term in common usage for extent (**LC-PCC PS 3.4.1.3**). Extent is recorded in MARC field **300** subfield **a**.

**Best Practice Recommendation:** Do not apply the alternative at RDA 3.4.1.3; use the carrier type “videodisc” for DVD or Blu-ray Discs rather than a term in common usage (e.g., DVD) for shared cataloging.

```
300 __ $a 1 videodisc
```

RDA provides separate elements to record information about the physical description of the resource. When encoding information in MARC21, some of these elements will continue to appear in the MARC **300** field, while others are now recorded in **34X** fields.

**Best Practice Recommendation:** Record information about the physical description of the resource using MARC **344** and **347** fields.<sup>34</sup>

If a resource has multiple carrier types, all of the carrier types can be recorded. Record the primary carrier type in MARC field **300** subfield **a**, and record the secondary carrier type(s) in subfield **e**. Alternatively, use multiple instances of MARC field **300** to record the extent of each carrier type present in the resource if needed to present the information more clearly or give

---

<sup>33</sup> Core element only if the resource is complete or if total extent is known.

<sup>34</sup> In addition to the 344 and 347 fields, information may be optionally repeated in the 300 subfield b if necessary to accommodate local system capabilities.

the information in a note. **LC-PCC PS 3.1.4** provides guidance on recording multiple carrier types.

**Best Practice Recommendation:** Generally follow LC-PCC PS 3.1.4 and treat multiple carrier types as follows:

***Bibliographically significant additional carriers:*** Record the primary carrier type in MARC 300 subfield a and all other significant carrier types in MARC 300 subfield e if a detailed description of the additional carrier(s) is desired. Multiple instances of MARC field 300 (rather than 300 subfields a and e) may be used if needed for clarity.

```
300 __ $a 1 videodisc (65 min.) : $b sound, color ; $c 4 3/4 in.  
+ $e 1 volume (78 pages : illustrations ; $c 15 cm)
```

or

```
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
```

**If a detailed description of the additional carrier(s) is not desired, record only the extent in MARC 300 subfield e.**

```
300 __ $a 1 videodisc (1 hr., 45 min.) : $b sound, color ; $c 4  
3/4 in. + $e 1 audio disc
```

***Additional carriers with no bibliographical significance:*** Record information about the extent or content only in a note

```
500 __ $a Synopsis (2 pages) inserted in container.
```

## Dimensions (RDA 3.5)

Core Element for LC

Source: Resource itself, any accompanying material or container

MARC 300

\$c Dimensions

For DVD and Blu-ray Discs, dimensions represent the measurement of the diameter of the disc in centimeters (rounded up to the next whole centimeter, if necessary). The metric symbol “cm” is used as the term of measurement. However, LC applies the alternative given at **RDA 3.5.1.3** to choose a different system of measurement, and employs abbreviations for terms of measurement from **RDA Appendix B**. According to LC policy (**LC-PCC PS 3.5.1.4.4**), discs and all audio carriers are to be measured in inches.

***Best Practice Recommendation:*** 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 and Blu-ray Discs in inches (using the abbreviation “in.” for “inches” per RDA Appendix B).

300 \_\_ \$a 1 videodisc (123 min.) ; \$c 4 3/4 in.

## Sound Content (RDA 7.18)

### Not Core

**Source:** Resource itself, any accompanying material or container

### MARC 300

#### **\$b** Other physical details

Sound content refers to the “presence of sound in a resource other than one that consists primarily of recorded sound” (**RDA 7.18.1.1**). Sound content is recorded in MARC field **300** subfield **b**, using a term given in **RDA 7.18.1.3**:

- sound
- silent

The sound content precedes the color content in MARC field **300** subfield **b**.

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 sound content if necessary.

```
300 __ $a 1 videodisc : $b sound, color
```

```
300 __ $a 1 videodisc : $b silent, black and white
```

```
300 __ $a 1 videodisc : $b sound, black and white
```

```
500 __ $a Silent film with added theatre organ musical  
accompaniment.
```



## Colour Content (RDA 7.17)<sup>35</sup>

### Not Core

**Source:** Resource itself, any accompanying material or container

### MARC 300

#### \$b Other physical details

Colour content describes the general presence of color and tone, or specific colors, tones, etc., (including black and white) present in the content of a resource (**RDA 7.17.1**). Colour content information is recorded in MARC field **300** subfield **b**, following the sound content. Record colour content using the terms specific to moving images given at **RDA 7.17.3.3**.

- black and white
- sepia<sup>36</sup>
- colour

**Best Practice Recommendation:** Follow LC practice as noted in LC-PCC PS 7.17.1.3 and use the spelling “color.”

```
300 __ $a 1 videodisc : $b sound, color
```

```
300 __ $a 1 videodisc : $b silent, sepia
```

For black and white moving images, also specify whether the color is toned<sup>37</sup> or tinted<sup>38</sup> (or both)<sup>39</sup> by giving those terms in parentheses following “black and white.”

```
300 __ $a 1 videodisc : $b silent, black and white (tinted)
```

```
300 __ $a 1 videodisc : $b sound, black and white (tinted and  
toned)
```

---

<sup>35</sup> Changes to this element were approved by the JSC but do not take effect until the April 2015 RDA Toolkit update. The document reflects RDA as it currently stands.

<sup>36</sup> Sepia tone is defined in OCLC’s *Bibliographic Formats and Standards* as “a conversion of a black-and-white image in silver to sepia (a brownish-grey to dark olive brown) by metallic compounds ... 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.”

<sup>37</sup> Tone (“Other tone”) is defined in OCLC’s *Bibliographic Formats and Standards* as “color created by chemically altering the color, for example, uranium produced 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.”

<sup>38</sup> The process of tinting is described in OCLC’s *Bibliographic Formats and Standards* as “Early in the history of tinting, a tint was created by dipping a film in a bath of chemical dyes to get a dominant hue. Later raw stock became available already tinted in eleven 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.”

<sup>39</sup> As defined in *Bibliographic Formats and Standards*: “Color ... added to a film by using a tinted base and a toned emulsion.”

If there are combinations of color and black and white moving images in a resource, record all of the color content information as concisely as possible. Use a note as instructed in **RDA 7.17.1.4** to give further details or to describe complex color content.

Content of the Resource	Term to Use
black and white	black and white
tinted	black and white (tinted)
toned	black and white (toned)
tinted and toned	black and white (tinted and toned)
sepia	sepia
colour	color

300 \_\_ \$a 1 videodisc : \$b sound, color with black and white sequences

300 \_\_ \$a 1 videodisc : \$b sound, color

500 \_\_ \$a Colorized.

*(Note used to give details on the color content)*

## Sound Characteristics (RDA 3.16)

### Not Core

**Source:** Resource itself, any accompanying material or container

#### MARC 344

**\$a** Type of recording

**\$b** Recording medium

**\$g** Configuration of playback channels

**\$h** Special playback characteristic

Sound characteristics are “technical specifications relating to the encoding of sound in a resource” (**RDA 3.16.1.1**). Sound characteristics are generally recorded for resources consisting primarily of recorded sound; however, RDA provides an option to record sound characteristics for any resource. Sound characteristics pertinent to DVDs and Blu-ray Discs include the type of recording, recording medium, configuration of playback channels, and special playback characteristics. Information should be taken from the resource itself and any accompanying material or container. Additional information may come from any source. Subfield **3** may be used to indicate which part of the resource information the information in the field is referring to.

### Type of Recording (RDA 3.16.2)

The type of recording refers to method used to encode audio content for playback. DVDs and Blu-ray Discs are digital recordings, so use the term “digital” from the list given at **RDA 3.16.2.3**. Record the type of recording in MARC field **344** subfield **a**. Add subfield **2** to indicate the source of the term. Any additional details regarding the type of recording (such as the original type of recording for a reissue) can be given in a note.

```
344 __ $a digital $2 rda
```

### Recording Medium (RDA 3.16.3)

All DVD and Blu-ray Discs are optical discs, so the term “optical” from the list given at **RDA 3.16.3.3** is used. Record the recording medium in MARC field **344** subfield **b**. Add subfield **2** to indicate the source of the term.

```
344 __ $a digital $b optical $2 rda
```

### Configuration of Playback Channels (RDA 3.16.8)

Record the configuration of playback channels in MARC field **344** subfield **g**. Playback channels are the number of sound channels used to make a recording (e.g., one channel for mono, two

for stereo, etc.). Note that “stereo” and “mono” are no longer considered abbreviations so there are no periods at the end of these words. Use a term from the list given at **RDA 3.16.8.3**; add subfield **2** to indicate the source of the term.

344 \_\_ \$a digital \$b optical \$g stereo \$2 rda

344 \_\_ \$a digital \$b optical \$g surround \$2 rda

344 \_\_ \$a digital \$b optical \$g stereo \$g mono \$2 rda

### **Special Playback Characteristic (RDA 3.16.9)**

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**. Record the special playback characteristics in MARC field **344** subfield **h**. Add subfield **2** to indicate the source of the term.

**Best Practice Recommendation:** Code as subfield **2** “rda” any term from the RDA controlled list, a term formulated or based on RDA examples, or in accordance with the “another concise term” instruction given in **RDA 3.16.9.3**.

344 \_\_ \$a digital \$b optical \$g surround \$h Dolby \$2 rda

344 \_\_ \$a digital \$b optical \$g surround \$h Dolby digital 5.1 \$2  
rda

*(“Dolby digital 5.1” exemplifies the “in accordance with the ‘another concise term’ instruction” referenced in the Best Practice Recommendation).*

When multiple combinations of special playback characteristics and/or configuration of sound channels are present in a resource, there are several possible ways to record this information depending on the resource in hand. For a single disc, either record the information in repeated subfields or use separate MARC **344** fields. For multidisc sets, use separate MARC **344** fields with a subfield **3** to specify the grouping and/or give a note to explain complex situations.

**Best Practice Recommendation:** Always record the type of recording, recording medium, configuration of playback channels and special playback characteristics (when known) for the primary soundtrack of the primary feature on a DVD or Blu-ray Disc. Optionally provide sound characteristics of other features present on the disc.

**If recording multiple sets of playback characteristics associated with multiples types of discs, use separate instances of MARC 344 (with subfield 3 if necessary to provide clarity).**

```
344 __ $a digital $b optical $g surround $g mono $2 rda
546 __ $a English soundtrack (surround); French soundtrack
(mono).
```

*(Resource contains a single videodisc with multiple configurations of playback channels)*

```
344 __ $3 videodisc $a digital $b optical $g surround $h Dolby $2
rda
```

```
344 __ $3 audio disc $a digital $b optical $g stereo $2 rda
(Resource contains a videodisc and an audio disc; separate MARC 344 fields for clarity)
```

## **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 or Blu-ray Discs.

If information about the original motion picture film is deemed important, it should be given in a note.

500 \_\_ \$a "Filmed in Technicolor."

## Video Characteristics (RDA 3.18)

### Not Core

**Source:** Resource itself, any accompanying material or container

### MARC 346

#### \$b Broadcast standard

Video characteristics refer to “technical specification relating to the encoding of video images in a resource” (**RDA 3.18.1.1**). Examples of video characteristics include video format, broadcast standard, etc.

### Video Format (RDA 3.18.2)

This sub-element does not pertain to DVD or Blu-ray Discs.

Video format refers to the standard that encodes *analog* video content of a resource (**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 and Blu-ray Discs are digital; **do not** record anything in MARC **347** subfield **a**.

### Broadcast Standard (RDA 3.18.3)

Broadcast standard refers to the system used to format a video resource for television broadcast. Because videos formatted for one television system will not play on a television operating under a different format, information about the television system format should be recorded in the bibliographic record.

There are three different format systems for television broadcasting:<sup>40</sup>

- **NTSC (National Television Systems Committee)** - the TV format used in Canada, Japan, Mexico, Philippines, Taiwan, the United States and other countries
- **PAL (Phase Alternate Line)** - the TV format used in most of Europe, most of Africa, China, India, Australia, New Zealand, Israel, North Korea, and other countries
- **SECAM (Sequential Color with Memory)** - the TV format used in eastern Europe and France

Record the broadcast standard in MARC field **346** subfield **b** using terms given in the list at **RDA 3.18.3.3**. If the broadcast standard is taken from the RDA list, add subfield **2** “rda” to cite the

---

<sup>40</sup> This webpage provides a comparison of the three systems: <http://www.high-techproductions.com/pal%2Cntsc.htm> (viewed September 10, 2014).

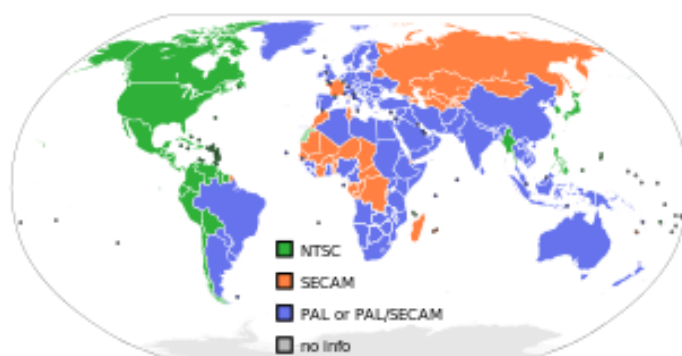
source of the term. Subfield **3** may be used to identify which part of the resource the information refers to.

```
346 __ $b NTSC $2 rda
```

```
346 __ $3 disc 1 $b NTSC $2 rda
```

```
346 __ $3 disc 2 $b PAL $2 rda
```

**Best Practice Recommendation:** Record broadcast standards in MARC 346 subfield b; optionally repeat this information in MARC 538.



*World Map of Analog Television Broadcast Standards*<sup>41</sup>

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<sup>41</sup> "PAL-NTSC-SECAM" by Akomor1 - Own work; derived from File:BlankMap-World6.svg. Licensed under Public domain via Wikimedia Commons - <http://commons.wikimedia.org/wiki/File:PAL-NTSC-SECAM.svg#mediaviewer/File:PAL-NTSC-SECAM.svg> (viewed September 10, 2014)



## Digital File Characteristic (RDA 3.19)

### Not Core

**Source:** Resource itself, any accompanying material or container

### MARC 347

**\$a File Type**

**\$b Encoding Format**

**\$e Regional Encoding**

Digital file characteristics are “technical specifications relating to the digital encoding of text, image, audio, video, and other types of data in a resource” (**RDA 3.19.1.1**). Examples of digital file characteristics include file type, regional encoding, etc. Digital file characteristics are recorded in MARC field **347**.

### File Type (RDA 3.19.2)

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**. Record the file type in MARC field **347** subfield **a**. If a term from this list is used, also add subfield **2** to indicate the source of the term.

**Best Practice Recommendation:** When multiple file types are present in the resource, use multiple instances of MARC field 347 to record this information.

```
347 __ $a video file $2 rda
```

```
347 __ $3 videodisc $a video file $2 rda
```

```
347 __ $3 audio disc $a audio file $2 rda
```

*(Multiple file types recorded for a resource containing both DVD and CD audio discs)*

### Encoding Format (RDA 3.19.3)

Encoding format is the “schema, standard, etc. used to encode the digital content of a resource” (**RDA 3.19.3.1**). Use terms from the list given at **RDA 3.19.3.3**. Record the encoding format in MARC field **347** subfield **b**. If a term is used from this list, add subfield **2** to indicate the source of the term.

```
347 __ $a video file $b DVD video $2 rda
```

```
347 __ $a video file $b Blu-ray $2 rda
```

### Regional Encoding (RDA 3.19.6)

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 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 Region Codes<sup>42</sup>*

#### *Region Codes for Standard-definition DVD*

The world is divided into seven regions for standard DVD technology; each region produces players that will only play DVDs 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 of a DVD 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, Swaziland, 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

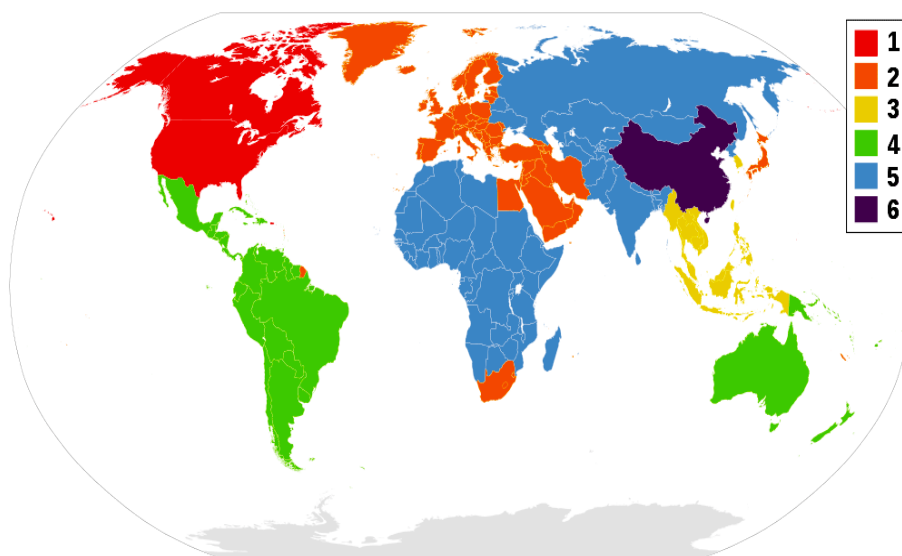
**Region 6:** China

**Region 7:** Reserved for future use

**Region 8:** Special international venues (airline, cruise ship industries)

---

<sup>42</sup>“Region Free DVD.net” <http://regionfr.nextmp.net/wp-content/uploads/2013/02/blu-ray-dvd-region-codes.gif> (viewed September 10, 2014)



*Map of DVD Regions<sup>43</sup>*

#### *Region Codes for Blu-ray Disc*

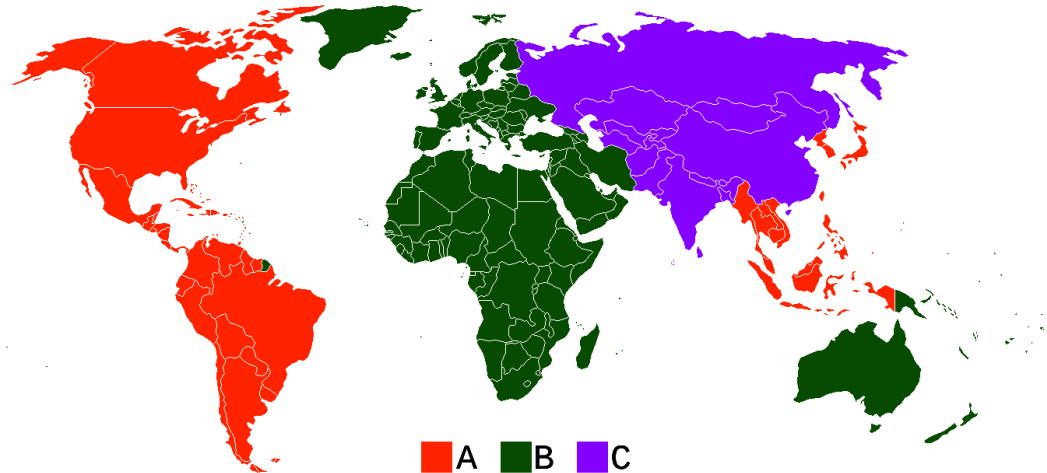
Blu-ray Discs may be encoded with a region code that restricts the region in which they can be played much like the DVD region codes, or they may be produced without region coding. Region codes may appear as letters (“region A”) or numbers (“region 1”).

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

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<sup>43</sup> Ibid.



*Map of Blu-ray Regions<sup>44</sup>*

Record the regional encoding in MARC field **347** subfield **e**. RDA provides no prescribed terms for regional encoding; generally record the information as it is found on the resource.

**Best Practice Recommendation:** Code as subfield **2 rda** any term from the RDA controlled list, a term based on RDA examples, or in accordance with the “another concise term” instruction. For Blu-ray Discs, use either letters or numbers; prefer the form found on the resource or container.

```
347 __ $a video file $b DVD video $e region 1 $2 rda  
(“region 1” form based on the “region 4” example in the RDA Toolkit)
```

```
347 __ $a video file $b DVD video $e all regions $2 rda  
(“all regions” given in an example in the RDA Toolkit)
```

```
347 __ $a video file $b Blu-ray $e region C $2 rda
```

---

<sup>44</sup> Ibid.

## Content, Media, Carrier Types

The Content Type, Media Type, and Carrier Type elements replace the General Material Designation (GMD) used in AACR2 cataloging.

Content Type, Media Type, and Carrier Type are recorded in subfield **a** of MARC **336**, **337**, and **338**, respectively. When terms are taken from the specified RDA lists, add subfield **2** to the field to indicate the source of the term. The term may be also entered in coded form in subfield **b** using codes from the lists given in *Value Lists for Codes and Controlled Vocabularies*, “Other Value Lists – Term and Code Lists for RDA Content (Carrier, Media) Types” (<http://www.loc.gov/standards/valuelist/index.html>). If multiple types apply to a resource, a subfield **3** may be added to a field to indicate the part of the resource the type refers to.

**Best Practice Recommendation:** Always record Content, Media, and Carrier Type terms in coded form in \$b.

**Best Practice Recommendation:** Do not record a content type, media type, or carrier type for most DVD or Blu-ray booklets, unless substantial in nature.

**Best Practice Recommendation:** Do not enter any General Material Designation (GMD) in MARC field 245 subfield h (i.e., [videorecording]) when creating a full-RDA catalog record.

## Content Type (RDA 6.9)

### Core Element

Source: Any source

MARC 336

Content type describes the “fundamental form of communication in which the content is expressed, including spatial dimensions” (RDA 6.9.1.1). Record the content type in MARC field **336**, subfield **a** using terms from the list given at RDA 6.9.1.3 (table 6.1). If more than one content type applies to the resource, record each content type in a separate MARC **336** field.

**Best Practice Recommendation:** For DVD/Blu-ray Discs that contain musical performances, always include content types for both the moving image content and the musical content.

336 \_\_ \$a two-dimensional moving image \$b tdi \$2 rdacontent

336 \_\_ \$a three-dimensional moving image \$b tdm \$2 rdacontent

336 \_\_ \$a two-dimensional moving image \$b tdi \$2 rdacontent

336 \_\_ \$a performed music \$b prm \$2 rdacontent

*(Resource contains a filmed musical performance)*

## Media Type (RDA 3.2)

### Core Element for LC/PCC

Source: Any source

MARC 337

Media type refers to the general type of intermediation device required to view the content of the resource (**RDA 3.2.1.1**). Record the media type in MARC field **337** subfield **a** using a term from the list given at **RDA 3.2.1.3 (table 3.1)**. If the resource consists of more than one media type, either record only the media type of the predominant part of the resource (if there is one) or media types that pertain to the most substantial parts of the resource. Record multiple media types in separate MARC **337** fields.

The media type for DVD and Blu-ray Discs is **video**.

337 \_\_ \$a video \$b v \$2 rdamedia

## Carrier Type (RDA 3.3)

### Core Element

Source: Any source

MARC 338

Carrier type refers to the format of the storage medium and housing of a carrier in combination with the type of intermediation device required for viewing the content of a resource (**RDA 3.3.1.1**). Record the carrier type in MARC field **338** subfield **a** using a term from the list given at **RDA 3.3.1.3**. If the resource consists of more than one carrier type, either record only the carrier type of the predominant part of the resource (if there is one) or carrier types that

pertain to the most substantial parts of the resource. Record each carrier type in a separate MARC **338** field.

The carrier type for DVD and Blu-ray Discs is **videodisc**.

```
338 __ $a videodisc $b vd $2 rdacarrier
```

## Content Type, Media Type, Carrier Type Examples

```
336 __ $a two-dimensional moving image $b tdi $2 rdacontent
```

```
337 __ $a video $b v $2 rdamedia
```

```
338 __ $a videodisc $b vd $2 rdacarrier
```

*(DVD or Blu-ray Disc)*

```
336 __ $a two-dimensional moving image $b tdi $2 rdacontent
```

```
336 __ $a performed music $b prm $2 rdacontent
```

```
337 __ $a video $b v $2 rdamedia
```

```
338 __ $a videodisc $b vd $2 rdacarrier
```

*(DVD or Blu-ray Disc of a concert film)*

```
336 __ $3 videodisc $a two-dimensional moving image $b tdi $2  
rdacontent
```

```
336 __ $3 audio disc $a performed music $b prm $2 rdacontent
```

```
337 __ $3 videodisc $a video $b v $2 rdamedia
```

```
337 __ $3 audio disc $a audio $b s $2 rdamedia
```

```
338 __ $3 videodisc $a videodisc $b vd $2 rdacarrier
```

```
338 __ $3 audio disc $a audio disc $b sd $2 rdacarrier
```

*(Resource contains a DVD documentary film and audio CD)*

```
336 __ $3 videodisc $a two-dimensional moving image $b tdi $2  
rdacontent
```

```
336 __ $3 audio disc $a performed music $b prm $2 rdacontent
```

```
336 __ $3 volume $a text $b txt $2 rdacontent
```

```
337 __ $3 videodisc $a video $b v $2 rdamedia
```

```
337 __ $3 audio disc $a audio $b s $2 rdamedia
```

```
337 __ $3 volume $a unmediated $b n $2 rdamedia
```

```
338 __ $3 videodisc $a videodisc $b vd $2 rdacarrier
```

```
338 __ $3 audio disc $a audio disc $b sd $2 rdacarrier
```

```
338 __ $3 volume $a volume $b nc $2 rdacarrier
```

*(Resource contains a DVD feature film, audio CD, and 300 page book)*

## Form of Work (RDA 6.3)

Core Element<sup>45</sup>

Source: Any source

MARC 380

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 RDA 6.27.1.9 when recording form of work as part of an access point.

**Best Practice Recommendation:** Provide the form of work if readily ascertainable. Take terms from a controlled vocabulary (e.g., LCGFT, LCSH, etc.) and capitalize the first word to provide consistency.

380 \_\_ \$a Television program.

380 \_\_ \$a Motion picture.

---

<sup>45</sup> Core element when needed to differentiate a work from another work or the name of a person, family, or corporate body.



## 7. Series Statement (RDA 2.12)

### Core Element<sup>46</sup>

**Source:** Series title page (Series title proper), any source within the resource (Numbering within the Series)

**MARC 490, 8XX**

The series statement identifies a series to which a resource belongs. The series statement may include subseries information, numbering, and a statement of responsibility. Information about a series and subseries is contained in a single series statement. Series information is usually found on the container. Core elements include the series title proper, numbering, subseries title proper and numbering. Record series statements in MARC field **490** (in addition, include the authorized form of the series title in the appropriate **8XX** field if access to the authorized series title is desired).

It is important to note that only publisher series are recorded here. See **LC-PCC PS 6.27.1.9** for guidelines on recording television series.

```
490 1_ $a Criterion collection ; $v 230
830 _0 $a Criterion collection (Blu-ray Discs) ; $v 230.
but
130 0_ $a Horizons (Television series : 2012). $p Ancient wisdom.
245 00 $a Horizons. $p Ancient wisdom

130 0_ $a Downton Abbey (Television program). $n Season 4.
245 10 $a Downton Abbey. $n Season 4
730 0_ $a Masterpiece theatre (Television program)
(A television program broadcast as part of an anthology television series)
```

---

<sup>46</sup> Core elements include title proper of series, numbering within series, title proper of subseries, and numbering within subseries.

## Title Proper of Series (RDA 2.12.2)

### Core Element

Source: Series title page

MARC 490, 8XX

Transcribe the series title proper as it appears on the resource. Take the information from the series title page, another source within the resource, or a source specified at **RDA 2.2.4**. Record an alternative title proper of series as part of the title proper of series.

A parallel title(s) proper may also be recorded; take the information from any source within the resource. Other title information is only recorded if considered necessary for the identification of the series. Likewise, a statement of responsibility is recorded only if necessary for identification of the series. Take the information from the same source as the series title proper.

```
490 1_ $a Travel with kids
```

```
830 _0 $a Travel with kids
```

*(Series title as found on resource in MARC 490; authorized form of series title in MARC 830)*

## Numbering Within the Series (RDA 2.12.9)

### Core Element

**Source:** Any source within the resource

**MARC 490, 8XX**

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. Take the information from any source within the resource.

```
490 0_ $a FIFA World Cup DVD collection 1930-2006 ; $v 5
```

***(This page is intentionally blank)***

## 8. Notes

Instructions for notes are found throughout RDA, though many of the instructions appear in chapter 7. Unlike AACR2, RDA does not specify any order for notes to be recorded. One option would be to record the notes in the order the instructions appear in RDA. Another option would be to record the notes following the ISBD order specified in **RDA Appendix D.1.1**.

***Best Practice Recommendation:*** If a specified order for notes is desired, use ISBD order or a locally devised order. If a particular note is of local importance, it may be given first.

Notes may also be used to provide more detail about a particular RDA element. Information for notes may be taken from any source, unless specified in the RDA instruction.

Notes may be presented as either “structured” or “unstructured” descriptions. Structured descriptions typically have specific MARC coding (e.g., 77X for related works). Unstructured descriptions are free-text notes, generally found in the MARC 5XX block of fields.

***Best Practice Recommendation:*** Generally make a separate note for each RDA element. Do not combine notes about multiple RDA elements into a single note unless necessary for clarity (e.g., for musical content, combining the Nature of the Content note with the Medium of Performance note, e.g., “Suite for flute and piano.”)

***Best Practice Recommendation:*** When constructing note fields, it is advisable to use information exactly as stated on the source whenever possible if that makes the information more clearly understood or conveyed.

**List of Notes Applicable to DVD/Blu-ray Discs in ISBD Order (RDA Appendix D.1.1)<sup>47</sup>**

Some of the note fields in the ISBD list map to non-5XX fields. Those note fields are included in this table but information about these elements will be found in their respective sections of this document. Some notes do not appear in the ISBD list and have been added here.

When notes can be given in a structured or unstructured form, both possible MARC field tags are listed in the table (e.g., **500**, **77X** representing both possibilities for a note to be either tagged **500** for an unstructured description or **77X** for a structured description of a related work).

<b>RDA Instruction</b>	<b>Description</b>	<b>MARC field</b>
3.20	Equipment or System Requirement	538
2.17.2	Note on Title [source of title]	500
2.3.6	Variant Title	246
7.2	Nature of the Content	500, 520
7.11	Place and Date of Capture	518
7.21	Medium of Performance of Musical Content	500
7.12	Language of the Content	546
7.14	Accessibility Content	546
7.16	Supplementary Content	504, 500
2.17.3	Note on Statement of Responsibility	505, 500
7.23	Performer, Narrator, and/or Presenter	511
7.24	Artistic and/or Technical Credit	508
2.17.4	Note on Edition Statement	500
6.7	History of the Work (Edition and history)	500
25.1	Related Work	505, 500, 77X, 501

<sup>47</sup> The instructions for notes that follow do not reflect every note in the above list, only the most commonly used notes for cataloging DVD and Blu-ray Discs.

<b>RDA Instruction</b>	<b>Description</b>	<b>MARC field</b>
26.1	Related Expression	500, 77X
27.1	Related Manifestation	500, 53X, 77X
2.17.6	Note on Production Statement	500
2.17.7	Note on Publication Statement	500
2.17.8	Note on Distribution Statement	500
2.17.9	Note on Manufacture Statement	500
2.17.10	Note on Copyright Statement	500
3.21.2	Note on Extent of Manifestation	500
3.6	Base Material	340 \$a
7.17	Colour Content	300 \$b
3.16	Sound Characteristic	300 \$b
7.19	Aspect Ratio	500
3.18	Video Characteristic	346 \$b
3.19	Digital File Characteristic	347 \$b
2.17.11	Note on Series Statement	500
2.15	Identifier for the Manifestation	020, 024, 028
7.22	Duration	300 \$a, 505, 500
7.10	Summarization of the Content	520
4.4	Restrictions on Access	506
4.5	Restrictions on Use	540
7.7	Intended Audience	521
3.22	Note on Item-Specific Carrier Characteristic	562, 590
7.28	Award	586
7.9	Dissertation	502

## Equipment or System Requirements (RDA 3.20)

### Not Core

Source: Resource itself; Any source

### MARC 538

The equipment or system requirements note provides a place to record equipment or system requirements beyond the standard for a particular resource. Information should come from the resource itself first, with any additional information taken from any source.

Many of the characteristics formerly recorded in the **538** field in AACR2 cataloging (e.g. sound characteristics, broadcast standard, region coding etc.) now have their own MARC field (or subfield):

- **344 (Sound Characteristics)**,
- **346 subfield b (Broadcast Standard)**
- **347 (Digital File Characteristics)**

Aspect Ratio is now recorded in a note (MARC **500**).

**Best Practice Recommendation:** Use MARC fields **344 (Sound Characteristics)**, **346 \$b (Broadcast Standard)**, **347 (Digital File Characteristics-File Type, and Encoding Method)**, and **500 (Aspect Ratio)** to record these RDA elements.<sup>48</sup>

It is only necessary to record requirements above and beyond the normal for the type of carrier or that would assist in selection or identification, for example:

- Make and model of equipment or hardware
- Operating system
- Peripherals required

It can also be useful to record whether a 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.

538 \_\_ \$a Disc characteristics: DVD-R.

---

<sup>48</sup> Note that one can still *in addition* use the 300 \$b and 538 if that is needed or preferred locally.



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.

*(Quotes information on the container)*

Some phrases or words appear on the container and/or title screens and look important but don't seem to fit anywhere. Include these statements in MARC field **500**. If the wording is quoted, enclose the statement with quotation marks.

500 \_\_ \$a "THX digitally remastered."

500 \_\_ \$a "Lucasfilm system."

***Best Practice Recommendation:*** Record equipment or system requirements that are not recorded elsewhere and that are considered important for identification and/or selection. Record the requirements in the order suggested in RDA 3.20.1.3. Use a quoted note if that provides the clearest explanation.

## Title Source Note (RDA 2.17.2.3)

Core Element for LC/PCC

Source: Any source

MARC 500

Make a note about the source of the title if it has been taken from a source other than the title screen as instructed in **RDA 2.20.2.3**.

500 \_\_ \$a Title from disc label.

500 \_\_ \$a Title from container.

## Nature of the Content (RDA 7.2)

### Medium of Performance of Musical Content (7.21)

Not Core

Source: Any source

MARC 500

Nature of the content describes or characterizes the primary content of the resource. Medium of performance outlines the instruments and/or voices in musical content.

***Best Practice Recommendation:*** Make a note describing the nature of the content if the content is unclear from the description, subject headings, or genre/form headings. For resources with musical content, combine the nature of the content and medium of performance notes if that makes the information more clearly understood.

500 \_\_ \$a Program contains twenty-four lectures.

500 \_\_ \$a Opera in three acts.

*(Examples of Nature of the Content notes)*

500 \_\_ \$a Oratorio for solo voices (SATB), mixed chorus, children's chorus, organ, and orchestra.

*(Combined Nature of the Content and Medium of Performance note)*

If desired, medium of performance information may also be encoded in MARC field **382** using terms from *Library of Congress Medium of Performance Terms for Music* (LCMPT). For more information, see the LCMPT announcement from the Library of Congress (<http://www.loc.gov/catdir/cpsd/medprf-list-launch.html>) and *Provisional Best Practices for Using LCMPT* issued by the Music Library Association Subject Access Subcommittee (<http://bcc.musiclibraryassoc.org/BCC-Historical/BCC2014/ProvisionalBestPracticesforUsingLCMPT%20FINAL.pdf>).

## Place and Date of Capture (RDA 7.11)

### Not Core

Source: Any source

### MARC 518

Place and date of capture provides information about the recording, filming or broadcasting of a resource. Information may be taken from any source. Place and date of capture is recorded in MARC field **518** (either as a formatted or unformatted statement). Place and date of capture information can also be recorded in coded form in an associated MARC field **033**.

### Formatted MARC field 518

The formatted MARC **518** field provides separate subfields for sub-elements of date and place. An introductory or explanatory term may be given in an initial subfield **o**.

Record the date (or range of dates) in this order: year, month, day, time in subfield **d**. Abbreviations for months are not used.

```
518 __ $d 2015 January 15
```

```
518 __ $d 2004 June 19-22
```

Record both recording/filming venue and location (if available) in MARC field **518** subfield **p**.

```
518 __ $p Robinson Center Music Hall, Little Rock, Arkansas
```

### Unformatted MARC field 518

In an unformatted MARC field **518**, all information is recorded in a single subfield **a**.

```
518 __ $a Filmed before a live audience on December 1, 2006.
```

Information about original release or broadcast history is recorded in the History of the Work element (**RDA 6.7**).

**Best Practice Recommendation:** Record place and date of capture information (if readily ascertained) in a formatted MARC 518 field. Optionally, also record the information in coded form in the MARC 033 field.

033 00 \$a 20130315 \$b 4034 \$c D2

518 \_\_ \$o Recorded in concert \$d 2013 March 15, \$p Dallas, Texas.

033 10 \$a 20130220 \$a 20130223 \$b 6564 \$c B3

518 \_\_ \$o Recorded in performance \$p Gran Teatre del Liceu,  
Barcelona \$d 2013 February 20 and 23.

033 10 \$a 198214 \$a 198204-- \$b 5754 \$c L7

033 11 \$a 19820414 \$a 19820418 \$b 5754 \$c L7

518 \_\_ \$3 Concert \$o recorded and broadcast live \$d 1982 April 14  
\$p Royal Festival Hall, London.

518 \_\_ \$3 Rehearsal \$o recorded \$d 1982 April and \$o broadcast \$d  
1982 April 18 \$p BBC Omnibus Studio, London.

033 20 \$a 20140319 \$a 20140322 \$b 4004 \$c L7

518 \_\_ \$o Videotaped in performance \$p Robinson Center Music  
Hall, Little Rock, Arkansas \$d 2014 March 19-22.

033 \_0 \$b 8964 \$c A2

518 \_\_ \$a Filmed on location in Adelaide, South Australia.

*(Unformatted MARC 518; no date information available)*

500 \_\_ \$a Originally released in Italy, 1954; revised and later  
released in France in 1957.

*(Gives the history of the work rather than specific place and date of capture information)*

## Language of the Content (RDA 7.12)

Core Element for LC/PCC

Source: Any source

MARC 546, 500, 041

There are chiefly three categories of language information that should be recorded for moving image materials:

- Spoken, sung, or signed language of the content (MARC **008/35-37**, **041** subfield **a**, **546**)
- Written language associated with the content (subtitles, captions, intertitles) (MARC **041** subfield **j**, **546**)
- Languages of any accompanying material (MARC **041** subfield **g**, **500** or **546**)

In addition, information about the original language can be recorded:

- Original language of the primary content (MARC **041** subfield **h**, **500**)
- Original language of any accompanying material (MARC **041** subfield **m**, **500**)

Information about languages can often be found on the container or a menu.

**Best Practice Recommendation:** Always record the language of the soundtrack from the primary content in MARC field 546. Also record the original language in MARC 041 subfield h when that information is present. Generally follow LC-PCC PS 7.12.1.3 and supply the languages of secondary content present in the resource.

### Subtitles<sup>49</sup>

Subtitles provide a translation of the soundtrack for non-native language speakers. Subtitles assume the listener can hear the audio, and thus include only a translation of the dialog or phrases summarizing the dialog.

546 \_\_ \$a Soundtracks for the feature film in English, Spanish, and French, with optional subtitles in each language.

---

<sup>49</sup> Additional information about captioning and subtitles is provided in the section “Accessibility Content (RDA 7.14)” that follows. Refer to *Video Language Coding: Best Practices* ([http://www.olacinc.org/drupal/capc\\_files/VideoLangCoding2012-09.pdf](http://www.olacinc.org/drupal/capc_files/VideoLangCoding2012-09.pdf)) for a fuller discussion of captions and subtitles.

546 \_\_ \$a Hindi soundtrack with optional English subtitles; credits and "making of" featurette in English.

### Intertitles

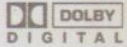


Used in silent films, intertitles are pieces of text that are inserted into or between scenes of a motion picture. Intertitles often convey dialogue or other contextual information. The language of the intertitles is recorded in MARC field **041** subfield **j** and in MARC 546.



008/35-37 zxx (no linguistic content)  
 041 0\_ \$a zxx \$j eng  
 546 \_\_ \$a Silent film with English intertitles.

### Container Information

Some publishers use a chart for language, sound, and other information on the back of the container.

SOME OF THE INFORMATION IN THE GRID BELOW MAY NOT APPLY TO SPECIAL FEATURES

<b>LANGUAGES</b>	ENGLISH, FRENCH 5.1 (Dolby Digital)				<b>1.85:1</b>
<b>SUBTITLES</b>	ENGLISH, FRENCH				<b>ANAMORPHIC WIDESCREEN</b>
	Mastered in High Definition			Approx. 123 Mins.	<b>COLOR</b>

<b>AUDIO</b>		 		<b>FORMAT</b>				
		DOLBY DIGITAL 5.1 EX SURROUND SOUND DTS-ES 6.1 DISCRETE STEREO SURROUND SOUND		PRESENTED IN A FORMAT PRESERVING THE 1.85:1 ASPECT RATIO OF ITS THEATRICAL EXHIBITION. ENHANCED FOR WIDESCREEN TVs.				
<b>LANGUAGE</b>	<b>SPANISH</b>	<b>ENGLISH SUBTITLES</b> FEATURE FILM ONLY	<b>SPANISH SUBTITLES</b> FEATURE FILM ONLY	<b>ENGLISH CC</b> FEATURE FILM ONLY	<b>VARIOUS</b>	<b>FEATURE RUN TIME:</b> APPROX. 119 MIN.	<b>COLOR</b>	

If possible, these charts should be checked against the menu on the DVD or Blu-ray Disc to verify what is actually present on the disc. The chart can be confusing, and catalogers should take care when making an assessment. Not only is the chart on the container sometimes inaccurate, but the screen menus are also sometimes inaccurate. Ideally the language and caption settings should be checked on the actual video. This is easiest to do with a computer DVD player such as Windows Media Player, WinDVD, or PowerDVD (look for an audio or subtitles menu). Inaccuracies should be noted.

## Accessibility Content (RDA 7.14)

### Not Core

Source: Any source

MARC 546

Accessibility content includes not only a translation of the dialog but also descriptions of sound effects, musical notes when there is music, and any other sounds that would be missed by someone who cannot hear the audio, or see the video. Accessibility is made possible through audio description, captioning, sign language, and/or subtitles. Accessibility content does not include subtitles in a language different from the spoken content unless they also include the contextual information described above. Additional information about captions and subtitles may be found in *Video Language Coding: Best Practices* ([http://www.olacinc.org/drupal/capc\\_files/VideoLangCoding2012-09.pdf](http://www.olacinc.org/drupal/capc_files/VideoLangCoding2012-09.pdf)).

Information about accessibility content is recorded in MARC field **546**. It may be recorded in the same MARC **546** field as the language of the content.

546 \_\_ \$a Italian or French soundtracks with optional French subtitles; closed captioned in Italian.

546 \_\_ \$a Closed-captioned.

Be aware that accessibility content information may not extend to special features.

546 \_\_ \$a Closed-captioned. In English with optional subtitles in English and Spanish (feature film only).

### Captions

Captions are similar to subtitles, but with an important distinction. Captions include contextual information for those who cannot hear the soundtrack. Some common examples would be captions like “[people laughing]” or “[doorbell rings]” in addition to the dialogue.

Closed captions, utilized in many DVD-videos, are not visible unless the viewer activates them via the TV remote control, TV menu, or computer DVD player software menu. Open captions are always visible. When the container or DVD insert shows the following symbol(s), the DVD is closed-captioned:





*Closed Caption Symbols<sup>50</sup>*



*Example of Closed Captions<sup>51</sup>*

Closed captions are decoded by the viewer's home system. Occasionally, a DVD 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. If the captions do display on the television, note this in the record. If the captions do not display at all, note the inaccuracy of the box information.

Blu-ray does not support closed captioning.<sup>52</sup>

**Best Practice Recommendation: Always record inaccuracies regarding captioning to the extent possible.**

```
500 __ $a Container has symbol for closed captioning, however,  
video does not have captions.
```

```
500 __ $a Edited version does not include closed-captioning,  
French language soundtrack, and special features as stated on  
container.
```

---

<sup>50</sup> Images from <http://www.sfsu.edu/~dprc/dhohsrvc/tips/checkmediaccsdh.html> (viewed September 10, 2014).

<sup>51</sup> Image from <http://www.laservideousa.com/ClosedC.html> (viewed September 10, 2014).

<sup>52</sup> "How Subtitles for the Deaf and Hard-of-hearing (SDH) Differ from Closed Captions," <http://www.3playmedia.com/2014/05/21/how-subtitles-deaf-hard-of-hearing-sdh-differ-from-closed-captions/> (viewed September 10, 2014)

### 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 non-dialog audio has been added, as well as speaker identification which is useful when the viewer cannot otherwise visually tell which dialog is being spoken by a particular onscreen character or person.



*Subtitles for the Deaf & Hard-of-Hearing Symbol<sup>53</sup>*

- [[LaRoche] Hey, Dex!  
- [[Dexter] Yo, Frenchie!

*Example of SDH Subtitle<sup>54</sup>*

The major difference between SDH subtitles and closed captioning is the difference in encoding (and thus the ability to access the content). The subtitles may be visually different. The SDH subtitles usually are displayed with the same proportional font used for the translation subtitles on the DVD. Closed captions are displayed as white text on a black band, which blocks a large portion of the action onscreen.

546 \_\_ \$a In English with optional Spanish and French audio tracks; with optional subtitles for the deaf and hearing impaired (SDH) .

### Audio Description / Descriptive Video Captioning

Although not common, some materials include Descriptive Video Captioning (DVC) which provides an audio description of the action onscreen for the visually impaired. The description is done in such a manner as not to interfere with the spoken dialog.

---

<sup>53</sup> Image from <http://www.sfsu.edu/~dprc/dhohsrvc/tips/checkmediaccsdh.html> (viewed September 10, 2014).

<sup>54</sup> Image from <http://download.videohelp.com/DVDSubEdit/Guides/HearingImpaired/guide.htm> (viewed September 10, 2014).



*Audio Description Symbol*<sup>55</sup>

546 \$a Audio-described.

### Sign Language

When sign language is used, LC/PCC practice is to record information about the particular sign system (e.g., American Sign Language, etc.). **LC-PCC PS 7.14** provides guidance on constructing notes when sign language is involved:

- When sign language is the sole medium of communication, give the note "Signed in [name of sign system]."

546 \_\_ \$a Signed in American Sign Language.

- When a resource includes open signing, i.e., a sign language interpreter appears in a separate frame, give the language note "Open signed in [name of sign system]."

546 \_\_ \$a Open signed in Signed Exact English (SEE-II).

- If it cannot be determined what sign system has been used, record only that the item is signed

546 \_\_ \$a Open signed.

546 \_\_ \$a Includes sign language.

**Best Practice Recommendation:** Generally follow LC-PCC PS 7.14 and provide specific information about the sign language present when that information is readily available.

---

<sup>55</sup> Image from <http://www.acb.org/adp/ad.html#what> (viewed September 10, 2014).

## Supplementary Content (RDA 7.16)

Not core<sup>56</sup>

Source: Any source

MARC 500

Supplementary content, such as special features, are recorded as informal notes (**RDA 7.16, RDA 27.1.3**). 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:***

**Do not record these standard DVD/Blu-ray features:**

- Interactive menu
- Scene access
- Scene selection

**Optionally, do not record these special features:**

- Advertisements
- Preview/trailers

500 \_\_ \$a Special features include "making of" documentary, interview with the director, cast profiles, photo gallery.

500 \_\_ \$a Includes trailers.

500 \_\_ \$a Includes original theatrical version, and special version with 28 minutes of additional footage.

---

<sup>56</sup> This is a core element for LC only for indexes and bibliographies in monographs.

## Performer, Narrator, and/or Presenter (RDA 7.23)<sup>57</sup>

### Not Core

Source: Any source

### MARC 511

Names of performers, narrators, and presenters are recorded if they are considered to be important (**RDA 7.23.1.3**). Encode this information in a MARC **511** field. For musical performers, include the medium of performance. If authorized access points are given for performers, narrators, and/or presenters, use relationship designators to show the relationship to the work or expression.

In the MARC **511** field, code the first indicator with the value **1** to generate a display constant “Cast:”.<sup>58</sup> Use the code value **0** when no display constant is desired.

Other artistic and/or technical credits are recorded in MARC field **508**.

511 1\_ \$a Sean Connery, Michael Caine, Christopher Plummer.

511 0\_ \$a Principal dancers, Richard Winsor, Dominic North, Nina Goldman, Madelaine Brennan, Steve Kirkham, Joseph Vaughan ; the New London Orchestra ; conducted by David Lloyd-Jones.

511 0\_ \$a Christoph Prégardien, tenor ; Michael Gees, piano.  
(On container: Michael Gees, Klavier. Since this information is not transcribed, “Klavier” may be translated into the language of the cataloging agency (English))

511 1\_ \$a Hobart Bosworth, Bessie Love, Emory Johnson, Richard Morris, Charles Clary.

508 \_\_ \$a Organ score by David Knudtson.  
(Composer is considered to be a contributor to the artistic/technical production of a film)

511 0\_ \$a Narrator, Mark Dworkin.

508 \_\_ \$a Photographer, editor Mark Dworkin; Moving Images Video Project, production company.

---

<sup>57</sup> Revisions affecting Performer, Narrator and/or Presenter (RDA 7.23), Artistic and/or Technical Credit (RDA 7.24), Statement of Responsibility relating to Title Proper (RDA 2.4.2) and Note on Statement of Responsibility (RDA 2.17.3) have been approved by the JSC but do not take effect until the April 2015 RDA Toolkit update. This document reflects RDA as it currently stands.

<sup>58</sup> Whether or not this display constant is operable depends on local system capabilities.

## Artistic and/or Technical Credit (RDA 7.24)<sup>59</sup>

### Not Core

Source: Any source

### MARC 508

Contributors to the artistic or technical productions of a resource are recorded in MARC field **508** if they are considered to be important (**RDA 7.24.1.3**). Include a statement of function with each name (or group of names). Since the statement of function is supplied rather than transcribed, use the language of the cataloging agency. When authorized access points are given for performers, narrators, and/or presenters, use relationship designators to show the relationship to the work or expression.

Performers, narrators, and presenters are recorded in MARC field **511**.

508 \_\_ \$a Camera, Steve Yedlin ; editors, Lee Percy, Nancy Richardson ; music, Marco Beltrami ; production design, Carol Spier.

508 \_\_ \$a Laurent Pelly, stage director and costume design ; Christian Räth, associate stage director ; Chantal Thomas, scenographer ; Jean-Jacques Delmotte, costumes ; Agathe Mélinand, dramaturgy and new libretto version ; Joël Adam, lighting design ; Charles Carcopino, video ; Louise Narboni, film director.

511 0\_ \$a Narrator, Steve Hudson.

508 \_\_ \$a Production director, Mauricio Sherman ; producers, Drummond Challis, Milton Reis; Music, Steve Parsons, Mauricio Sherman ; directors of photography, Roland Henze, Helio Silva, Jose Rosa, Antontio Goncalves, Luiz Carols Saldanha ; dubbing mixer, Dave Skilton; script, Kier Radnedge, Howard Lanning; editor, Howard Lanning.

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<sup>59</sup> Revisions affecting Performer, Narrator and/or Presenter (RDA 7.23), Artistic and/or Technical Credit (RDA 7.24), Statement of Responsibility relating to Title Proper (RDA 2.4.2) and Note on Statement of Responsibility (RDA 2.17.3) have been approved by the JSC but do not take effect until the April 2015 RDA Toolkit update. This document reflects RDA as it currently stands.

## History of the Work (RDA 6.7)

Not Core

Source: Any source

MARC 500

**RDA 6.7** does not directly map to MARC, but this information is often quite useful. Make notes relating to the history of the film, including dates for the original production, regardless of format. Information associated with title, form, place, or other distinguishing characteristic may be incorporated if considered useful (**RDA 6.7.1.3**). Record the note in a MARC **500** field; also encode the original release date in MARC **046** subfield **k**.

**Best Practice Recommendation:** Record the original release date in a note (MARC 500) and also in MARC 046 subfield k.

```
046 __ $k 2004
500 __ $a Originally produced as a documentary film in 2004.

046 __ $k 1949
500 __ $a Originally released as a motion picture in 1949.
```

## Contents Note (RDA 25.1)

**Core Element for LC<sup>60</sup>**

**Source: Any source**

**MARC 505, 500**

In RDA, contents are considered a “related work” (e.g., “part of a larger work”) and therefore are covered under RDA chapter 25 rather than chapter 7. Related work is a core element for LC for compilations, unless the contents are indicated elsewhere (e.g., in MARC **245** when no collective title is present, etc.). Formal contents notes (i.e., a “structured description” of the related work) is recorded in MARC **505**; an informal contents note (i.e., an “unstructured” description) is recorded in MARC **500**.

Neither LC nor the PCC place any limits on the number of works included in a contents note.<sup>61</sup> In addition to the contents note, an analytical authorized access point should be made for the first or predominant work in the resource. Additional analytical authorized access points are optional, but encouraged to aid in discovery.<sup>62</sup>

**LC-PCC PS 25.1.1.3** provides guidance in constructing a formal contents note. Titles may be taken from the source that provides the best information. Other title information is included only when the title would be meaningless without the additional information. Use the appropriate value for the first indicator of MARC **505** to describe the type of contents note.

For collections of films with multiple credits, choose one of the following options to record the credits:

- Contents note (following the film title, using ISBD punctuation to separate)
- Separate Performer, Narrator, and/or Presenter (**RDA 7.23**), Artistic and/or Technical Credit (**RDA 7.24**) and History of the Work (**RDA 6.7**) notes for each film

If separate title access points (in addition to the contents note) are desired, give the titles in MARC **730** fields preceded by the relationship designator “Container of (work):.”

---

<sup>60</sup> Core element for LC for compilations

<sup>61</sup> LC-PCC PS 25.1 states “...no limits ... unless burdensome.”

<sup>62</sup> LC practice is to provide an analytical authorized access point for the first or predominant work in a compilation; PCC practice is to optionally give analytical authorized access points for other works if considered important for access (LC-PCC PS 25.1).



245 00 \$a Essential Eastwood : \$b Director's collection / \$c  
Directed by Clint Eastwood.

505 0\_ \$a Letters from Iwo Jima -- Million dollar baby -- Mystic  
River -- Unforgiven.

730 02 \$i Container of (work): \$a Letters from Iwo Jima (Motion  
picture).

730 02 \$i Container of (work): \$a Million dollar baby (Motion  
picture).

730 02 \$i Container of (work): \$a Mystic River (Motion picture).

730 02 \$i Container of (work): \$a Unforgiven (Motion picture).

**Best Practice Recommendation: 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. Catalogers may go beyond the requirements in the Policy Statements and record authorized access points for all works contained in the resource beyond the predominant or first work when judged feasible and/or important for discovery.**

**When there are multiple sets of credits, use cataloger's judgment to choose between including the credits in the contents note or in separate MARC 511, 508 and/or 500 fields.**

505 0\_ \$a East of Eden -- Rebel without a cause -- Giant.  
*(Simple contents note. Collective title on resource: James Dean ultimate collector's edition.)*

505 0\_ \$a Piano concerto no. 3 in C minor, op. 37 / Ludwig van  
Beethoven (41:21) -- Dialogues II, for piano and orchestra / Elliott  
Carter (6:18) -- Piano concerto no. 1 in B flat minor, op. 23 / Peter  
Tchaikovsky (45:15).

*(Contents note with statement of responsibility for a filmed performance of musical works)*

505 0\_ \$a disc 1. Theatrical version (122 min.) -- disc 2.  
Director's cut (166 min.)

*(Two versions of the primary content on separate videodiscs are present in the resource)*

505 2\_ \$a Toyland (13 min.) -- West Bank story (21 min.) --  
Logorama (16 min.)

*(Partial contents note for a compilation of short films)*

505 0\_ \$a Courtship of Miles Sandwich (1923) / directed by  
Charley Chase ; with Snub Pollard, Marie Mosquini and James Finlayson  
-- Join the circus (1923) / directed by George Jeske ; with Snub  
Pollard, Katherine Grant and Paul Parrott -- The big idea (1924) /  
directed by George Jeske ; with Snub Pollard, Blanche Mehaffey and

Glen Tryon -- Vitamin "U" for me (1942) / written and directed by Roy Mack ; with Thelma Woodruff and Snub Pollard.

*(Contents note for a collection of four films with a statement of responsibility given with each title)*

## Accompanying Material (RDA 25.1)

**Not core**

**Source: Any source**

**MARC 300 \$e, 500**

Information about accompanying material may be recorded in a note field (MARC **500**) and MARC field **300** subfield **e**, (or alternatively in another instance of MARC field **300** (see the section **Extent (RDA 3.4)**). When the accompanying material is separately titled, a separate access point may be supplied in a MARC **740** field (or if applicable, an analytical author/title (MARC **700**) or preferred title entry (MARC **730**)).

**Best Practice Recommendation:** Generally supply a separate access point if the accompanying material is separately titled.

245 04 \$a The gift of barong / \$c Wanderlustproject presents a Dan Moreno and Benito Bautista film.

300 \_\_ \$a 1 videodisc (80 min.) : \$b sound, color with black and white sequences ; \$c 4 3/4 in.

300 \_\_ \$a 1 volume (44 pages : illustrations, maps ; 28 cm)

500 \_\_ \$a DVD is accompanied by the book: Teacher's guide, the gift of barong.

740 02 \$a Teacher's guide, the gift of barong.

*(Accompanying book has a separate title)*

245 \_\_ \$a 200 000 Taler : \$b Oper in 3 Bildern und einem Epilog nach Scholem Alejchem / \$c music by Boris Blacher ; a co-production of Sender Freies Berlin and Deutsche Oper Berlin.

300 \_\_ \$a 1 videodisc (96 min.) : \$b sound, color ; \$c 4 3/4 in.

500 \_\_ \$a Program notes and synopsis in English and German (18 pages : illustrations ; 18 cm) in container.

*(Accompanying booklet considered to be "bibliographically insignificant" and is only described in a note)*

## Aspect Ratio (RDA 7.19)

**Not Core**

**Source: Resource itself**

**MARC 500**

Aspect ratio 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.

The two most common aspect ratios are: 4:3 (1.33:1; also called "Full Screen" or "Full Size") and 16:9 (1.78:1; "Wide Screen").



*Full Screen and Wide Screen Examples*<sup>63</sup>

Films generally have a wider aspect ratio which results in black bars above and below the picture ("letterboxing") if viewed on a 16:9 screen. 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 sometimes means the former. In the same manner, when 4:3 programs are displayed on a 16:9 screen, black or gray bars appear on the sides of the screen ("pillar-boxed").<sup>64</sup>

---

<sup>63</sup> Images from "Aspect ratio 4 3 example" by thewikipedian, uploaded by Andreas -horn- Hornig - Photo by thewikipedian. Licensed under Creative Commons Attribution-Share Alike 3.0 via Wikimedia Commons - [http://commons.wikimedia.org/wiki/File:Aspect\\_ratio\\_4\\_3\\_example.jpg#mediaviewer/File:Aspect\\_ratio\\_4\\_3\\_example.jpg](http://commons.wikimedia.org/wiki/File:Aspect_ratio_4_3_example.jpg#mediaviewer/File:Aspect_ratio_4_3_example.jpg) and "Aspect ratio 16 9 example3" by thewikipedian, uploaded by Benedicto16 - Photo by thewikipedian. Licensed under Creative Commons Attribution-Share Alike 3.0 via Wikimedia Commons - [http://commons.wikimedia.org/wiki/File:Aspect\\_ratio\\_16\\_9\\_example3.jpg#mediaviewer/File:Aspect\\_ratio\\_16\\_9\\_example3.jpg](http://commons.wikimedia.org/wiki/File:Aspect_ratio_16_9_example3.jpg#mediaviewer/File:Aspect_ratio_16_9_example3.jpg) (viewed September 10, 2014)

<sup>64</sup> Image from <http://richterscale.hubpages.com/hub/How-To-Pick-The-Right-Projector-Screen-Size> (viewed September 10, 2014)

## 4:3 Screen displaying a 16:9 Format



## 16:9 Screen displaying a 4:3 Format



The aspect ratio should be taken from the resource itself, with any additional information taken from any source. Aspect ratio is recorded in MARC field **500**. If the aspect ratio is presented as an edition statement, it is also recorded in MARC field **250**.

Aspect ratio is recorded using one or more terms from the list given at **RDA 7.19.1.3**:

- full screen (ratios of less than 1.5:1)
- wide screen (ratios of 1.5:1 or greater)
- mixed (multiple aspect ratios within the same work)

Record the numerical ratio in standard format with a denominator of 1, if known.<sup>65</sup>

**Best Practice Recommendation:** Record aspect ratio in a MARC field 500. If the aspect ratio is presented as an edition statement, also record as an edition statement in MARC field 250. Do not routinely combine this note with the Equipment or System Requirement note.

500 \_\_ \$a Full screen.

500 \_\_ \$a Wide screen (1.78:1)  
(On resource as "Aspect ratio widescreen 1.78:1")

250 \_\_ \$a Full screen edition.

---

<sup>65</sup> Tools such as the Aspect Ratio Calculator ([http://www.digitalrebellion.com/webapps/aspect\\_calc.html](http://www.digitalrebellion.com/webapps/aspect_calc.html)) can be of assistance in determining and formatting the ratio (viewed June 19, 2014).

**Best Practice Recommendation:** Use the phrase “Mixed aspect ratios” rather than simply “Mixed” for resources with multiple aspect ratios.

500 \_\_ \$a Mixed aspect ratios.

Additional details about the aspect ratio may be recorded. Information about the aspect ratio of the original expression can be recorded when the expression being described is a modification of the original. A specific method used to achieve the aspect ratio can also be recorded if deemed important (e.g., “anamorphic widescreen,” 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”<sup>66</sup>).

500 \_\_ \$a Original film in widescreen; reproduced using pan-and-scan technique.

500 \_\_ \$a Anamorphic wide screen.

---

<sup>66</sup> J. Dellaporta, “What is Anamorphic Widescreen?” wiseGEEK <http://www.wisegeek.org/what-is-anamorphic-widescreen.htm> (viewed June 19, 2014)

## Duration (RDA 7.22)<sup>67</sup>

Core Element for LC

Source: Any source

MARC 300 \$a, 306, 505

Duration provides information about the playing or running time of a resource. Duration information may be taken from any source.

Total duration of the primary content of a resource (e.g., the duration of the feature film, excluding any “bonus” features) is recorded in MARC **300** subfield **a** following the extent. The unit of time is abbreviated in accordance with **RDA Appendix B.5.3**. The list of abbreviations is given in **RDA Appendix B.7**. Omit the duration if it is not stated and cannot be approximated.

Duration may be optionally recorded in coded form in the MARC **306** field. Record duration as hours, minutes, and seconds (HHMMSS).

```
300 __ $a 1 video disc (96 min.)
306 __ $a 013600
```

**Best Practice Recommendation:** Follow LC-PCC PS 7.22.1.4 and record duration using abbreviations from RDA Appendix B.7 for units of time.

```
300 __ $a 1 videodisc (45 min.)
300 __ $a 1 videodisc (2 hr., 30 min.)
```

If the duration is approximate, precede the approximate duration with the word “approximately” (**LC-PCC PS 7.22.1.4**)

```
300 __ $a 1 videodisc (approximately 30 min.)
```

If the actual playing time differs significantly from the playing time stated on the resource, optionally record the stated time followed by “that is” and the actual playing time.

```
300 __ $a 1 videodisc (54 min., that is 45 min.)
```

---

<sup>67</sup> Changes to this element were approved by the JSC but do not take effect until the April 2015 RDA Toolkit update. The document reflects RDA as it currently stands.

Duration of individual parts may be recorded in the contents note (MARC **505**).

505 0\_ \$a About a dog (10:33) -- About a cat (12:22).

505 0\_ \$a Symphony no. 1 (43:51) -- Symphony no. 5 (01:32:00).  
(*Filmed performances*)

**RDA 7.22.1.3** provides an alternative to record the duration for each unit of a resource when a resource contains more than one unit, and each has the same (or approximate) playing time.

***Best Practice Recommendation:*** Apply the alternative and record duration of each unit.

300 \_\_ \$a 10 videodiscs (30 min. each)

300 \_\_ \$a 3 videodiscs (approximately 60 min. each)



## Summarization of the Content (RDA 7.10)

### Core Element for LC<sup>68</sup>

Source: Any source

MARC 520

This element provides a summary or synopsis of the content of a resource. Summary information may be taken from any source and is encoded in MARC field **520**.

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 editing 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.

Further guidelines for writing summary notes, including specific guidance for motion pictures and video recordings, can be found in *Summary Notes for Catalog Records*, a publication of the OLAC Summary/Abstracts Task Force (<http://olacinc.org/drupal/?q=node/21>).

Summaries obtained from external sources may also be used. If quoted from the source, enclose in quotation marks and attribute the source. Links to summaries may be provided in MARC field **856** with a subfield **3** ("Materials specified").

LC practice is to routinely provide summaries for moving image materials (**LC-PCC PS 7.10.1.3**).

**Best Practice Recommendation:** Provide a summary of content whenever possible following the guidelines given in *Summary Notes for Catalog Records*. If the summary is copied verbatim from the resource or an external source, enclose it in quotation marks and attribute the source of the summary.

520 \_\_ \$a Davey and his dog, Goliath, have a series of adventures in which they learn moral lessons.

520 \_\_ \$a Examines business cooperatives in Spain and the United States, and includes observations by worker-owners on how their cooperatives are structured, their effect upon the community, and the lessons they have learned.

---

<sup>68</sup> Core element for LC for fiction intended for children; **LC-PCC PS 7.10.1.3** notes that summaries are routinely provided for moving image materials (no restriction on audience level given)

520 \_\_ \$a When P.L. Travers travels from London to Hollywood in 1961 to finally discuss Walt Disney's desire to bring her beloved character Mary Poppins to the motion picture screen (a quest he began in the 1940s as a promise to his two daughters), Disney meets a prim, uncompromising sexagenarian not only suspect of the impresario's concept for the film, but a woman struggling with her own past. During her stay in California, Travers' reflects back on her difficult childhood in 1906 Australia.

520 \_\_ \$a "A Girl and a Gun reveals America's diverse and far-ranging female gun community. It depicts how this community is portrayed by the media and targeted by the gun industry; and shows, through personal stories, how guns change women's lives"--Container.

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.

## Restrictions on Access (RDA 4.4)

### Not Core

Source: Any source

### MARC 506

Restrictions on access describe any limitations imposed on access to a resource. Be as specific as possible about the nature of the restrictions to access (e.g., eligible viewers, duration of restriction, etc.). If restrictions on access apply, code MARC field **506** with first indicator **1**.

Availability of a resource, if considered important, can be recorded as well. Code MARC **506** first indicator **0** if no restrictions apply; leave the indicator value blank if no information is provided.

```
506 1_ $a Restricted to individual viewing only at the Michelle  
Smith Performing Arts Library, University of Maryland.
```

```
506 1_ $a Access restricted. Written permission from the Brooklyn  
Academy of Music required for viewing.
```

```
506 __ $a Films available for viewing after 2020.
```

## Intended Audience (RDA 7.7)

Core Element for LC<sup>69</sup>

Source: Any source

MARC 521

Intended audience provides information about the class of user for which the resource is intended or suitable. This information may be very useful for both the catalogers and patrons of school librarians (e.g., for determining what ages or grades a title would be suitable for, or to identify resources designed for use by persons with disabilities). Intended audience is a core element for LC for resources intended for children. Take information about the intended audience from any source.

Intended audience is recorded in MARC field **521**. The first indicator can be used to indicate a specific audience level or characteristic. When including intended audience information, also code the fixed field **008/22** (Audn) with the appropriate value.

**Best Practice Recommendation: Follow LC-PCC PS 7.7 and record intended audience information for resources intended for children. In addition, record intended audience information whenever it is considered important for identification or selection. Record the information using the wording found on the source, if feasible.**

```
521 8_ $a MPAA rating: Not rated.
```

```
521 8_ $a MPAA rating: PG; for some mild action and rude humor.
```

```
008/22 (Audn) j
```

```
521 8_ $a MPAA rating: G.
```

*(For an animated children's DVD)*

```
008/22 (Audn) b
```

```
521 2_ $a 1-2.
```

*(Intended for grades 1-2)*

---

<sup>69</sup> LC core element for resources intended for children.

## Awards Note (RDA 7.28)

### Not Core

Source: Any source

### MARC 586

Information about formal awards should be recorded in MARC field **586** if considered important. Multiple awards should be recorded in separate MARC **586** fields.

586 \_\_ \$a Winner, 2013 Sundance Film Festival, Best Director Award, World Cinema.

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.

586 \_\_ \$a Director's Fortnight, Cannes International Film Festival, 2012.

586 \_\_ \$a César Awards, France: Best Animated Film (Meilleur film d'animation), 2013.

586 \_\_ \$a Films4Families Youth Jury Award, Seattle International Film Festival, 2013.

*(Separate MARC 586 fields used for each award)*

## Dissertation or Thesis Information (RDA 7.9)

Core Element for LC/PCC

Source: Any source

MARC 502, 500

Record dissertation or thesis information if the resource 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 resource 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.

```
502 __ $a $b M.A. $c California State University, Northridge $d
2011.
```

```
500 __ $a Revision of the filmmaker's thesis project.
(No formal thesis statement on resource)
```

## V. Recording Relationships

### A. Introduction

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.

RDA identifies three categories of relationships to be recorded in the catalog record:

Category of Relationship	RDA Instructions
Primary relationships between a work, expression, manifestation, and item	RDA chapter 17 <sup>70</sup>
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 <sup>71</sup>	ISBN, LCCN, URI, etc.

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 MARC21 coding.

---

<sup>70</sup> LC/PCC practice is not to apply chapter 17 at this time (LC-PCC PS 17.0) so this category of relationships is not covered in this document.

<sup>71</sup> Identifiers are mostly applicable to authority records, and are not covered in this document (with the exception of ISBN)

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**). Data in an unstructured description is expressed as a free-text sentence or paragraph (i.e., note).

700 1\_ \$i Motion picture adaptation of (work): \$a Shakespeare, William, \$d 1564-1616. \$t Romeo and Juliet.

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

*(Examples of structured descriptions)*

500 \_\_ \$a Based on a story by John Ciarlo.

500 \_\_ \$a Prequel to the film "Monsters, Inc." (2001).

*(Examples of unstructured descriptions)*



## B. Relationship Designators (RDA 18.5)

### Core Element<sup>72</sup>

Source: Any source

MARC 1XX, 7XX

\$e Relationship term

\$i Relationship information

Relationship designators are terms used to indicate the nature of relationships among resources, persons, families, and corporate bodies (**RDA 18.5.1.1**). A relationship designator is recorded with the authorized access point representing the associated resource, person, family, or corporate body. Information regarding the nature of the relationship may be taken from any source. Only the relationship designator for creator is considered core in RDA; all other relationship designators are optional. If no relationship designator applies, or if the relationship is unclear, the relationship designator is omitted.

**Best Practice Recommendation:** Generally supply a relationship designator for all resource-to-person/family/corporate body and resource-to-resource relationships (when those relationships are clear).

Relationship designator terms<sup>73</sup> are found in **RDA Appendix I** and **J**. **Appendix I** contains terms that relate a resource to persons, families, or corporate bodies. **Appendix J** contains terms that relate a resource to other resources. If a desired term is not found in either of these lists, it may be proposed for addition to RDA.<sup>74</sup> Note that the lists of terms in both appendices are not arranged alphabetically, but in WEMI order.

In MARC21, relationship designators from **RDA Appendix I** are encoded in subfield **e**.

Relationship designators from **RDA Appendix J** are encoded in subfield **i**.

```
700 1_ $a Atkinson, Rowan, $e actor.
```

or

```
700 1_ $a Atkinson, Rowan. $4 act.
```

```
730 02 $i Container of (work): $a Wrong place, wrong time.
```

---

<sup>72</sup> Core element for Creator

<sup>73</sup> Current PCC guidelines recommend use of subfield e for RDA Appendix I relationship designators. However, relator codes may be used instead of or in addition to relationship designators.

<sup>74</sup> PCC members may propose terms at <http://www.loc.gov/aba/pcc/scs/RD-Requests.html>, for example

General LC/PCC guidelines for punctuation of relationship designators are found in **LC-PCC PS 1.7.1**. For relationship designators in subfield **i**, LC practice is to give subfield **i** as the first subfield, to capitalize the first word in the designator, and to end the subfield with a colon.

**Best Practice Recommendation:** Follow LC practice as stated in LC-PCC PS J.1 regarding the placement and presentation of relationship designators in subfield **i**.

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-design-guide-bib.pdf>) not only provide guidelines for the use of relationship designators in PCC records, but offer some practical strategies for the general use of relationship designators.

**Best Practice Recommendation:** Generally apply guidelines found in the *PCC Standing Committee on Training (SCT) Training Manual for Applying Relationship Designators in Bibliographic Records*, in particular, the guidelines listed below:

- Add relationship designators even if implied by MARC coding.

700 12 \$i Container of (work): \$a Adams, John, \$d 1947- \$t Son of Chamber symphony.

(MARC coding 700 12 implies an analytic name-title access point)

- 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. (Guideline 2)

700 1\_ \$a Atkinson, Rowan, \$e actor.

**preferred over**

700 1\_ \$a Atkinson, Rowan. \$4 act.

- Prefer use of a specific relationship term rather than a general relationship term (Guideline 3)

700 1\_ \$a Little, Tasmin, \$e instrumentalist.

**not**

700 1\_ \$a Little, Tasmin, \$e performer.

- An RDA element name may be used as a relationship designator when that term not included in **RDA Appendix I or J** (Guideline 4)

710 2\_ \$a Duke Video, \$e publisher.

*("Publisher" is an RDA element and does not appear as an RDA relationship designator)*

- Apply relationship designators in accordance with their RDA definition. Read the definition carefully as there are sometimes very subtle differences between terms (Guideline 7)
- 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.

*("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.

- 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 00 \$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 Motion picture sequel to (expression): \$a Hobbit, an unexpected journey (Motion picture)

*(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)

730 0\_ \$i Motion picture sequel to (expression): \$a Despicable me (Motion picture)

*(Not necessary to add reciprocal information to the record for Despicable me (Motion picture))*

- 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.

*(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).

## C. Recording Authorized Access Points Representing Works/Expressions in the Resource Being Cataloged

RDA uses authorized access points to provide access to work and expressions contained in the resource.

### Works Created by One Person, Family, or Corporate Body (RDA 6.27.1.2)

When a single person, family, or corporate body is solely responsible for creating a work, the authorized access point is formed by combining the authorized access point for the person, family, or corporate body plus the preferred title for the work.<sup>75</sup> However, it is a relatively rare occurrence for a moving image work to be the product of a single person, family, or corporate body.

Although the terms “filmmaker,” “screenwriter,” and “composer” appear as creator-level relationship designators, these terms have slightly different meanings when associated with moving image materials. The filmmaker is responsible for all aspects of the film’s concept and execution (i.e., serves as producer, writer, director, cinematographer, etc.). The composer is considered an expression level relationship for moving image materials. The screenwriter is only a creator in relation to a screenplay, not the film itself.

```
100 1_ $a Auslender, Leland, $e filmmaker.  
245 00 $a Venice Beach in the sixties : $b a celebration of  
creativity / $c Filmmaker, Leland Auslender.  
(Film entirely produced by the filmmaker; no other personnel involved)
```

### Collaborative Works (RDA 6.27.1.3)

Most moving image materials are collaborative in nature. **RDA 6.27.1.3** contains instructions for works with two or more persons, families, or corporate bodies collaboratively responsible for the resource. This instruction also provides for an important exception to identify collaborative moving image works by preferred title alone.<sup>76</sup>

**Best Practice Recommendation:** Apply the exception given in RDA 6.27.1.3 and identify all collaborative moving image works by preferred title alone.

---

<sup>75</sup> See **Persons, Families, and Corporate Bodies Associated with a Work: Creators** in Section V.D for more detail about creators.

<sup>76</sup> See **Preferred Title (RDA 6.2.2)** below for more detail about title access points.

245 04 \$a The big wedding / \$c a Two Ton Films production ; producers, Clay Pecorin, Harry J. Ufland, Justin Zackham ; screenplay by Justin Zackham ; produced by Richard Salvatore, Anthony Katagas ; directed by Justin Zackham.

*(Collaborative work entered under title)*

## **Compilations of Works by Different Persons, Families, or Corporate Bodies (RDA 6.27.1.4)**

Compilations of works by different persons, families, or corporate bodies are identified by using the preferred title for the compilation. If there is no collective title for the compilation, each title is recorded in the title field (MARC **245**). Authorized access points are given for each title in the compilation when feasible and when there are not too many as to be burdensome. RDA offers an alternative to devise a title for this type of compilation but LC/PCC practice is not to apply the alternative.

***Best Practice Recommendation:* Do not apply the alternative to devise a title for a compilation when there is no collective title available. Record each title in MARC 245.**

245 04 \$a The James Dean 35<sup>th</sup> anniversary collection.  
730 02 \$i Container of (work): \$a East of Eden (Motion picture)  
730 02 \$i Container of (work): \$a Rebel without a cause (Motion picture)  
730 02 \$i Container of (work): \$a Giant (Motion picture)

245 00 \$a Brother bear ; \$b Brother bear 2.  
730 02 \$i Container of (work): \$a Brother bear (Motion picture)  
730 02 \$i Container of (work): \$a Brother bear 2 (Motion picture)  
*(No collective title for the compilation)*

245 00 \$a Three places in New England / \$c Ives. Symphony no. 4 / Sibelius. Dawn & Siegfried's Rhine journey / Wagner.  
700 12 \$i Container of (work): \$a Ives, Charles, \$d 1874-1954. \$t Three places in New England.  
700 12 \$i Container of (work): \$a Sibelius, Jean, \$d 1865-1957. \$t Symphonies, \$n no. 4, op. 63, \$r A minor.  
700 12 \$i Container of (work): \$a Wagner, Richard, \$d 1813-1883. \$t Ring des Nibelungen. \$p Götterdämmerung. \$p Siegfrieds Rheinfahrt.  
*(No collective title for the compilation)*

## Preferred Titles (RDA 6.2.2)

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. The preferred title is formed by determining the title in the original language by which the work has become known (on the resource or in reference sources) (RDA 6.2.2.4). The preferred title was formerly known as “uniform title” in AACR2.

The preferred title for a resource with a single (or predominant) work is encoded in MARC field **130**; for collections with multiple works or expressions preferred titles are encoded in MARC field **730**.

When musical works are involved, consult **RDA 6.14.2**<sup>77</sup> and the associated section of *Best Practices for Music Cataloging Using RDA and MARC21* for instructions on choosing the preferred title.

Consult **LC-PCC PS 6.27.1.9 Appendix 1**<sup>78</sup> for a description of LC and PCC practice for constructing authorized access points for motion pictures (including film and video formats) and television programs.

***Best Practice Recommendation:*** Generally follow the instructions given in LC-PCC PS 6.27.1.9 Appendix 1 when constructing authorized access points for motion pictures and television programs. Base the title on the form of the title appearing in a title frame or title screen in the original language whenever possible.

## ***Motion Pictures (Including Film and Video Formats)***

An authorized access point in the following situations:

- Title of resource conflicts with the title of another resource
- Films issued with different titles in the same language
- Dubbed versions
- Motion picture released under the same or different title

An authorized access point may also be necessary when both comprehensive and individual titles are present.

---

<sup>77</sup> Also consult any best practices given in the Music Library Association’s *Best Practices for Music Cataloging using RDA and MARC21*

<sup>78</sup> This LC-PCC PS is labeled “provisional” until reviewed and revised for RDA by the PCC

*Title of resource conflicts with the title of another resource*

When the preferred title of a resource matches the preferred title of another resource, a qualifier needs to be added. (Do not consider a matching title in MARC **245** when MARC **100** is present to be a conflict, as the entire 100/245 string identifies the resource.)

Add a qualifier that matches the original distribution method of the resource:

- **(Motion picture)** for those distributed theatrically, non-theatrically, or as home video.
- **(Television program)** for those resources that originally aired on television (regardless of subsequent home video releases)

When the original distribution method 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 Hard day's night (Motion picture)
245 12 $a A hard day's night
```

```
130 0_ $a Beetlejuice (Television program)
245 10 $a Beetlejuice
```

If the addition of the qualifier does not break the conflict, add additional qualifiers (in this order):

- Year of original release (or year of original production, if unreleased)
- Director or filmmaker
- Production company

When using the name of the director or filmmaker 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 Romeo & Juliet (Motion picture : 2013)
245 13 $a Romeo + Juliet
```

```
130 0_ $a Campaign (Television program : 2013)
245 14 $a The campaign
```

```
130 0_ $a Leviathan (Motion picture : 2012 : Castaing-Taylor)
```



245 10 \$a Leviathan  
(Director's name used as qualifier)

130 0\_ \$a Hamlet (Motion picture : 1964 : Paul Brownstein  
Productions)  
245 10 \$a Hamlet  
(Name of production company used as qualifier)

*Films issued with different titles in the same language*

Occasionally films are released with different titles in the same language, necessitating use of an authorized access point.

130 0\_ \$a Harry Potter and the sorcerer's stone (Motion picture)  
245 10 \$a Harry Potter and the philosopher's stone

*Dubbed versions*

An authorized access point should be given to reflect the language of a dubbed version of a motion picture (**RDA 6.27.3, RDA 6.11.1.3**). If the original and dubbed versions are present, both are encoded in MARC **730** fields (i.e., no MARC **130** is used). Note that the language is only added to the authorized access point for the dubbed version(s), and not to the authorized access point for original version.

Silent films that contain intertitles in a language different from the original release language are treated in a similar manner (as noted in **LC-PCC PS 6.27.1.9 Appendix 1**).

130 0\_ \$a Fox and the hound 2 (Motion picture). \$l Hmong.  
245 10 \$a Phem zoo log yog phooj ywg. \$n Daim 2  
(Dubbed in Hmong)

245 00 \$a Rituales Guerreros : \$b El Tupay en Chiaraje  
730 02 \$i Container of (work): \$a Rituales guerreros.  
730 02 \$i Container of (expression): \$a Rituales guerreros. \$l  
English.

(Both the original Spanish and dubbed English versions present; the language of the original version is not added to the authorized access point)

*Motion picture released under the same or different title*<sup>79</sup>

Authorized access points are also necessary for a film released under a title different from the title of original release.

```
130 0_ $a Decisión de vencer.  
245 10 $a Decision to win
```

```
130 02 $a Shichinin no samurai (Motion picture)  
245 00 $a Seven samurai  
546 __ $a Soundtrack: Japanese; with optional English subtitles.  
500 __ $a Title from disc label.
```

*(Original film release title differs from the original film release. The title appears in English on the disc label and container; the title frames are in Japanese. The resource contains Japanese soundtrack with optional English subtitles. Because there is no English soundtrack, only English subtitles, no authorized access point is given for an English language expression.)*

*Comprehensive title/individual title*

A comprehensive title that is really a publisher/distributor series is recorded as a series statement (see the section **Series Statement (RDA 2.12)**).

When a comprehensive title is found along with individual title on a resource, first determine whether the individual title is intended to be viewed consecutively or not.

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.

```
245 04 $a The twilight saga. $p Eclipse  
  
245 00 $a Biology. $n 02, $p the human body : $b how is a human-  
being formed?  
(Intended to be viewed consecutively)
```

---

<sup>79</sup> LC-PCC PS 6.27.1.9 Appendix 1 is marked “provisional until the Program for Cooperative Cataloging has reviewed and revised it for RDA.” Through consultation with LC and others, it was determined that the intent of this section of the Policy Statement is not to provide language expression access points for subtitled films in general (as it might seem at first glance), but only when a film contains a different language version. Thus the revised version of the “Seven samurai” example shown here.

## ***Television Programs***

Constructing authorized access points for television programs is very similar to the process for constructing authorized access points for motion pictures.

An authorized access point is necessary in the following situations:

- Title of resource conflicts with the title of another resource
- Comprehensive title/individual title
- Compilations

### *Title of resource conflicts with the title of another resource*

When the title of a television program conflicts with the preferred title of another resource, add the qualifier **(Television program)** to the authorized access point if the resource originally aired on television.

```
130 0_ $a Gunsmoke (Television program)
245 10 $a Gunsmoke.
```

If the addition of the qualifier does not break the conflict, add additional qualifiers (in this order):

- 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 Gorilla (Television program : 1981)
      (Year of first telecast used as qualifier)
```

```
130 0_ $a Around the world in 80 days (Television program : 1989
: NBC Television Network)
      (Year of first telecast and network used as qualifiers)
```

*Comprehensive title/individual title*

When a comprehensive title is found along with 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 parts of a television mini-series 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). In case of doubt, consider the individual titles to be viewed consecutively.

If the individual title is 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.

```
245 00 $a Intrigue in the Bakumatsu. $n part 2, episode 14-26.
```

```
245 00 $a Chess King's complete chess course. $p Endgames
```

If the individual title is not intended to be viewed consecutively, the title proper should contain a structured combination of the comprehensive title plus an individual title. If an individual title is not available, a numeric designation can be used. When both an individual title and a numeric designation are available, use the individual title in the title proper and make a variant title for the numeric designation. If neither an individual title or numeric designation is available, use the date of telecast (in the form YYYY-MM-DD).

```
245 04 $a The original Mr. Peabody & Sherman. $p WABAC adventures
```

```
130 0_ $a I dream of Jeannie (Television program). $p Anybody  
here seen Jeannie?
```

```
245 10 $a I dream of Jeannie. $p Anybody here seen Jeannie?
```

```
246 1_ $i Title on leader: $a Jeannie. $n #7. $p Anybody here  
seen Jeannie?
```

```
245 00 $a Business: made in Montana. $n Episode 2002  
(No individual title available)
```

```
245 10 $a 60 minutes. $n [1988-06-19].  
(No individual title or numeric designation available, date of telecast is used)
```

*Compilations*

In some cases, selected episodes of a television series will be issued on DVD or Blu-ray Disc. The disc may contain episodes from a single season or randomly-selected episodes from the run of the series.

### Programs from an entire season

Add the term **Season** plus the number of the season to the authorized access point. Be careful to distinguish a “season” from a mere short time-span when programs may have been aired.

```
130 0_ $a Rizzoli & Isles (Television program). $n Season 4.
245 10 $a Rizzoli & Isles. $n The complete fourth season
```

### Selected programs from a single season

Follow the pattern given in the section “Programs from an entire season” (*see above*) and add the term **Selections**.

```
130 0_ $a Middle (Television program). $n Season 3. $k
Selections.
245 14 $a The middle. $n Season 3, disc 1
```

### Selected program from multiple seasons

For selected programs from two or more seasons, add the term **Selections** to the authorized access point. Titles like “The best of ...” are frequently compilations of programs from multiple seasons. However, if all of the programs do come from a single series, use the pattern provided in the section “Selected programs from a single season” (*see above*).

```
130 0_ $a Simpsons (Television program). $k Selections.
245 14 $a The Simpsons gone wild

130 0_ $a Twilight zone (Television program : 1959-1964). $k
Selections
245 10 $a Twilight zone : $b essential episodes
```

## **Constructing Authorized Access Points for Musical Works (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 MARC21*) for instructions on creating authorized 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 6.28.1.2-6.28.1.8**), the authorized access point for a filmed musical performance is 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.

*(Filmed opera performance).*

## D. Relationships between a Resource and Associated Persons, Families, Corporate Bodies

### Core Element<sup>80</sup>

Source: Any source

MARC 1XX, 7XX

\$e Relator term

Instructions for recording relationships between a resource and associated persons, families, and corporate bodies are arranged in WEMI order and found in RDA section 7, chapters 18-22:

RDA Chapter	Description
Chapter 18	General Guidelines on Recording Relationships to Persons, Families, and Corporate Bodies Associated with a Resource
Chapter 19	Persons, Families, and Corporate Bodies Associated with a Work
Chapter 20	Persons, Families, and Corporate Bodies Associated with an Expression
Chapter 21	Persons, Families, and Corporate Bodies Associated with a Manifestation
Chapter 22	Persons, Families, and Corporate Bodies Associated with an Item

For compilations of two or more works where different persons, families, and corporate bodies are associated with each of the works, all of the persons, families and corporate bodies associated with each of the works is recorded. (**RDA 19.1.2**).

```

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.
```

<sup>80</sup> Creator is an RDA core element

700 1\_ \$a Grier, Pam, \$d 1949- \$e actor.  
700 1\_ \$a Bradshaw, Booker, \$e actor.  
**etc.**

*(Compilation includes three DVDs, each film with different actors, directors, producers, etc.; access points would be made for all actors, directors, producers, etc. associated with each of the works in the compilation).*

### **Persons, Families, and Corporate Bodies Associated with a Work**

Persons, families, and corporate bodies associated with a work are divided into two groups:

- Creators of a work
- Other persons, families, and corporate bodies associated with a work.

#### *Creators*

A creator is a person, family, or corporate body individually or jointly responsible for the creation of a work. Joint responsibility can entail creators with either the same or different roles. The role “filmmaker” is a creator role for moving image materials.<sup>81</sup> The full list of creator roles is found in **RDA Appendix I.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.

100 1\_ \$a Auslander, Leland, \$e filmmaker.  
245 00 \$a Venice Beach in the sixties : \$b a celebration of  
creativity / \$c Filmmaker, Leland Auslander.  
*(Film entirely produced by the filmmaker; no other personnel involved)*

**Best Practice Recommendation: Provide authorized access points for additional creators beyond the core requirement when feasible.**

For collaboratively created moving image resources, the exception provided for moving images at **RDA 6.27.1.3** will result in the identification of the resource by title. Creators are recorded in the 7XX fields instead of the 1XX field.<sup>82</sup> Add the appropriate relationship designator from **RDA Appendix I.2.1** in subfield **e**.

---

<sup>81</sup> The filmmaker is responsible for all aspects of the film’s concept and execution (i.e., one person serves as producer, writer, director, cinematographer, etc.). Although “composer” and “screenwriter” are in the creator list, they are not creators for moving image materials (composer applies at the expression level, and screenwriter applies only as creator in relation to the screenplay itself).

<sup>82</sup> For formats other than moving images, the creator is recorded in the 1XX field (or in the 1XX and 7XX fields when there are multiple creators).



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**. The selective list of categories below represents those most applicable to moving image works:

- works of an administrative nature
- works that record the collective thought of the body
- works that record the collective activity of a conference, expedition, or event<sup>83</sup>
- works that result from the collective activity of a performing group as a whole where the responsibility goes beyond mere performance or execution<sup>84</sup>

**LC-PCC PS 19.2.1.1.1** provides additional guidance on application of these categories, especially the last category regarding the activity of performing groups. The performing group must be responsible for the majority of the artistic content of the resource (e.g., improvisation as opposed to interpretation of a written dialogue or musical score). For works with musical content, consult the decision tree in *Best Practices for Cataloging Music with RDA and MARC21* ([http://bcc.musiclibraryassoc.org/BCC-Historical/BCC2014/RDA%20Best%20Practices%20for%20Music%20Cataloging\\_v101.pdf](http://bcc.musiclibraryassoc.org/BCC-Historical/BCC2014/RDA%20Best%20Practices%20for%20Music%20Cataloging_v101.pdf)) when determining the authorized access point for a work.

Corporate bodies excluded as creators still retain the relationship of “association” with the work and may be given authorized access points on that basis.

```
245 04 $a The Berliner Philharmoniker in Singapore
710 2_ $a Berliner Philharmoniker, $e performer.
(Corporate body determined not to be a creator)
```

#### *Other Persons, Families, Corporate Bodies Associated with a Work*

Aside from creators, persons, families, and corporate bodies may have other roles or functions associated with a work. Roles commonly associated with moving image works include film director, television director, director of photography, film producer, production company, etc. A full list of relationships is listed in **RDA Appendix I.2.2**.

Other persons, families, and corporate bodies associated with a work are encoded in MARC 7XX fields. Add the appropriate relationship designator from **RDA Appendix I.2.2** in subfield **e**.

---

<sup>83</sup> The conference, exhibition, or event must be named in the resource being cataloged

<sup>84</sup> i.e., popular music and not most “classical” (Western art) music

245 00 \$a Our Nixon / \$c Dipper Films presents in association with Impact Partners & Pilot ; produced by Brian L. Frye, Penny Lane ; directed by Penny Lane.

700 1\_ \$a Lane, Penny, \$d 1978- \$e film producer, \$e film director.

700 1\_ \$a Frye, Brian L., \$e film producer.

710 2\_ \$a Dipper Films, \$e production company.

*(7XX fields show non-creator work relationships)*

130 0\_ \$a Frozen (Motion picture : 2013)

245 00 \$a Frozen / \$c directed by Chris Buck, Jennifer Lee ; produced by Peter Del Vecho ; screenplay by Jennifer Lee.

700 1\_ \$a Buck, Chris, \$e film director.

700 1\_ \$a Lee, Jennifer \$c (Screenwriter), \$e screenwriter, \$e film director.

700 1\_ \$a Del Vecho, Peter, \$e film producer.

*(Collaborative work identified by preferred title; "screenwriter" is a creator role in relation to a screenplay, not the film itself.)*

### **Persons, Families, and Corporate Bodies Associated with an Expression**

Persons, families, and corporate bodies may have an expression-level association with a resource. Typical expression-level associations include actor, animator, composer (expression), editor of moving image work, costume designer, etc. A full list of expression-level associations is found at **RDA I.3.1**.

Other persons, families, and corporate bodies associated with an expression are encoded in MARC 7XX fields. Add the appropriate relationship designator from **RDA Appendix I.2.2** in subfield **e**.

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)

*(Only expression-level relationships are shown in this example)*

### Persons, Families, and Corporate Bodies Associated with a Manifestation

Some manifestation-level relationships such as publisher, manufacturer, and distributor are already recorded as separate elements in the RDA description. It is not necessary to record them elsewhere in the MARC record. Any other persons, families, and corporate bodies associated with a manifestation are encoded in MARC 7XX fields. Add the appropriate relationship designator from **RDA Appendix I.4** in subfield **e**.

**Best Practice Recommendation:** It is not necessary to add a relationship designator to access points for general publisher, distributor, and manufacturer relationships when recorded as RDA elements. Add relationship designators when given as separate access points.

710 2\_ \$a Film Ideas (Firm), \$e publisher.

710 2\_ \$a Laser Media (Firm), \$e film distributor.

710 2\_ \$a Channel Four (Great Britain), \$e broadcaster.

### Persons, Families, and Corporate Bodies Associated with an Item

Item-level relationships are chiefly important for rare materials cataloging, but may also be useful for other types of materials and collections. Other persons, families, and corporate bodies associated with an item are encoded in MARC 7XX fields. Add the appropriate relationship designator from **RDA Appendix I.5** in subfield **e**.

710 2\_ \$a Paul Prouté, S.A., \$e former owner.

710 2\_ \$a Library of Congress, \$e restorationist.

### List of Common Relationship Designators Applicable to Moving Image Materials<sup>85</sup>

\*Core creator relationships

#### Works

WEMI entity	RDA rule	Term
Work	I.2.1	filmmaker*
Work	I.2.1	author screenwriter

<sup>85</sup> Consult RDA Appendix I for a complete and up-to-date list.

WEMI entity	RDA rule	Term
Work	I.2.2	director film director television director
Work	I.2.2	director of photography
Work	I.2.2	film producer
Work	I.2.2	production company

**Expressions**

WEMI entity	RDA rule	Term
Expression	I.3.1	animator
Expression	I.3.1	art director
Expression	I.3.1	choreographer (expression)
Expression	I.3.1	composer (expression)
Expression	I.3.1	costume designer
Expression	I.3.1	editor of moving image work
Expression	I.3.1	interviewee (expression)
Expression	I.3.1	interviewer (expression)
Expression	I.3.1	musical director
Expression	I.3.1	performer actor voice actor commentator conductor dancer host instrumentalist moderator narrator on-screen presenter

WEMI entity	RDA rule	Term
		panelist puppeteer singer speaker storyteller teacher
Expression	I.3.1	presenter
Expression	I.3.1	production designer
Expression	I.3.1	recording engineer
Expression	I.3.1	recordist
Expression	I.3.1	stage director

### Manifestations

WEMI entity	RDA rule	Term
Manifestation	I.4.2	broadcaster
Manifestation	I.4.3	film distributor

### Items

WEMI entity	RDA rule	Term
Item	I.5.1	current owner depositor
Item	I.5.1	former owner donor seller
Item	I.5.2	autographer
Item	I.5.2	curator collector

WEMI entity	RDA rule	Term
Item	I.5.2	inscriber
Item	I.5.2	restorationist

## E. Relationships between the Resource and Other Related Resources

Core Element for LC,<sup>86</sup> LC/PCC<sup>87</sup>

Source: Any source

MARC 505, 7XX; 775/776

Instructions for recording relationships between a resource and other resources are found in RDA section 8, chapters 24-28. These chapters are also arranged in WEMI order.

RDA Chapter	Description
Chapter 24	General Guidelines on Relationships between Works, Expressions, Manifestations, & Items
Chapter 25	Related Works
Chapter 26	Related Expressions
Chapter 27	Related Manifestations
Chapter 28	Related Items

Relationship designators from **RDA Appendix J** are added to authorized access points to provide more specific information about the nature of the relationship (e.g., “parody of,” “facsimile of,” “sequel to,” “container of”). The WEMI level of the relationship designator is indicated in parentheses. LC/PCC practice is to apply the guidelines found in the *PCC Guidelines for the Application of Relationship Designators in Bibliographic Records* (<http://www.loc.gov/aba/pcc/rda/PCC%20RDA%20guidelines/Relat-Desig-Guidelines.docx>) (when using relationship designators from **RDA Appendix J (LC-PCC PS J.1)**).

### Related Works (RDA 25.1)

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**)

<sup>86</sup> Related work is a core element for LC for compilations.

<sup>87</sup> Related manifestation is a core element for LC and PCC for reproductions; Related item is a core element for LC for reproductions when it is important to identify the specific item that was reproduced, special relationships for rare materials if warranted, and “bound withs.”

- Whole/part work relationships (**RDA J.2.4**)
- Accompanying work relationships (**RDA J.2.5**)
- Sequential work relationships (**RDA J.2.6**)

Related works are a core element for LC for compilations. Related works are recorded in contents note (MARC **505**) unless the contents are already given in another part of the description (e.g., in MARC **245** when there is no collective title present). (See **Contents Note (RDA 25.1)**). Access to related works should also be provided in MARC **730** using the preferred title, preceded by the relationship designator “Container of (work).” If a variant title is needed for a contained work or express, use MARC field **740**. MARC **740** may also be used for titles of accompanying material when it is not useful to consider them separate works.

```
245 04 $a The James Dean 35th anniversary collection.
505 0_ $a East of Eden (118 min.) -- Rebel without a cause (111
min.) -- Giant (202 min.) -- Forever James Dean (69 min., color with
b&w sequences) (1988).
730 02 $i Container of (work): $a East of Eden (Motion picture)
730 02 $i Container of (work): $a Rebel without a cause (Motion
picture)
730 02 $i Container of (work): $a Giant (Motion picture)
740 02 $a Forever James Dean.
```

*(Compilation with contents note and authorized access points for each film in the compilation; additional access point for accompanying material)*

When an instrumental work or a compilation of instrumental works is based on, inspired by, etc., one or two individual literary works, LC practice/PCC practice is to provide an authorized access point for each related literary work (**LC-PCC PS 25.0**).

```
500 __ $a "Inspired by Washington Irving's supernatural
classic."--Container.
700 1_ $i Television adaptation of (work): $a Irving, Washington,
$d 1783-1859. $t Legend of Sleepy Hollow.
```

### Work relationship designators applicable to moving image works:<sup>88</sup>

Type of Relationship	RDA Appendix	Relationship Designator
Derivative	J.2.2	based on (work)

<sup>88</sup> See **RDA Appendix J** for a complete list of relationship designators.



Type of Relationship	RDA Appendix	Relationship Designator
Derivative	J.2.2	adaptation of (work) dramatization of (work) motion picture adaptation of (work) musical theatre adaptation of (work) opera adaptation of (work) screenplay based on (work) motion picture screenplay based on (work) television screenplay based on (work) video screenplay based on (work) television adaptation of (work) video adaptation of (work)
Derivative	J.2.2	choreography for (work)
Derivative	J.2.2	imitation of (work) parody of (work)
Derivative	J.2.2	libretto based on (work)
Derivative	J.2.2	musical setting of (work)
Derivative	J.2.2	musical variations based on (work)
Derivative	J.2.2	paraphrase of (work)
Derivative	J.2.2	remake of (work)
Whole-Part	J.2.4	container of (work)
Accompanying	J.2.5	augmentation of (work) cadenza composed for (work)
Accompanying	J.2.5	complemented by (work) libretto (work) music (work) screenplay (work)
Sequential	J.2.6	preceded by (work) sequel to

Type of Relationship	RDA Appendix	Relationship Designator
Sequential	J.2.6	succeeded by (work) prequel to

### Related Expressions (RDA 26.1)

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**)

Related expressions are a core element for LC for compilations. A contents note (MARC **505**) is provided unless the contents are already given in another part of the description (e.g., in MARC **245** when there is no collective title present). Access should also be provided in MARC **730** using the preferred title, preceded by the relationship designator “Container of (expression):.” If a variant title is needed for a contained work or express, use MARC field **740**. MARC **740** may also be used for titles of accompanying material when it is not useful to consider them separate works.

For moving image materials, most related expressions will have to do with language expressions. For music related expressions, refer to *Best Practices for Cataloging Music with RDA and MARC21* ([http://bcc.musiclibraryassoc.org/BCC-Historical/BCC2014/RDA%20Best%20Practices%20for%20Music%20Cataloging\\_v101.pdf](http://bcc.musiclibraryassoc.org/BCC-Historical/BCC2014/RDA%20Best%20Practices%20for%20Music%20Cataloging_v101.pdf))

```

245 00 $a 3 films by Roberto Rossellini starring Ingrid Bergman
730 02 $i Container of (work): $a Europa '51
730 02 $i Container of (expression): $a Europa '51. $l English.
730 02 $i Container of (work): $a Stromboli (Motion picture)
730 02 $i Container of (expression): $a Stromboli (Motion
picture). $l English.
730 02 $i Container of (work): $a Viaggio in Italia (Motion
picture)
730 02 $i Container of (expression): $a Viaggio in Italia (Motion
picture). $l English.
740 02 $a Rossellini under the volcano
(Compilation of three films, plus an accompanying documentary film. Both the original Italian and dubbed
English versions are present)

```

**Expression relationship designators applicable to moving image works:<sup>89</sup>**

Type of Relationship	RDA Appendix	Relationship Designator
Derivative	J.2.1	based on (expression)
Derivative	J.2.1	adaptation of (expression) dramatization of (expression) motion picture adaptation of (expression) musical theatre adaptation of (expression) opera adaptation of (expression) screenplay based on (expression) motion picture screenplay based on (expression) television screenplay based on (expression) video screenplay based on (expression) television adaptation of (expression) video adaptation of (expression)
Derivative	J.2.1	choreography for (expression)
Derivative	J.2.1	imitation of (expression) parody of (expression)
Derivative	J.2.1	libretto based on (expression)
Derivative	J.2.1	musical arrangement of
Derivative	J.2.1	musical setting of (expression)
Derivative	J.2.1	musical variations based on (expression)
Derivative	J.2.1	remake of (expression)
Derivative	J.2.1	revision of
Derivative	J.2.1	translation of dubbed version of

<sup>89</sup> See RDA Appendix J for a complete list of relationship designators.

Type of Relationship	RDA Appendix	Relationship Designator
Whole/Part	J.3.4	container of (expression)
Accompanying	J.3.5	complemented by (expression) libretto (expression) music (expression) screenplay (expression)

**Related Manifestations (RDA 27.1)**

Among the related manifestation relationships identified in RDA are two relevant to moving image works (with relationship designators given in **RDA Appendix J**) (selective list):

- Equivalent manifestation relationship (**RDA J.4.2**)
- Accompanying manifestation relationship (**RDA J.4.5**)

Related manifestation is a core element for LC and PCC for reproductions. Revised editions represent different expressions and are not treated as reproductions.” Use MARC 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 MARC **775**  
*Example: an on-demand DVD reproduced from another DVD*
- If the carrier is not the same type as the original resource, use MARC **776**  
*Example: a copy of a VHS cassette to DVD*

Use the relationship designator “reproduction of (manifestation):” in both cases (**LC-PCC 27.1.1.3**)

**Best Practice Recommendation:** 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 or Blu-ray Disc. When using a structured description (i.e., MARC 775 or 776) generally follow the guidelines given in LC-PCC PS 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

If the manifestation is a compilation containing reproductions of works not previously published as a compilation, give a bibliographic history note (MARC **500**), rather than using structured MARC **775** or **776** for each work in the compilation.

500 \_\_ Originally issued as separate motion pictures 1916-1917.

### Manifestation relationship designators applicable to moving image works:<sup>90</sup>

Type of Relationship	RDA Appendix	Relationship Designator
Equivalent	J.4.2	equivalent (manifestation) reproduction of (manifestation)
Accompanying	J.4.5	accompanied by (manifestation) <sup>91</sup> issued with on disc with (manifestation)

### Related Items (RDA 28.1)

There are a couple related item relationships identified in RDA, along with associated relationship designators in **RDA Appendix J** (selective list):

- Equivalent item relationship (**RDA J.5.2**)
- Accompanying item relationship (**RDA J.5.5**)

Related item is a core element for LC for reproductions when it is important to identify the specific item that was reproduced, special relationships for rare materials if warranted, and

<sup>90</sup> See RDA Appendix J for a complete list of relationship designators.

<sup>91</sup> Note that “filmed with (manifestation)” applies to microforms (“A manifestation that is issued on the same microform with the manifestation being described”)

“bound withs” (LC-PCC PS 28.1). LC-PCC PS 28.1.1.3 describes LC/PCC practice when creating a separate record for the reproduction.

**Best Practice Recommendation:** Follow LC/PCC practice as outlined in LC-PCC PS 28.1.1.3 when creating a separate record for the reproduction, following these guidelines for using MARC 775 and 776 fields:

- If the carrier is the same type as the original resource, use MARC 775
- If the carrier is not the same type as the original resource, use MARC 776
- Use the relationship designator “reproduction of (item):”.

If the item is a compilation containing reproductions of works not published earlier as a compilation, give this information in a bibliographic history note (MARC 500) rather than using MARC 775/776.

**Item relationship designators applicable to moving image works:**<sup>92</sup>

Type of Relationship	RDA Appendix.	Relationship Designator
Equivalent	J.5.2	equivalent (item) reproduction of (item)
Accompanying	J.5.5	accompanied by (item) <sup>93</sup> on disc with (item)

---

<sup>92</sup>See RDA Appendix J for a complete list of relationship designators.

<sup>93</sup>Note that “filmed with (item)” applies to microforms (“An item that is issued on the same microform with the item being described”)

## VI. Appendix: Recommended Description and Encoding of DVD/Blu-ray Attributes

RDA Instruction	RDA Term	MARC Encoding
6.9 Content Type	RDA Term	MARC Encoding
	<b>two-dimensional moving image</b>	336 \$a <b>two-dimensional moving image</b> 336 \$b <b>tdi</b>
	<b>three-dimensional moving image</b>	336 \$a <b>three-dimensional moving image</b> 336 \$b <b>tdm</b>
	<b>performed music</b>	336 \$a <b>performed music</b> 336 \$b <b>prm</b>
3.2 Media Type	RDA Term	MARC Encoding
	<b>video</b>	007/00 = <b>v</b> 337 \$a <b>video</b> 337 \$b <b>v</b>
3.3 Carrier Type	RDA Term	MARC Encoding
	<b>videodisc</b>	007/01 = <b>d</b> 338 \$a <b>videodisc</b> 338 \$b <b>vd</b>
3.4 Extent	RDA Term	MARC Encoding
	<b>1 videodisc</b>	300 \$a <b>1 videodisc</b>
3.5 Dimensions	RDA Value	MARC Encoding
	<b>4 ¾ in. or 12 cm</b>	007/07 = <b>z</b> 300 \$c <sup>94</sup>
3.6 Base Material <sup>95</sup>	RDA Term	MARC Encoding
	<b>plastic</b>	340 \$a
	<b>metal</b>	
3.16.2 Type of Recording	RDA Term	MARC Encoding
	<b>digital</b>	344 \$a
3.16.3 Recording Medium	RDA Term	MARC Encoding
	<b>optical</b>	007/05 <b>a, b</b> 007/06 <b>v</b> 344 \$b
3.16.8 Configuration of Playback Channels	RDA Term	MARC Encoding
	<b>mono</b> <b>stereo</b> <b>surround</b>	344 \$g

<sup>94</sup> Optionally, use 340 \$b **4 ¾ in. or 12 cm** in addition to 300 \$c

<sup>95</sup> Recommend for rare/archival use only

3.16.9 Special Playback Characteristics	RDA Term	MARC Encoding
	<b>Dolby</b> <b>Dolby-A encoded</b> <b>Dolby-B encoded</b> <b>Dolby-C encoded</b>	344 \$h
<b>3.18.2 Video Format</b>	<b><i>For analog video only</i></b>	<b><i>For analog video only; do NOT encode in 346 \$a</i></b>
3.18.3 Broadcast Standard	RDA Term	MARC Encoding
	<b>NTSC</b> <b>PAL</b> <b>SECAM</b> <b>HDTV</b>	346 \$b
3.19.2 File Type	RDA Term	MARC Encoding
	<b>video file</b>	347 \$a
3.19.3 Encoding Format	RDA Term	MARC Encoding
	<b>DVD video</b> <b>HD-DVD</b>	007/04 v 347 \$b
	<b>Blu-ray</b>	007/04 s 347 \$b
3.19.6 Regional Encoding	RDA Term	MARC Encoding
	<b>region _</b> <b>all regions</b>	347 \$e
3.20 Equipment or System Requirement	RDA Term	MARC Encoding
	--	538 \$a



## VII. List of Resources

### DVD and Blu-ray Disc Resources

“DVD Primer” DVD Forum. <http://www.dvdforum.org/faq-dvdprimer.htm> (accessed September 15, 2014).

“TimeforDVD” Timefordvd.com. <http://www.timefordvd.com/> (accessed September 15, 2014).

“Blu-ray Disc” Blu-ray Disc Association. <http://us.blu-raydisc.com/index.php> (accessed September 15, 2014).

“Blu-ray.com” Blu-ray.com. <http://www.blu-ray.com/> (accessed September 15, 2014).

### RDA and Moving Image Cataloging Resources

“Aspect Ratio Calculator” Digital Rebellion.

[http://www.digitalrebellion.com/webapps/aspect\\_calc.html](http://www.digitalrebellion.com/webapps/aspect_calc.html) (accessed September 15, 2014).

*Bibliographic Formats and Standards*. 4th ed. Dublin, OH: OCLC, 2008-

<http://www.oclc.org/bibformats/en.html> (accessed September 15, 2014).

"Functional Requirements for Bibliographic Records." International Federation of Library Associations and Institutions (2009): 137.

[http://www.ifla.org/files/assets/cataloguing/frbr/frbr\\_2008.pdf](http://www.ifla.org/files/assets/cataloguing/frbr/frbr_2008.pdf) (accessed September 15, 2014).

*ISBD, International Standard Bibliographic Description*, consolidated edition (2011).

[http://www.ifla.org/files/assets/cataloguing/isbd/isbd-cons\\_20110321.pdf](http://www.ifla.org/files/assets/cataloguing/isbd/isbd-cons_20110321.pdf) (accessed September 15, 2014)

Library of Congress. Catalogers Learning Workshop. "Library of Congress RDA Training Materials."

<http://www.loc.gov/catworkshop/RDA%20training%20materials/LC%20RDA%20Training/LC%20RDA%20course%20table.html> (accessed September 15, 2014).

Library of Congress Network Development and MARC Standards Office. *MARC 21 Format for Bibliographic Data*, 1999 edition (through Update no. 18, April 2014).

<http://www.loc.gov/marc/bibliographic/ecbdhome.html> (accessed September 15, 2014).

Library of Congress Network Development and MARC Standards Office. "Term and Code List for RDA Carrier Types," *Value Lists for Codes and Controlled Vocabulary*, 2011.

<http://www.loc.gov/standards/valuelist/rdacarrier.html> (accessed September 15, 2014).

Library of Congress Network Development and MARC Standards Office. "Term and Code List for RDA Content Types," *Value Lists for Codes and Controlled Vocabulary*, 2011.

<http://www.loc.gov/standards/valuelist/rdacontent.html> (accessed September 15, 2014).

Library of Congress Network Development and MARC Standards Office. "Term and Code List for RDA Media Types," *Value Lists for Codes and Controlled Vocabulary*, 2011.

<http://www.loc.gov/standards/valuelist/rdamedia.html> (accessed September 15, 2014).

MLA BCC Descriptive Cataloging Subcommittee and OLAC RDA Revisions Task Force.

"Discussion Paper on the Inconsistency between the Statement of Responsibility Element in Chapter 2 and the Performer, Narrator, Presenter and Artistic and/or Technical Credit Elements in Chapter 7." 2013. (Submitted to the ALA/ALCTS/CaMMS Committee on Cataloging: Description and Access on May 28, 2013).

<http://alcts.ala.org/ccdablog/wp-content/uploads/2013/05/mla2013-1.pdf> (accessed September 15, 2014).

Music Library Association. Bibliographic Control Committee. RDA Music Implementation Task Force. *Best Practices for Music Cataloging: Using RDA and MARC21*. Version 1.0.1. 2014.

[http://bcc.musiclibraryassoc.org/BCC-Historical/BCC2014/RDA%20Best%20Practices%20for%20Music%20Cataloging\\_v101.pdf](http://bcc.musiclibraryassoc.org/BCC-Historical/BCC2014/RDA%20Best%20Practices%20for%20Music%20Cataloging_v101.pdf) (accessed September 15, 2014).

Music Library Association. *Types of Compositions for Use in Authorized Access Points for Music: A Manual for Use with RDA*. 2014. <http://www.library.yale.edu/cataloging/music/typesrda.htm> (accessed September 15, 2014).

OCLC "RDA Policy Statement," last modified January 2, 2013. <http://www.oclc.org/rda/new-policy.en.html>. (accessed September 15, 2014).

OLAC Cataloging Policy Committee. Moving Image LC Genre/Form Headings Best Practices Task Force. *Library of Congress Genre Form Thesaurus (LCGFT) for Moving Images: Best practices*. Washington, D.C., Library of Congress, 2011.

[http://www.olacinc.org/drupal/capc\\_files/LCGFTbestpractices.pdf](http://www.olacinc.org/drupal/capc_files/LCGFTbestpractices.pdf) (accessed September 15, 2014).

OLAC Cataloging Policy Committee. Streaming Media RDA Guide Task Force. *Guide to Best Practices for Cataloging Streaming Media According to RDA and MARC21*. (<http://www.olacinc.org/drupal/?q=node/358>).

OLAC Cataloging Policy Committee. *Summary Notes for Catalog Records*. August 2002. <http://www.olacinc.org/drupal/?q=node/21> (accessed September 15, 2014).

OLAC Cataloging Policy Committee. *Video Language Coding: Best Practices*. 2012. [http://olacinc.org/drupal/capc\\_files/VideoLangCoding2012-09.pdf](http://olacinc.org/drupal/capc_files/VideoLangCoding2012-09.pdf) (accessed September 15, 2014).

"PCC Guidelines for Enhancing and Editing non-RDA Monograph Records," Last revised April 1, 2013. <http://www.loc.gov/aba/pcc/rda/PCC%20RDA%20guidelines/Hybrid-Guidelines-Monographs-Post-Impl.docx> (accessed September 15, 2014).

"PCC RDA BIBCO Standard Record (BSR) Metadata Application Profile." April 15, 2014 Revision. Washington, D.C.: Program for Cooperative Cataloging, 2014. <http://www.loc.gov/aba/pcc/scs/documents/PCCR-RDA-BS.pdf> (accessed September 15, 2014).

PCC Standing Committee on Training (SCT). "Training Manual for Applying Relationship Designators in Bibliographic Records," January 22, 2015. <http://www.loc.gov/aba/pcc/sct/documents/rel-desig-guide-bib.pdf> (accessed January 28, 2015)

RDA Toolkit. <http://www.rdatoolkit.org/> (by subscription)

"Report of the PCC Access Points for Expressions Task Group." 2012-2013. <http://www.loc.gov/aba/pcc/rda/RDA%20Task%20groups%20and%20charges/PCCExpressionTGFinalReport.docx>. (accessed September 15, 2014).

"Statement of International Cataloguing Principles." IFLA Cataloguing Section and IFLA Meetings of Experts on an International Cataloguing Code (2009): 15. [http://www.ifla.org/files/assets/cataloguing/icp/icp\\_2009-en.pdf](http://www.ifla.org/files/assets/cataloguing/icp/icp_2009-en.pdf) (accessed September 15, 2014).

Tillett, Barbara. "What is FRBR? A Conceptual Model for the Bibliographic Universe." Library of Congress Cataloging Distribution Service (2004): 7. <http://www.loc.gov/cds/downloads/FRBR.PDF> (accessed September 15, 2014).

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## VIII. Full MARC Record Examples

[A. Single work, no extra features](#)

[B. Predominant work + extra features \(extra features not traced\)](#)

[C. Predominant work + extra features \(extra features traced\)](#)

[D. Collection with collective title](#)

[E. Collection without collective title](#)

[F. Preferred title \(motion pictures\)](#)

[G. Preferred title \(television programs\)](#)

[H. Language expression](#)

[I. Filmed performance](#)

[J. Film/Television adaptation](#)

[K. Reproduction](#)

[L. Unpublished resource](#)

[M. On-demand disc](#)

[N. DVD/Blu-ray Disc combination](#)

[O. DVD/text combination](#)

[P. DVD/Audio CD combination](#)

**A. 1. Single work, no extra features (DVD)**

LDR/06	g	LDR/07	m	LDR/18	i
--------	---	--------	---	--------	---

008/06	s	008/07-10	2002	008/11-14	blank
008/15-17	cau	008/18-20	100	008/22	blank
008/33	v	008/34	1	008/35-37	eng

007/00	v	007/01	d	007/03	c	007/04	v
007/05	a	007/06	i	007/07	z	007/08	q

040 \_\_ \$a XXX \$b eng \$e rda \$c XXX  
 020 \_\_ \$a 0788837044  
 020 \_\_ \$a 9780788837043  
 024 1\_ \$a 0786936188370  
 028 42 \$a 26912 \$b Buena Vista Home Entertainment  
 041 0\_ \$a eng \$j eng \$h eng  
 046 \_\_ \$k 1990  
 245 00 \$a Spaced invaders / \$c Touchstone Pictures presents in  
 association with Silver Screen Partners IV a Smart Egg Pictures-Luigi  
 Cingolani production ; screenplay by Patrick Read Johnson and Scott  
 Lawrence Alexander ; produced by Luigi Cingolani ; directed by Patrick  
 Read Johnson.  
 257 \_\_ \$a United States \$2 naf  
 264 \_1 \$a Burbank, CA : \$b Buena Vista Home Entertainment Inc., \$c  
 [2002?]  
 300 \_\_ \$a 1 videodisc (100 min.) : \$b sound, color ; \$c 4 3/4 in.  
 336 \_\_ \$a two-dimensional moving image \$b tdi \$2 rdacontent  
 337 \_\_ \$a video \$b v \$2 rdamedia  
 338 \_\_ \$a videodisc \$b vd \$2 rdacarrier  
 344 \_\_ \$a digital \$b optical \$g surround \$h Dolby \$2 rda  
 346 \_\_ \$b NTSC \$2 rda  
 347 \_\_ \$a video file \$b DVD video \$e region 1 \$2 rda  
 380 \_\_ \$a Motion picture.  
 546 \_\_ \$a English with optional English subtitles; closed captioned.  
 511 1\_ \$a Douglas Barr, Royal Dano, Ariana Richards.  
 508 \_\_ \$a Music composed and conducted by David Russo.  
 500 \_\_ \$a Originally produced as a motion picture in 1990.  
 500 \_\_ \$a Wide screen (1.85:1), enhanced for 16x9 televisions.  
 520 \_\_ \$a Comedy about five Martians who crash-land in a small  
 Midwestern town where they are mistaken for Halloween trick-or-  
 treaters.  
 521 8\_ \$a MPAA rating: PG.

700 1\_ \$a Barr, Douglas, \$d 1949- \$e actor.  
700 1\_ \$a Dano, Royal, \$d 1922-1994, \$e actor.  
700 1\_ \$a Richards, Ariana, \$d 1979- \$e actor.  
700 1\_ \$a Johnson, Patrick Read, \$e screenwriter, \$e film director.  
700 1\_ \$a Alexander, Scott Lawrence, \$e screenwriter.  
700 1\_ \$a Cingolani, Luigi, \$e film producer.  
710 2\_ \$a Touchstone Pictures, \$e presenter.  
710 2\_ \$a Silver Screen Partners IV, \$e production company.  
710 2\_ \$a Smart Egg Pictures, \$e production company.

**Notes:**

*264 \$c Publication date based on a reference source (Allmovie.com) because no publication or copyright dates are present on the resource*

*264 \$a "CA" appears on resource*

**A. 2. Single work, no extra features (Blu-ray Disc)**

LDR/06	g	LDR/07	m	LDR/18	i
--------	---	--------	---	--------	---

008/06	p	008/07-10	2014	008/11-14	1946
008/15-17	ilu	008/18-20	096	008/22	blank
008/33	v	008/34	1	008/35-37	eng

007/00	v	007/01	d	007/03	b	007/04	s
007/05	a	007/06	i	007/07	z	007/08	m

040 \_\_ \$a XXX \$b eng \$e rda \$c XXX  
 024 1\_ \$a 887090078207  
 028 42 \$a OF782 \$b Olive Films  
 041 0\_ \$a eng \$h eng  
 046 \_\_ \$k 1946  
 245 00 \$a Frank Borzage's Magnificent doll / \$c Jack H. Skirball and Bruce Manning present ; original story and screenplay by Irving Stone ; produced by Jack H. Skirball ; directed by Frank Borzage.  
 246 3\_ \$a Magnificent doll  
 257 \_\_ \$a United States \$2 naf  
 264 \_1 \$a Chicago, Illinois : \$b Olive Films, \$c [2014]  
 264 \_4 \$c ©2014  
 300 \_\_ \$a 1 videodisc (96 min.) : \$b sound, black and white ; \$c 4 3/4 in.  
 336 \_\_ \$a two-dimensional moving image \$b tdi \$2 rdacontent  
 337 \_\_ \$a video \$b v \$2 rdamedia  
 338 \_\_ \$a videodisc \$b vd \$2 rdacarrier  
 344 \_\_ \$a digital \$b optical \$g mono \$h DTS-HD Master Audio \$2 rda  
 347 \_\_ \$a video file \$b Blu-ray \$e region A \$2 rda  
 380 \_\_ \$a Motion picture.  
 511 1\_ \$a David Niven, Ginger Rogers, Burgess Meredith, Peggy Wood, Horace McNally, Robert Barrat, Grandon Rhodes, Frances Williams, Henri Letondal.  
 508 \_\_ \$a Director of photography, Joseph Valentine; music, H.J. Salter; editor, Ted J. Kent; production company, Hallmark Productions.  
 500 \_\_ \$a Originally produced in the United States as a motion picture in 1946.  
 500 \_\_ \$a Full screen (1.37:1).  
 520 \_\_ \$a One woman's romantic entanglements have historic repercussions. Dorothea 'Dolly' Payne is torn between her affection for Aaron Burr, Vice President under Thomas Jefferson and something of a scoundrel, and James Madison, a political idealist soon to be known as the "Father of the Constitution."



700 1\_ \$a Borzage, Frank, \$e film director.  
700 1\_ \$a Stone, Irving, \$d 1903-1989, \$e screenwriter.  
700 1\_ \$a Skirball, Jack H., \$d 1896-1985, \$e film producer, \$e  
presenter.  
700 1\_ \$a Manning, Bruce, \$e presenter.  
700 1\_ \$a Kent, Ted, \$e editor of moving image work.  
700 1\_ \$a Niven, David, \$d 1910-1983, \$e actor.  
700 1\_ \$a Rogers, Ginger, \$d 1911-1995, \$e actor.  
700 1\_ \$a Meredith, Burgess, \$d 1907-1997, \$e actor.  
700 1\_ \$a Wood, Peggy, \$d 1892-1978, \$e actor.  
700 1\_ \$a McNally, Stephen, \$d 1913-1994, \$e actor.  
700 1\_ \$a Salter, Hans J., \$e composer (expression)  
700 1\_ \$a Valentine, J. A. \$q (Joseph A.), \$e director of photography.  
710 2\_ \$a Hallmark Productions, \$e production company.  
710 2\_ \$a Olive Films, \$e publisher.

*Note: 008/06 “p ” (release and production dates present; identical content, different media. Although copyright date is also present, 008/06 “p” is used because precedes t in the table of precedence)*

**B. 1. Predominant work + extra features (extra features not traced, DVD)**

LDR/06	g	LDR/07	m	LDR/18	i
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008/06	t	008/07-10	2008	008/11-14	2008
008/15-17	cau	008/18-20	091	008/22	g
008/33	v	008/34	c	008/35-37	eng

007/00	v	007/01	d	007/03	c	007/04	v
007/05	a	007/06	i	007/07	z	007/08	k

040 \_\_ \$a XXX \$b eng \$e rda \$c XXX  
 010 \_\_ \$a 2011604629  
 024 1\_ \$a 024543503019 \$d 80  
 024 7\_ \$a 00024543503019 \$2 gtin-14  
 028 42 2250301 \$b 20th Century Fox Home Entertainment  
 028 42 2250305 \$b 20th Century Fox Home Entertainment  
 041 1\_ \$a eng \$a fre \$a spa \$j eng \$j spa \$h eng  
 043 \_\_ \$a n-us---  
 046 \_\_ \$k 2007  
 245 00 \$a Alvin and the chipmunks / \$c Fox 2000 Pictures and Regency Enterprises present a Bagdasarian Company production ; produced by Janice Karman, Ross Bagdasarian ; story by Jon Vitti ; screenplay by Jon Vitti and Will McRobb & Chris Viscardi ; directed by Tim Hill.  
 257 \_\_ \$a United States \$2 naf  
 264 \_1 \$a Beverly Hills, California : \$b 20th Century Fox Home Entertainment, \$c [2008]  
 264 \_4 \$c ©2008  
 300 \_\_ \$a 1 videodisc (91 min.) : \$b sound, color ; \$c 4 3/4 in.  
 336 \_\_ \$a two-dimensional moving image \$b tdi \$2 rdacontent  
 337 \_\_ \$a video \$b v \$2 rdamedia  
 338 \_\_ \$a videodisc \$b vd \$2 rdacarrier  
 344 \_\_ \$a digital \$b optical \$g surround \$h Dolby \$2 rda  
 346 \_\_ \$b NTSC \$2 rda  
 347 \_\_ \$a video file \$b DVD video \$e region 1 \$2 rda  
 380 \_\_ \$a Motion picture.  
 538 \_\_ \$a Double-sided, single layer.  
 546 \_\_ \$a English (Dolby 5.1), dubbed French (Dolby surround) or dubbed Spanish (Dolby surround) dialogue, English or Spanish subtitles; closed-captioned.  
 511 1\_ \$a Jason Lee, David Cross, Cameron Richardson, Justin Long, Matthew Gray Gubler, Jesse McCartney.  
 508 \_\_ \$a Director of photography, Peter Lyons Collister ; edited by Peter Berger ; music by Christopher Lennertz ; costume designer,

Alexandra Welker ; production designer, Richard Holland ; animation supervisor, Chris Bailey ; visual effects, Rhythm & Hues Studios.

500 \_\_ \$a Based on the characters Alvin and the Chipmunks created by Ross Bagdasarian.

500 \_\_ \$a Originally released as a motion picture in 2007.

500 \_\_ \$a Full screen (1.33:1).

500 \_\_ \$a Wide screen (1.85:1).

521 8\_ \$a MPAA rating: PG; for some mild rude humor.

540 \_\_ \$a This disc is copy protected.

520 \_\_ \$a Struggling songwriter Dave Seville opens his home to a talented trio of chipmunks named Alvin, Simon, and Theodore. When they become overnight music sensations, a greedy record producer tries to exploit the 'boys.' Now Dave must use a little human ingenuity and a lot of chipmunk mischief to get his furry family back before it's too late.

505 0\_ \$a Side A: Full screen feature ; trailers ; Chip-Chip-hooray! Chipmunk history ; creating Chipmunk music featurette ; history of the Munks ; trailers ; Side B: Widescreen feature ; trailers ; creating Chipmunk music featurette: Hitting the harmony ; history of the Munks ; trailers ; inside look at Horton hears a Who.

700 1\_ \$a Karman, Janice, \$e film producer.

700 1\_ \$a Bagdasarian, Ross, \$e film producer.

700 1\_ \$a Vitti, Jon, \$e screenwriter.

700 1\_ \$a McRobb, Will, \$e screenwriter.

700 1\_ \$a Viscardi, Chris, \$e screenwriter.

700 1\_ \$a Hill, Tim \$c (Director), \$e film director.

700 1\_ \$a Lee, Jason, \$d 1970- \$e actor.

700 1\_ \$a Cross, David, \$d 1964- \$e actor.

700 1\_ \$a Richardson, Cameron, \$e actor.

700 1\_ \$a Long, Justin, \$d 1978- \$e actor.

700 1\_ \$a Gubler, Matthew Gray, \$e actor.

700 1\_ \$a McCartney, Jesse, \$d 1987- \$e actor.

700 1\_ \$a Collister, Peter Lyons, \$d 1956- \$e director of photography.

700 1\_ \$a Berger, Peter E., \$e editor of moving image work.

700 1\_ \$a Lennertz, Christopher, \$e composer (expression)

700 1\_ \$a Welker, Alexandria, \$e costume designer.

700 1\_ \$a Holland, Richard \$q (Richard J.), \$e production designer.

700 1\_ \$a Bailey, Chris, \$e animator.

710 2\_ \$a Fox 2000 Pictures, \$e presenter.

710 2\_ \$a Regency Enterprises, \$e presenter.

710 2\_ \$a Bagdasarian Productions, \$e production company.

710 2\_ \$a Rhythm & Hues (Firm), \$e special effects provider.

710 2\_ \$a Twentieth Century Fox Home Entertainment, Inc., \$e publisher.

730 02 \$i Container of (work): \$a Alvin and the Chipmunks (Motion picture : 2007)

730 0\_ \$i Container of (expression): \$a Alvin and the Chipmunks (Motion picture : 2007). \$l French.

730 0\_ \$i Container of (expression): \$a Alvin and the Chipmunks (Motion picture : 2007). \$l Spanish.

**B. 2. Predominant work + extra features (extra features not traced, Blu-ray Disc)**

LDR/06	g	LDR/07	m	LDR/18	i
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008/06	s	008/07-10	2014	008/11-14	blank
008/15-17	nyu	008/18-20	106	008/22	blank
008/33	v	008/34	1	008/35-37	dut

007/00	v	007/01	d	007/03	c	007/04	s
007/05	a	007/06	v	007/07	z	007/08	m

040 \_\_ \$a XXX \$b eng \$e rda \$c XXX  
 020 \_\_ \$a 9781604659207  
 020 \_\_ \$a 1604659203  
 024 1\_ \$a 715515128711  
 028 42 \$a CC2405BD \$b The Criterion Collection  
 041 1\_ \$a dut \$a fre \$j eng \$h dut  
 046 \_\_ \$k 1988  
 130 0\_ \$a Spoorloos (Motion picture)  
 245 10 \$a Spoorloos / \$c Janus Films ; MGS Film presenteert ;  
 scenario, Tim Krabbé ; bewerking, George Sluizer ; produktie, Anne  
 Lordon, George Sluizer ; co-produktie, Golden Egg Film, Amsterdam,  
 Ingrid Productions, Paris ; een film van George Sluizer.  
 246 1\_ \$i Title on container: \$a Vanishing  
 257 \_\_ \$a Netherlands \$a France \$2 naf  
 264 \_1 \$a [Irvington, New York] : \$b The Criterion Collection, \$c  
 [2014]  
 300 \_\_ \$a 1 videodisc (106 min.) : \$b sound, color ; \$c 4 3/4 in.  
 336 \_\_ \$a two-dimensional moving image \$b tdi \$2 rdacontent  
 337 \_\_ \$a video \$b v \$2 rdamedia  
 338 \_\_ \$a videodisc \$b vd \$2 rdacarrier  
 344 \_\_ \$a digital \$b optical \$g mono \$2 rda  
 347 \_\_ \$a video file \$b Blu-Ray \$e region A \$2 rda  
 380 \_\_ \$a Motion picture.  
 490 1\_ \$a Criterion collection ; \$v #133  
 546 \_\_ \$a Dutch or French dialogue; English subtitles.  
 511 1\_ \$a Bernard-Pierre Donnadieu, Gene Bervoets, Johanna Ter Steege,  
 Gwen Eckhaus.  
 508 \_\_ \$a Director of photography, Toni Kuhn ; art director, Santiago  
 Isidro Pin ; editors, George Sluizer, Lin Friedman ; music, Henny  
 Vrienten.  
 500 \_\_ \$a Originally released as a motion picture in 1988.  
 500 \_\_ \$a Based on the novel 'Het Gouden Ei' by Tim Krabbé.  
 500 \_\_ \$a Wide screen (1.66:1)

520 \_\_ \$a "A young man embarks on an obsessive search for the girlfriend who mysteriously disappeared while the couple were taking a sunny vacation trip, and his three-year investigation draws the attention of her abductor, a mild-mannered professor with a diabolically clinical mind. An unorthodox love story and a truly unsettling thriller."--Container.

500 \_\_ \$a Special features: George Sluizer (new interview with the director, discusses the challenges of adapting The Vanishing from its source novel, the psychology of its characters, and his approach to building suspense); Johanna ter Steege (new interview with the actor, she recalls the extensive backstory she created for her character, working with director George Sluizer, and how the experience shaped her approach to acting); Trailer; Insert features essay by critic Scott Foundas.

700 1\_ \$a Sluizer, George, \$e film director, \$e film producer, \$e editor of moving image work.

700 1\_ \$a Krabbé, Tim, \$e screenwriter.

700 1\_ \$a Donnadieu, Bernard-Pierre, \$e actor.

700 1\_ \$a Bervoets, Gene, \$e actor.

700 1\_ \$a Steege, Johanna ter, \$e actor.

700 1\_ \$a Eckhaus, Gwen, \$d 1960- \$e actor.

700 1\_ \$a Lordon, Anne, \$e film producer.

700 1\_ \$a Kuhn, Toni, \$d 1942- \$e director of photography.

700 1\_ \$a Pin, Santiago Isidro, \$e art director.

700 1\_ \$a Friedman, Lin, \$e editor of moving image work.

700 1\_ \$a Vrienten, Henny, \$e composer (expression)

700 1\_ \$a Foundas, Scott, \$e writer of supplementary textual content.

700 1\_ \$i Motion picture adaptation of (work): \$a Krabbé, Tim. \$t Gouden ei.

710 2\_ \$a Janus Films, \$e film distributor.

710 2\_ \$a MGS Film, \$e presenter.

710 2\_ \$a Golden Egg Film, \$e production company.

710 2\_ \$a Ingrid Productions, \$e production company.

710 2\_ \$a Criterion Collection (Firm), \$e publisher.

830 \_0 \$a Criterion collection (Blu-ray discs) ; \$v 133.

**C. Predominant work + extra features (extra features traced, Blu-ray Disc)**

LDR/06	g	LDR/07	m	LDR/18	i
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008/06	t	008/07-10	2014	008/11-14	2014
008/15-17	nyu	008/18-20	088	008/22	blank
008/33	v	008/34	1	008/35-37	eng

007/00	v	007/01	d	007/03	c	007/04	s
007/05	a	007/06	i	007/07	z	007/08	k

040 \_\_ \$a XXX \$b eng \$e rda \$c XXX  
 024 1\_ \$a 738329140922  
 028 42 \$a K1409 \$b Kino Lorber  
 041 0\_ \$a eng \$h eng  
 046 \_\_ \$k 2013  
 245 00 \$a Burt's buzz / \$c Everyday Pictures presents in association with Buffalo Gal Pictures ; produced and directed by Jody Shapiro.  
 257 \_\_ \$a Canada \$2 naf  
 264 \_1 \$a New York, NY : \$b Kino Lorber, \$c [2014]  
 264 \_4 \$c ©2014  
 300 \_\_ \$a 1 videodisc (88 min.) : \$b sound, color ; \$c 4 3/4 in.  
 336 \_\_ \$a two-dimensional moving image \$b tdi \$2 rdacontent  
 337 \_\_ \$a video \$b v \$2 rdamedia  
 338 \_\_ \$a videodisc \$b vd \$2 rdacarrier  
 344 \_\_ \$a digital \$b optical \$g surround \$g stereo \$h DTS-HD Master Audio \$h Dolby digital 5.1 \$2 rda  
 347 \_\_ \$a video file \$b Blu-ray \$e region A \$e region B \$2 rda  
 380 \_\_ \$a Motion picture.  
 538 \_\_ \$a Resolution: 1920x1080p.  
 511 1\_ \$a Burt Shavitz.  
 508 \_\_ \$a Director of photography, Brian Jackson; editor, Stacey Foster ; music, Howie Beck.  
 500 \_\_ \$a Originally produced in Canada as a motion picture in 2013.  
 500 \_\_ \$a Wide screen (1.85:1).  
 520 \_\_ \$a Shapiro takes us into the reclusive backwoods world of beekeeper Shavitz, still committed to living off the land in Maine, as he has since the 1970s, in a renovated turkey coop with no running water. Shapiro explores Shavitz's peculiar relationship with the company he co-founded with Roxanne Quimby. The birth of Burt's Bees and its emergence as a lucrative brand may be the stuff of legend, but it's also contentious: Shavitz sold his shares decades ago, reaping virtually nothing from the company.

500 \_\_ \$a Special features: Burt talks to the bees, shorts by Isabella Rossellini; theatrical trailer.  
700 1\_ \$a Shapiro, Jody, \$e film producer, \$e film director.  
700 1\_ \$a Rossellini, Isabella, \$e film director.  
700 1\_ \$a Shavitz, Burt, \$e performer.  
710 2\_ \$a Kino Lorber, Inc., \$e publisher.  
710 2\_ \$a Everyday Pictures (Firm), \$e presenter.  
710 2\_ \$a Buffalo Gal Pictures (Firm), \$e presenter.  
730 02 \$i Container of (work): \$a Burt talks to the queen bee.  
730 02 \$i Container of (work): \$a Burt talks to the drone bee.  
730 02 \$i Container of (work): \$a Burt talks to the worker bee.



**D. 1. Collection with collective title**

LDR/06	g	LDR/07	m	LDR/18	i
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008/06	t	008/07-10	2011	008/11-14	2011
008/15-17	mnu	008/18-20	960	008/22	blank
008/33	v	008/34	1	008/35-37	eng

007/00	v	007/01	d	007/03	m	007/04	v
007/05	a	007/06	i	007/07	z	007/08	u

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040 __ $a XXX $b eng $e rda $c XXX
024 10 $a 683904509505
033 _1 $b 3700
041 01 $a eng $h eng
043 __ $a n-us---
245 00 $a 1001 classic commercials.
246 3_ $a One thousand one classic commercials
257 __ $a United States $2 naf
264 _1 $a [Minneapolis, Minnesota] : $b Mill Creek Entertainment, $c
[2011]
264 _4 $c ©2011
300 __ $a 3 videodiscs (approximately 960 min.) : $b sound, color and
black and white ; $c 4 3/4 in.
336 __ $a two-dimensional moving image $b tdi $2 rdacontent
337 __ $a video $b v $2 rdamedia
338 __ $a videodisc $b vd $2 rdacarrier
344 __ $a digital $b optical $2 rda
346 __ $b NTSC $2 rda
347 __ $a video file $b DVD video $2 rda
380 __ $a Television commercials $2 lcgft
500 __ $a Title from disc label.
500 __ $a "Over 16 hours of the greatest TV commercials!"--Container.
508 __ $a Videos lack production credits.
520 __ $a A comprehensive collection of memorable small-screen
commercials that provide a history of American pop culture.
505 00 $g Disc 1. $t Food. Beverages -- $t Bread -- $t Candy, gum --
$t Cereal -- $t Condiments -- $t Snacks -- $t More food -- $t Toys.
Action figures -- $t Board games -- $t Cars, planes, boats -- $t Dolls
-- $t Playsets -- $t Projectiles, guns -- $t Trains -- $t Other toys -
- $t P.S.A.s. Drugs, drinking -- $t Fiscal responsibility -- $t Health
-- $t Social responsibility.

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505 00 \$g Disc 2. \$t Cigarette ads. BelAir -- \$t Camel -- \$t Capri -- \$t Chesterfield -- \$t Kent -- \$t Kool -- \$t Lucky Strike -- \$t Marlboro -- \$t Newport -- \$t Philip Morris -- \$t Raleigh -- \$t Tareyton -- \$t Viceroy -- \$t Winston -- \$t More cigarettes -- \$t Tobacco & the human body -- \$t Health & beauty. Deodorant -- \$t Haircare -- \$t Medicine -- \$t Shaving -- \$t Skin care -- \$t Soap -- \$t Toothpaste, mouthwash.

505 00 \$g Disc 3. \$t Airlines -- \$t Appliances -- \$t Beer -- \$t Camera -- \$t Cars -- \$t Auto parts -- \$t Coffee -- \$t Fashion -- \$t Financial -- \$t Gas & oil -- \$t Holiday -- \$t Household items -- \$t Industry, communications -- \$t Military -- \$t Music, stereos -- \$t Pet food -- \$t Political -- \$t Tourism -- \$t TV promos -- \$t Drive-in ads -- \$t Mortuary.

710 2\_ \$a Mill Creek Entertainment, \$e publisher.

**D. 2. Collection with collective title**

LDR/06	g	LDR/07	m	LDR/18	i
--------	---	--------	---	--------	---

008/06	s	008/07-10	2012	008/11-14	blank
008/15-17	xxu	008/18-20	---	008/22	blank
008/33	v	008/34	1	008/35-37	eng

007/00	v	007/01	d	007/03	m	007/04	s
007/05	a	007/06	i	007/07	z	007/08	m

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020 __ $a 9781933920368
020 __ $a 193392036X
024 1_ $a 784148011950
028 42 $a MILEBD00119 $b Milestone Film & Video
043 __ $a n-us-ny $a e-hu--- $a e-au---
046 __ $k 1956
046 __ $k 1964
046 __ $k 1957
245 04 $a The films of Lionel Rogosin. $n Volume 1.
250 __ $a Deluxe Blu-Ray edition
257 __ $a United States $2 naf
264 _1 $a [United States] : $b Milestone Film & Video, $c [2012]
264 _2 $a [United States] : $b Distributed by Oscilloscope
Laboratories
300 __ $a 2 videodiscs : $b sound, black and white and color ; $c 4
3/4 in.
336 __ $a two-dimensional moving image $b tdi $2 rdacontent
337 __ $a video $b v $2 rdamedia
338 __ $a videodisc $b vd $2 rdacarrier
344 __ $a digital $b optical $g mono $2 rda
346 __ $b NTSC $2 rda
347 __ $a video file $b Blu-ray $e all regions $2 rda
380 __ $a Motion picture
490 1_ $a Milestone cinematheque
500 __ $a Title from container.
500 __ $a Originally produced as motion pictures in the United States;
On the bowery released in 1956 ; Good times, wonderful times in 1964;
Out in 1957.
500 __ $a Full screen (1.33:1).
520 __ $a On the Bowery chronicles three days in the drinking life of
Ray Salyer which jump-started the post-war American independent film
movement, earning an Oscar nomination. Good times, Wonderful times was
Rogosin's plea for humanity and against war and fascism, includes

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collected archive footage of war atrocities interspersed with scenes of a London cocktail party's mundane chatter. Out is a documentary Rogosin made for the United Nations telling the plight of Hungarian refugees fleeing to Austria in the aftermath of the Hungarian Revolution of 1956.

505 0\_ \$a [Disc 1]. On the Bowery (1956) (65 min.). Martin Scorsese introduction. The perfect team : The making of On the Bowery / directed by Martin Rogosin. A Walk through the Bowery / directed by Michael Rogosin. -- Bowery Men's Shelter (1972) / directed by Rhody Streeter and Tony Ganz. Street of forgotten men (1933). On the Bowery theatrical trailer -- [disc 2]. Good times, wonderful times (1964) (69 min.) Out (1957). Man's peril : the making of GTWT / directed by Michael Rogosi and Lloyd Ross.

700 1\_ \$a Rogosin, Lionel, \$d 1924-2000, \$e film director.

710 2\_ \$a Milestone Film & Video, \$e publisher.

710 2\_ \$a Oscilloscope Laboratories (Firm), \$e film distributor.

730 02 \$i Container of (work): \$a On the bowery (Motion picture : 1956)

730 02 \$i Container of (work): \$a Good times, wonderful times.

730 02 \$i Container of (work): \$a Out (Motion picture : 1957)

830 \_0 \$a Milestone cinematheque.

**E. Collection without collective title**

LDR/06	g	LDR/07	m	LDR/18	i
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008/06	t	008/07-10	2012	008/11-14	2012
008/15-17	xxu	008/18-20	124	008/22	blank
008/33	v	008/34	1	008/35-37	eng

007/00	v	007/01	d	007/03	b	007/04	s
007/05	a	007/06	i	007/07	z	007/08	u

006/00	m	006/09	u
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040 __ $a XXX $b eng $e rda $c XXX
020 __ $a 189396776X
020 __ $a 9781893967762
024 1_ $a 617311677694
028 42 $a FA00274 $b Flicker Alley
043 __ $a po-----
046 __ $k 1932
046 __ $k 1920 $l 1931
245 04 $a The most dangerous game ; Gow the headhunter.
257 __ $a United States $2 naf
264 _1 $a [United States] : $b Flicker Alley, $c [2012].
264 _4 $c ©2012
300 __ $a 1 videodisc (124 min.) : $b sound, color ; $c 4 3/4 in.
336 __ $a two-dimensional moving image $b tdi $2 rdacontent
337 __ $a video $b v $2 rdamedia
338 __ $a videodisc $b vd $2 rdacarrier
344 __ $a digital $b optical $2 rda
347 __ $a video file $b Blu-ray $e all regions $2 rda
380 __ $a Motion picture
500 __ $a Title from disc label.
511 1_ $a The most dangerous game: Joel McCrea, Fay Wray, Leslie
Banks, Robert Armstrong, Noble Johnson, Steve Clemento, Dutch
Hendrian.
508 __ $a The most dangerous game: director, Ernest B. Schoedsack and
Irving Pichel ; screen play, James Ashmore Creelman, photography,
Henry Gerrard ; film editor, Archie F. Marshek ; music, Max Steiner.
Gow, the headhunter: producer, Edward A. Salisbury ; cinematography,
Ernest B. Schoedsack and Merian C. Cooper. Digital editions of each
film produced by David Shepard; Blu-ray produced by Jeffery Masino.
500 __ $a The Most dangerous game based on a story by Richard Connell.

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520 \_\_ \$a The most dangerous game: A madman on his island fortress, tired of pursuing game, becomes obsessed with the idea of hunting the most dangerous game of all-- man. Gow, the headhunter: An exploitation documentary about cannibalism shot on an expedition to the South Pacific, starting in Fiji, then moving to the Western Solomon Islands, the New Hebrides and the Eastern Solomons.

500 \_\_ \$a Full screen (1.33:1).

500 \_\_ \$a Includes two full-length audio essays, a booklet with notes by Merian C. Cooper; an essay by Eric Schaefer; and a slideshow with audio excerpts from an original interview with Merian C. Cooper conducted by Kevin Brownlow.

500 \_\_ \$a The most dangerous game originally produced in the United States as a motion picture and released in 1932; Gow the headhunter was filmed in the 1920s and originally released as 4 silent films. It was re-edited as a feature in 1928 and a commentary by William Peck was added in 1931; it was reissued as an exploitation film in the 1950s under the title Cannibal Island.

505 0\_ \$a The most dangerous game (1932) / RKO Radio Pictures, Inc. ; directed by Ernest B. Schoedsack and Irving Pichel ; screen play by James Ashmore Creelman (63 min.) -- Gow, the headhunter (1931) / Edward A. Salisbury Expedition production (61 min.)

700 1\_ \$a Schoedsack, Ernest B., \$d 1893-1979, \$e film director, \$e director of photography.

700 1\_ \$a Pichel, Irving, \$d 1891-1954, \$e film director.

700 1\_ \$a Creelman, James Ashmore \$e screenwriter.

700 1\_ \$a McCrea, Joel, \$d 1905-1990, \$e actor.

700 1\_ \$a Wray, Fay, \$d 1907-2004, \$e actor.

700 1\_ \$a Banks, Leslie, \$d 1890-1952, \$e actor.

700 1\_ \$a Armstrong, Robert, \$d 1890-1973, \$e actor.

700 1\_ \$a Johnson, Noble, \$d 1881-1978, \$e actor.

700 1\_ \$a Steiner, Max, \$d 1888-1971, \$e composer (expression)

700 1\_ \$a Cooper, Merian C. \$e director of photography.

700 1\_ \$i Motion picture adaptation of (work): \$a Connell, Richard Edward, \$d 1893-1949. \$t Most dangerous game.

700 1\_ \$a Salisbury, Edward A., \$e film director.

710 2\_ \$a RKO Radio Pictures, \$e production company.

730 02 \$i Container of (work): \$a Most dangerous game (Motion picture : 1932)

730 02 \$i Container of (work): \$a Gow, the headhunter.

740 02 \$a Gow, the head hunter.

740 02 \$a Cannibal island.

**F. 1. Preferred title (motion picture)**

LDR/06	g	LDR/07	m	LDR/18	i
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008/06	p	008/07-10	2012	008/11-14	1969
008/15-17	ilu	008/18-20	115	008/22	blank
008/33	v	008/34	1	008/35-37	fre

007/00	v	007/01	d	007/03	c	007/04	v
007/05	a	007/06	i	007/07	z	007/08	m

040 \_\_ \$a XXX \$b eng \$e rda \$c XXX  
 024 1\_ \$a 887090033909  
 028 42 \$a OF339 \$b Olive Films  
 041 1\_ \$a fre \$j eng \$h fre  
 043 \_\_ \$a e-----  
 046 \_\_ \$k 1969  
 130 0\_ \$a Brain (Motion picture : 1969)  
 245 14 \$a The brain = \$b Le cerveau / \$c un film de Gérard Oury ;  
 scénario, adaptation, dialogue, Gérard Oury, Marcel Jullian, Danièle  
 Thompson ; une réalisation Gaumont-International ; producteur délégué,  
 Alain Poiré.  
 246 31 \$a Cerveau  
 257 \_\_ \$a France \$a Italy \$2 naf  
 264 \_1 \$a [Saint Charles, IL] : \$b Olive Films, \$c [2012]  
 264 \_4 \$c ©2012  
 300 \_\_ \$a 1 videodisc (115 min.) : \$b sound, color ; \$c 4 3/4 in.  
 336 \_\_ \$a two-dimensional moving image \$b tdi \$2 rdacontent  
 337 \_\_ \$a video \$b v \$2 rdamedia  
 338 \_\_ \$a videodisc \$b vd \$2 rdacarrier  
 344 \_\_ \$a digital \$b optical \$g mono \$h DTS-HD MA \$2 rda  
 346 \_\_ \$b NTSC \$2 rda  
 347 \_\_ \$a video file \$b Blu-ray \$e region A \$2 rda  
 380 \_\_ \$a Motion picture.  
 546 \_\_ \$a French dialogue with English subtitles.  
 500 \_\_ \$a Originally produced in France and Italy as a motion picture  
 in 1969.  
 511 1\_ \$a David Niven, Jean-Paul Belmondo, Eli Wallach, Bourvil,  
 Silvia Monti.  
 508 \_\_ \$a Music, Georges Delerue; director of photography, Wladimir  
 Ivanov; editor, Albert Jurgenson; production company, S.N.E. Gaumont,  
 Dino de Laurentiis.  
 500 \_\_ \$a Anamorphic wide screen (2.35:1).

520 \_\_ \$a A special train has been assigned to channel secret NATO funds from Paris to Brussels. On the French side of the channel, Arthur, a resourceful small-time crook and his pal Anatole plan to hijack the train. On the English side of the channel, Brian, a brilliant super criminal, is waiting to do the same thing. But, standing in everyone's way is Scanapicco, a gangster who wants 'the Brain' dead for more than one reason.

521 8\_ \$a MPAA rating: Not rated.

700 1\_ \$a Niven, David, \$d 1910-1983, \$e actor.

700 1\_ \$a Belmondo, Jean-Paul, \$d 1933- \$e actor.

700 1\_ \$a Wallach, Eli, \$d 1915-2014, \$e actor.

700 0\_ \$a Bourvil, \$d 1917-1970, \$e actor.

700 1\_ \$a Monti, Silvia, \$d 1946- \$e actor.

700 1\_ \$a Oury, Gérard, \$e film director, \$e screenwriter.

700 1\_ \$a Jullian, Marcel, \$e screenwriter.

700 1\_ \$a Thompson, Danièle, \$e screenwriter.

700 1\_ \$a Poiré, Alain, \$e film producer.

710 2\_ \$a Gaumont International, \$e production company.

710 2\_ \$a Dino de Laurentiis cinematografica, \$e production company.



**F. 2. Preferred title (motion picture)**

LDR/06	g	LDR/07	m	LDR/18	i
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008/06	t	008/07-10	2006	008/11-14	2006
008/15-17	cau	008/18-20	218	008/22	blank
008/33	v	008/34	1	008/35-37	eng

007/00	v	007/01	d	007/03	c	007/04	v
007/05	a	007/06	i	007/07	z	007/08	k

040 \_\_ \$a XXX \$b eng \$e rda \$c XXX  
 028 42 \$a 223084610 \$b Twentieth Century Fox Home Entertainment \$q  
 (disc 1)  
 028 42 \$a 223084620 \$b Twentieth Century Fox Home Entertainment \$q  
 (disc 2)  
 041 0\_ \$a eng \$j eng \$j spa \$h eng  
 043 \_\_ \$a n-us-ia  
 046 \_\_ \$k 1945  
 046 \_\_ \$k 1962  
 245 00 \$a Rodgers & Hammerstein's State fair.  
 246 30 \$a State fair  
 246 3\_ \$a Rodgers and Hammerstein's State fair  
 250 \_\_ \$a 60th anniversary edition.  
 264 \_1 \$a Beverly Hills, CA : \$b 20th Century Fox Home Entertainment,  
 \$c [2006]  
 264 \_4 \$c ©2006  
 300 \_\_ \$a 2 videodiscs (218 min.) : \$b sound, color ; \$c 4 3/4 in.  
 336 \_\_ \$a two-dimensional moving image \$b tdi \$2 rdacontent  
 337 \_\_ \$a video \$b v \$2 rdamedia  
 338 \_\_ \$a videodisc \$b vd \$2 rdacarrier  
 344 \_\_ \$a digital \$b optical \$g mono \$g stereo \$g surround \$2 rda  
 346 \_\_ \$b NTSC \$2 rda  
 347 \_\_ \$a video file \$b DVD video \$e region 1 \$2 rda  
 380 \_\_ \$a Motion picture.  
 538 \_\_ \$a Disc characteristics: dual layer.  
 500 \_\_ \$a Title from container.  
 546 \_\_ \$a In English ; with English and Spanish subtitles (1945 and  
 1962); closed-captioned.  
 500 \_\_ \$a From a novel by Philip Stong; adapted by Sonya Levien and  
 Paul Green.  
 511 0\_ \$a 1945: Jeanne Crain, Dana Andrews, Dick Haymes, Vivian  
 Blaine, Charles Winninger, Fay Bainter, Donald Meek, Frank McHugh.

511 0\_ \$a 1962: Pat Boone, Bobby Darin, Pamela Tiffin, Ann-Margret, Tom Ewell, Alice Faye, Wally Cox, David Brandon, Clem Harvey, Robert Foulk, Linda Henrich, Edward "Tap" Canutt.

508 \_\_ \$a Music, Richard Rodgers ; lyrics by Oscar Hammerstein.

500 \_\_ \$a Originally released as motion pictures in the U.S. in 1945 and 1962.

500 \_\_ \$a 1945: full screen (1.33:1).

500 \_\_ \$a 1962: anamorphic wide screen (2.35:1).

520 \_\_ \$a A small-town family travels to the Iowa State Fair. The father is looking for a blue ribbon for his prize hog, Blue Boy, mom is looking for glory in her cooking, and the kids are looking for love.

500 \_\_ \$a Special features: 1945. audio commentary by film historian Richard Barrios and Tom Briggs; "From page to screen to stage" (featurette); singalong karaoke; still galleries; theatrical trailer.

500 \_\_ \$a Special features: 1962. audio commentary by Pat Boone; vintage stage excerpt from a 1954 television tribute to Rodgers and Hammerstein; rare "State fair" television pilot; theatrical trailer.

505 0\_ Disc 1. 1945 / screenplay by Oscar Hammerstein II ; produced by William Perlberg; directed by Walter Lang -- Disc 2. 1962 / screenplay by Richard Breen; produced by Charles Brackett; directed by José Ferrer.

700 1\_ \$a Breen, Richard L, \$a screenwriter.

700 1\_ \$a Lang, Walter, \$d 1898-1972, \$e film director.

700 1\_ \$a Ferrer, José, \$d 1912-1992, \$e film director.

700 1\_ \$a Perlberg, William, \$d 1899-1969, \$e film producer.

700 1\_ \$a Brackett, Charles, \$d 1892-1969, \$e film producer.

700 1\_ \$a Rodgers, Richard, \$d 1902-1979, \$e composer (expression)

700 1\_ \$a Hammerstein, Oscar, \$c II, \$d 1895-1960, \$e screenwriter, \$e lyricist.

700 1\_ \$a Crain, Jeanne, \$e actor.

700 1\_ \$a Andrews, Dana, \$d 1909-1992, \$e actor.

700 1\_ \$a Haymes, Dick, \$e actor.

700 1\_ \$a Blaine, Vivian, \$d 1921-1995, \$e actor.

700 1\_ \$a Winninger, Charles, \$d 1884-1969, \$e actor.

700 1\_ \$a Bainter, Fay, \$d 1892-1968, \$e actor.

700 1\_ \$a Meek, Donald, \$d 1880-1946, \$e actor.

700 1\_ \$a McHugh, Frank, \$d 1899-1981, \$e actor.

700 1\_ \$a Boone, Pat, \$e actor.

700 1\_ \$a Darin, Bobby, \$e actor.

700 1\_ \$a Tiffin, Pamela, \$e actor.

700 0\_ \$a Ann-Margret, \$d 1941- \$e actor.

700 1\_ \$a Ewell, Tom, \$d 1909-1994, \$e actor.

700 1\_ \$a Faye, Alice, \$d 1915-1998, \$e actor.

700 1\_ \$a Cox, Wally, \$d 1924-1973, \$e actor.

700 1\_ \$a Brandon, David, \$e actor.  
700 1\_ \$a Harvey, Clem, \$e actor.  
700 1\_ \$a Foulk, Robert, \$e actor.  
700 1\_ \$a Henrich, Linda, \$e actor.  
700 1\_ \$a Canutt, Edward, \$e actor.  
700 1\_ \$i Motion picture adaptation of (work): \$a Stong, Phil, \$d  
1899-1957. \$t State fair.  
710 2\_ \$a Twentieth Century Fox Home Entertainment, Inc., \$e  
publisher.  
730 02 \$i Container of (work): \$a State fair (Motion picture : 1945)  
730 02 \$i Container of (work): \$a State fair (Motion picture : 1962)

**G. 1. Preferred Title (television series, complete season)**

LDR/06	g	LDR/07	m	LDR/18	i
--------	---	--------	---	--------	---

008/06	t	008/07-10	2011	008/11-14	2011
008/15-17	xxu	008/18-20	930	008/22	blank
008/33	v	008/34	1	008/35-37	eng

007/00	v	007/01	d	007/03	b	007/04	s
007/05	a	007/06	i	007/07	z	007/08	m

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040 __ $a XXX $b eng $e rda $c XXX
028 42 $a ID6425CUBD $b Image Entertainment
041 1_ $a eng $j eng $h eng
046 __ $k 1963
130 0_ $a Twilight zone (Television program : 1959-1964). $n Season 4.
245 14 $a The twilight zone. $n Season 4.
246 3_ $a Twilight zone. $n Season four
257 __ $a United States $2 naf
264 _1 $a [United States] : $a CBS Blu-ray, $c [2011]
264 _2 $a Chatsworth, CA : $b Distributed by Image Entertainment,
Inc., $c [2011]
264 _4 $c ©2011
300 __ $a 1 videodisc (approximately 930 min.) : $b sound, black and
white ; $c 4 3/4 in.
336 __ $a two-dimensional moving image $b tdi $2 rdacontent
337 __ $a video $b v $2 rdamedia
338 __ $a videodisc $b vd $2 rdacarrier
344 __ $a digital $b optical $g mono $h LPCM $2 rda
347 __ $a video file $b Blu-ray $e region A $2 rda
380 __ $a Television program.
500 __ $a Title from disc label.
546 __ $a Optional English subtitles for the hearing impaired.
511 1_ $a Various stars.
508 __ $a Creator, host, Rod Serling; production company, Cayuga
Productions in association with the CBS Television Network.
500 __ $a Originally produced in the United States as single episodes
of a television program in 1963.
500 __ $a Full screen (1.33:1).
500 __ $a Extras include: 13 new audio commentaries; vintage Audio
Interview with director of photography George T. Clemens; audio
commentaries by Marc Scott Zicree for Death Ship and William Windom
for Miniature; vintage audio recollections with Herbert Hirschman,
Ross Martin, Burgess Meredith, Pat Hingle, Earl Hamner, Buzz Kulik and

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Anne Francis; video interviews with Morgan Brittany, Anne Francis, Paul Comi and John Furia, Jr.; 7 radio dramas featuring Blair Underwood, Jason Alexander, Lou Diamond Phillips, H. M. Wynant, Mike Starr, Barry Bostwick and John Ratzenberger; isolated scores for all 18 episodes featuring Fred Steiner, Van Cleave, Rene Garriguenc and others; Rod Serling promos for "Next Week's" show; Rod Serling blooper from He's Alive; Saturday Night Live clip; Genesee beer spot; sponsor billboards.

520 \_\_ \$a Science fiction television program featuring tales of the unexpected.

505 0\_ \$a disc 1. In his image. The thirty fathom grave. Valley of the shadow. He's alive -- disc 2. Mute. Death ship. Jess-Belle. Miniature -- disc 3. Printer's devil. No time like the past. The parallel. I dream of genie -- disc 4. The new exhibit. Of late I think of Cliffordville, The incredible world of Horace Ford. On Thursday we leave for home -- disc 5. Passage on the Lady Anne. The bard.

521 8\_ \$a Rating: Not rated.

700 1\_ \$a Serling, Rod, \$d 1924-1975, \$e host.

710 2\_ \$a Cayuga Productions, \$e production company.

710 2\_ \$a CBS Blu-ray (Firm), \$e publisher.

710 2\_ \$a Image Entertainment (Firm), \$e film distributor.

**G. 2. Preferred Title (television series, selections from single season)**

LDR/06	g	LDR/07	m	LDR/18	i
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008/06	p	008/07-10	2004	008/11-14	1966
008/15-17	cau	008/18-20	815	008/22	blank
008/33	v	008/34	1	008/35-37	eng

007/00	v	007/01	d	007/03	c	007/04	v
007/05	a	007/06	i	007/07	z	007/08	m

040 \_\_ \$a XXX \$b eng \$e rda \$c XXX  
 024 1\_ \$a 024543117421  
 028 42 \$a 2221742 \$b Twentieth Century Fox Home Entertainment  
 033 11 \$a 1966----\$a 1967----  
 041 1\_ \$a eng \$a fre \$a spa \$j eng \$j spa \$h eng  
 043 \_\_ \$a zo-----  
 046 \_\_ \$k 1966 \$l 1967  
 130 0\_ \$a Lost in space (Television program). \$n Season 2. \$k  
 Selections.  
 245 00 Irwin Allen's Lost in space. \$n Season 2, volume 1.  
 246 30 \$a Lost in space  
 257 \_\_ \$a United States \$2 naf  
 264 \_1 \$a Beverly Hills, California : \$b Twentieth Century Fox Home  
 Entertainment, \$c [2004]  
 264 \_4 \$c ©2004  
 300 \_\_ \$a 4 videodiscs (815 min.) : \$b sound, color ; \$c 4 3/4 in.  
 336 \_\_ \$a two-dimensional moving image \$b tdi \$2 rdacontent  
 337 \_\_ \$a video \$b v \$2 rdamedia  
 338 \_\_ \$a videodisc \$b vd \$2 rdacarrier  
 344 \_\_ \$a digital \$b optical \$g mono \$2 rda  
 346 \_\_ \$b NTSC \$2 rda  
 347 \_\_ \$a video file \$b DVD video \$e region 1 \$2 rda  
 380 \_\_ \$a Television program.  
 500 \_\_ \$a Title from disc label.  
 546 \_\_ \$a In English, French or Spanish with optional English or  
 Spanish subtitles; closed-captioned.  
 511 1\_ \$a Guy Williams, June Lockhart, Mark Goddard, Marta Kristen,  
 Bill Mumy.  
 508 \_\_ \$a Various writers and directors ; director of photography,  
 Frank Carson ; art directors, Robert Kinoshita, Jack Martin Smith ;  
 editors, Fred Baratta, Clay Bartels, Roland Gross ; theme music,

Johnny Williams ; costume designer, Paul Zastupnevich ; special effects, Greg C. Jensen.

500 \_\_ \$a Originally broadcast on television during the 1966-1967 season.

500 \_\_ \$a Full screen (1.33:1).

520 \_\_ \$a After Dr. Smith has sabotaged the ship, sending it to the depths of outer space, the Robinson family is left to face off with aliens and other space creatures as they explore strange planets in their search to make it back home.

505 0\_ \$a Disc 1. Blast off into space. Wild adventure. The ghost planet. Forbidden world -- Disc 2. Space circus. The prisoners of space. The android machine. The deadly games of Gamma 6 -- Disc 3. The thief from outer space. The curse of Cousin Smith. West of Mars. A visit to Hades -- Disc 4. The wreck of the robot. The dream monster. The golden man. The girl from the green dimension.

700 1\_ \$a Williams, Guy, \$d 1924-1989, \$e actor.

700 1\_ \$a Lockhart, June, \$d 1925- \$e actor.

700 1\_ \$a Goddard, Mark, \$d 1936- \$e actor.

700 1\_ \$a Carson, Frank, \$e director of photography.

700 1\_ \$a Kinoshita, Robert, \$e art director.

700 1\_ \$a Smith, Jack Martin, \$e art director.

700 1\_ \$a Baratta, Fred, \$e editor of moving image work.

700 1\_ \$a Bartels, Clay, \$e editor of moving image work.

700 1\_ \$a Gross, Roland, \$d 1909-1989, \$e editor of moving image work.

700 1\_ \$a Williams, John, \$d 1932- \$e composer (expression)

700 1\_ \$a Zastupnevich, Paul, \$e costume designer.

700 1\_ \$a Jensen, Greg C., \$e special effects provider.

710 2\_ \$a Twentieth Century Fox Home Entertainment, Inc., \$e publisher.

730 02 \$i Container of (expression): \$a Lost in space (Television program). \$n Season 2. \$k Selections. \$l French.

730 02 \$i Container of (expression): \$a Lost in space (Television program). \$n Season 2. \$k Selections. \$l Spanish.

*Note: 008/06 "p" because identical content has been released on a different format (and no special features have been added)*

**G. 3. Preferred title (television program, selections from multiple seasons)**

LDR/06	g	LDR/07	m	LDR/18	i
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008/06	s	008/07-10	2010	008/11-14	blank
008/15-17	mnu	008/18-20	584	008/22	blank
008/33	v	008/34	1	008/35-37	eng

007/00	v	007/01	d	007/03	b	007/04	v
007/05	a	007/06	i	007/07	z	007/08	u

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040 __ $a XXX $b eng $e rda $c XXX
024 1_ $a 683904521095
041 0_ $a eng $h eng
245 04 The best of Johnny Carson.
257 __ $a United States $2 naf
264 _1 $a [Minneapolis, Minnesota] : $b Mill Creek Entertainment, $c
[2010]
300 __ $a 2 videodiscs (584 min.) : $b sound, black and white ; $c 4
3/4 in.
336 __ $a two-dimensional moving image $b tdi $2 rdacontent
337 __ $a video $b v $2 rdamedia
338 __ $a videodisc $b vd $2 rdacarrier
344 __ $a digital $b optical $2 rda
346 __ $b NTSC $2 rda
347 __ $a video file $b DVD video $e all region $2 rda
380 __ $a Television program.
500 __ $a Title from disc label.
511 0_ $a Host, Johnny Carson.
500 __ $a Full screen.
520 __ $a Includes 21 rare episodes from favorite television classics,
The Johnny Carson Show, The Johnny Carson Morning Show and Sid
Caesar's Hour. Stars include Bob Hope, Dean Martin, Bing Crosby, Jack
Benny and others.
505 00 $g Disc 1. $t Johnny Carson show : Dillinger the mental wizard
-- $t Ed Sullivan impersonation -- $t Evolution of dance -- $t
Goldilocks and the three bears -- $t Life in the 80's -- $t James
Arness -- $t Jack Albertson -- $t Dimitri Tomlin -- $t Stay at home
husband -- $t Eva Gabor -- $t Dorothy Shay -- $t Carson's cellar -- $t
Johnny Carson morning show.
505 00 $g Disc 2. $t Who do you trust?: Johnny Carson -- $t Who do you
trust?: Johnny Carson, Ed McMahon -- $t Jack Benny Program: Johnny
Carson -- $t Bobby Darin & friends: Joanie Summers, Bob hope -- $t

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Frank Sinatra Timex special: Dean Martin, Bing Cosby -- \$t Timex all-star comedy show: hosted by Johnny Carson -- \$t Caesar's Hour: Carl Reiner, Howard Morris -- \$t Caesar's Hour: Pat Carroll, Janet Blair.  
521 8\_ \$a MPAA rating: PG  
700 1\_ \$a Carson, Johnny, \$d 1925-2005, \$e host.  
710 2\_ \$a Mill Creek Entertainment, \$e publisher.  
730 02 \$i Container of (work): \$a Johnny Carson show (Television program). \$k Selections.  
730 02 \$i Container of (work): \$a Carson's cellar (Television program). \$k Selections.  
730 02 \$i Container of (work): \$a Johnny Carson morning show (Television program). \$k Selections.  
730 02 \$i Container of (work): \$a Who do you trust (Television program). \$k Selections.  
730 02 \$i Container of (work): \$a Jack Benny program (Television program). \$k Selections.  
730 02 \$i Container of (work): \$a Bobby Darin & Friends (Television program)  
730 02 \$i Container of (work): \$a Frank Sinatra Timex Special (Television program)  
730 02 \$i Container of (work): \$a Timex All Star Comedy Show (Television program)  
730 02 \$i Container of (work): \$a Caesar's hour (Television program). \$k Selections.

*Note: No copyright date or publisher number is present on the resource*

## H. 1. Language expressions

LDR/06	g	LDR/07	m	LDR/18	i
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008/06	s	008/07-10	2008	008/11-14	blank
008/15-17	cau	008/18-20	025	008/22	blank
008/33	v	008/34	a	008/35-37	eng

007/00	v	007/01	d	007/03	c	007/04	v
007/05	a	007/06	v	007/07	z	007/08	m

040 \_\_ \$a XXX \$b eng \$e rda \$c XXX  
 020 \_\_ \$a 1419868837  
 020 \_\_ \$a 9781419868832  
 024 1\_ \$a 883929006496  
 028 42 \$a 1000036496 \$b Warner Home Video  
 028 42 \$a 3000016875 \$b Warner Home Video  
 041 1\_ \$a eng \$a jpn \$a por \$a spa \$j chi \$j eng \$j jpn \$j kor \$j por  
 \$j spa \$j tha \$h eng  
 046 \_\_ \$k 1966  
 245 00 \$a It's the Great Pumpkin, Charlie Brown / \$c a Lee Mendelson-  
 Bill Melendez production in association with Charles M. Schulz  
 Creative Associates and United Feature Syndicate, Inc. ; produced by  
 Lee Mendelson, Bill Melendez ; written and created by Charles M.  
 Schulz ; directed by Bill Melendez.  
 250 \_\_ \$a Remastered deluxe edition.  
 264 \_1 \$a Burbank, CA : \$b Distributed by Warner Home Video, \$c [2008]  
 264 \_4 \$c ©2008  
 300 \_\_ \$a 1 videodisc (25 min.) : \$b sound, color ; \$c 4 3/4 in.  
 336 \_\_ \$a two-dimensional moving image \$b tdi \$2 rdacontent  
 337 \_\_ \$a video \$b v \$2 rdamedia  
 338 \_\_ \$a videodisc \$b vd \$2 rdacarrier  
 344 \_\_ \$a digital \$b optical \$g mono \$h Dolby \$2 rda  
 346 \_\_ \$b NTSC \$2 rda  
 347 \_\_ \$a video file \$b DVD video \$e region 1 \$2 rda  
 380 \_\_ \$a Television program.  
 500 \_\_ \$a Title from container.  
 546 \_\_ \$a English, dubbed Japanese, dubbed Portuguese or dubbed  
 Spanish dialogue; Chinese, English, Japanese, Korean, Portuguese,  
 Spanish or Thai subtitles; English subtitles for the deaf and hard of  
 hearing.  
 511 0\_ \$a Voices: Peter Robbins, Christopher Shea, Sally Dryer, Kathy  
 Steinberg.

508 \_\_ \$a Original score composer and performer, Vince Guaraldi ;  
arranger and conductor, John Scott Trotter.

500 \_\_ \$a Originally broadcast on television in 1966.

500 \_\_ \$a Full screen.

520 \_\_ \$a Longtime believer Linus believes that this year the Great  
Pumpkin will come and he decides to keep watch all night in the  
pumpkin patch to welcome him. Charlie Brown dresses up as a ghost, but  
does not scare up the usual kinds of Halloween loot when trick-or-  
treating. Snoopy crashes into Violet's party, as well as Linus' vigil.

500 \_\_ \$a Special features: It's magic, Charlie Brown, bonus story; We  
need a blockbuster, Charlie Brown featurette.

521 8\_ \$a Not rated.

700 1\_ \$a Robbins, Peter, \$d 1956- \$e voice actor.

700 1\_ \$a Shea, Chris, \$d 1958- \$e voice actor.

700 1\_ \$a Dryer, Sally, \$d 1957- \$e voice actor.

700 1\_ \$a Steinberg, Kathy, \$e voice actor.

700 1\_ \$a Mendelson, Lee, \$e television producer.

700 1\_ \$a Melendez, Bill, \$e television director, \$e television  
producer.

700 1\_ \$a Schulz, Charles M. \$q (Charles Monroe), \$d 1922-2000, \$e  
screenwriter.

700 1\_ \$a Guaraldi, Vince, \$e composer (expression), \$e performer.

700 1\_ \$a Trotter, John Scott, \$e arranger of music, \$e conductor.

710 2\_ \$a Charles M. Schulz Creative Associates, \$e production  
company.

710 2\_ \$a United Feature Syndicate, \$e production company.

710 2\_ \$a Warner Home Video (Firm), \$e publisher.

730 02 \$i Container of (work): \$a It's the Great Pumpkin, Charlie Brown  
(Television program)

730 02 \$i Container of (expression): \$a It's the Great Pumpkin,  
Charlie Brown (Television program). \$l Japanese.

730 02 \$i Container of (expression): \$a It's the Great Pumpkin,  
Charlie Brown (Television program). \$l Portuguese.

730 02 \$i Container of (expression): \$a It's the Great Pumpkin,  
Charlie Brown (Television program). \$l Spanish.

730 02 \$i Container of (work): \$a It's magic, Charlie Brown.

730 02 \$i Container of (work): \$a We need a blockbuster, Charlie  
Brown.

## H. 2. Language expressions

LDR/06	g	LDR/07	m	LDR/18	i
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008/06	t	008/07-10	2012	008/11-14	2012
008/15-17	cau	008/18-20	095	008/22	blank
008/33	v	008/34	a	008/35-37	eng

007/00	v	007/01	d	007/03	c	007/04	s
007/05	a	007/06	i	007/07	z	007/08	k

007/00	v	007/01	d	007/03	c	007/04	v
007/05	a	007/06	i	007/07	z	007/08	k

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040 __ $a XXX $b eng $e rda $c XXX
024 1_ $a 025192138539
028 42 $a 61122039 $b Universal Studios Home Entertainment
046 __ $k 2010
245 00 $a Despicable me / $c Universal Pictures presents a Chris
Meledandri production ; directed by Chris Renaud, Pierre Coffin ;
produced by Chris Meledandri, Janet Healy, John Cohen ; screenplay by
Cinco Paul & Ken Daurio.
257 __ $a United States $2 naf
264 _1 $a Universal City, CA : $b Universal Studios Home
Entertainment, $c [2012]
264 _4 $c ©2012
300 __ $a 3 videodiscs (95 min.) : $b sound, color ; $c 4 3/4 in.
336 __ $a three-dimensional moving image $b tdm $2 rdacontent
336 __ $a two-dimensional moving image $b tdi $2 rdacontent
337 __ $a video $b v $2 rdamedia
338 __ $a videodisc $b vd $2 rdacarrier
344 __ $3 DVD $a digital $b optical $g surround $h stereo $h Dolby 2.0
$h Dolby 5.1 $2 rda
344 __ $3 Blu-ray $a digital $b optical $g surround $h DTS-HD Master
Audio 5.1 $h DTS 5.1 $2 rda
346 __ $3 DVD $b NTSC $2 rda
347 __ $a video file $b Blu-ray $e all regions $2 rda
347 __ $a video file $b DVD video $e region 1 $2 rda
380 __ $a Motion picture.
538 __ $a Blu-ray 3D: requires Blu-ray player; 3D version
requirements: full HD TV, compatible 3D glasses, Blu-ray 3D Player or
PS3, and high speed HDMI cable.

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500 \_\_ \$a This edition consists of different media versions of the same film on three videodiscs (Blu-ray 3D, Blu-ray, DVD; each disc's feature duration: 1 hr., 35 min).

546 \_\_ \$a Blu-ray 3D and 2D: English (DTS-HD Master Audio 5.1), French (DTS 5.1 surround), or Spanish (DTS 5.1 surround); optional English (for the hearing impaired), French, and Spanish subtitles; English audio description Dolby Digital 2.0 (only available on 2D).

546 \_\_ \$a DVD: English, French, or Spanish; optional English (for the hearing impaired), French, and Spanish subtitles; English audio description Dolby Digital 2.0 (only available on 2D).

500 \_\_ \$a "BD-Live 2.0"--Container.

511 0\_ \$a Voices: Steve Carell, Jason Segel, Russell Brand, Kristen Wiig, Will Arnett, Julie Andrews, Miranda Cosgrove, Danny McBride, Jack McBrayer.

508 \_\_ \$a Original songs and themes, Pharrell Williams; score by Pharrell Williams, Heitor Pereira; editors, Pamela Ziegenhagen-Shefland, Gregory Perler; production company, Universal Pictures with Illumination Entertainment

500 \_\_ \$a Based on a story by Sergio Pablos.

500 \_\_ \$a Originally produced in the United States as a motion picture in 2010.

500 \_\_ \$a Widescreen (1.85:1).

500 \_\_ \$a Blu-ray 3D disc special features: commentary with the directors; Playstation 3 controller guide.

500 \_\_ \$a Blu-ray 2D disc special features: 3 mini-movies (Home makeover, Orientation day, Banana), The world of Despicable Me, Despicable beats, Gru's rocket builder, Miss Hattie's top secret cookie recipes, commentary with the directors and the minions, the voices of Despicable Me, Despicable Me game previews, Super silly fun land, Gru-control, A global effort, and pocket-Blu which permits downloading of some apps to a smartphone plus two games for iPhone and iPad, Minion Me and Minion Dominion, and BD-Live features.

500 \_\_ \$a DVD disc special features: DVD special features: The world of Despicable Me, Despicable Beasts, Gru's rocket builder, A global effort, Despicable Me game previews, commentary with directors.

520 \_\_ \$a Gru delights in all things wicked. Surrounded by an army of tireless little yellow minions, and armed with his arsenal of shrink rays, freeze rays, and battle-ready vehicles for land and air, he vanquishes all who stand in his way, until the day he encounters the immense will of three little orphaned girls who look at him and see something that no one else has ever seen: a potential dad.

521 8\_ \$a MPAA Rating: PG; for rude humor and mild action.

700 1\_ \$a Paul, Cinco, \$e screenwriter.

700 1\_ \$a Daurio, Ken, \$e screenwriter.

700 1\_ \$a Renaud, Chris, \$e film director.

700 1\_ \$a Coffin, Pierre, \$e film director.  
700 1\_ \$a Pablos, Sergio.  
700 1\_ \$a Meledandri, Chris, \$e film producer.  
700 1\_ \$a Healy, Janet, \$e film producer.  
700 1\_ \$a Cohen, John \$c (Film producer), \$e film producer.  
700 1\_ \$a Carell, Steve, \$d 1963- \$e voice actor.  
700 1\_ \$a Segel, Jason, \$d 1979- \$e voice actor.  
700 1\_ \$a Brand, Russell, \$d 1975- \$e voice actor.  
700 1\_ \$a Wiig, Kristen, \$d 1973- \$e voice actor.  
700 1\_ \$a Arnett, Will, \$e voice actor.  
700 1\_ \$a Andrews, Julie, \$e voice actor.  
700 1\_ \$a Cosgrove, Miranda, \$d 1993- \$e voice actor.  
700 1\_ \$a McBride, Danny, \$d 1976- \$e voice actor.  
700 1\_ \$a McBrayer, Jack, \$d 1973- \$e voice actor.  
700 1\_ \$a Williams, Pharrell, \$e composer (expression)  
700 1\_ \$a Pereira, Heitor, \$e composer (expression)  
710 2\_ \$a Universal Pictures (Firm), \$e production company.  
710 2\_ \$a Illumination Entertainment, \$e production company.  
710 2\_ \$a Universal Studios Home Entertainment (Firm), \$e publisher.  
730 02 \$i Container of (work): \$a Despicable me (Motion picture)  
730 02 \$i Container of (expression): \$a Despicable me (Motion  
picture). \$l French.  
730 02 \$i Container of (expression): \$a Despicable me (Motion  
picture). \$l Spanish.

**I. 1. Filmed performance (music)**

LDR/06	g	LDR/07	m	LDR/18	i
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008/06	t	008/07-10	2007	008/11-14	2007
008/15-17	xxu	008/18-20	134	008/22	blank
008/33	v	008/34	1	008/35-37	ita

007/00	v	007/01	d	007/03	c	007/04	s
007/05	a	007/06	i	007/07	z	007/08	q

040 \_\_ \$a XXX \$b eng \$e rda \$c XXX  
 020 \_\_ \$a 9783939873662  
 020 \_\_ \$a 3939873667  
 024 1\_ \$a 807280134490  
 028 42 \$a 101 344 \$b Arthaus Musik  
 033 00 \$a 2007---- \$b 6714 \$c M6  
 041 1\_ \$a ita \$j eng \$j ger \$j fre \$j spa \$j ita \$h ita  
 046 \_\_ \$k 2007  
 245 03 La traviata / \$c Rai Uno, Rai Trade and Teatro alla Scala ;  
 Giuseppe Verdi ; directed by Liliana Cavani ; directed for video and  
 TV by Paola Longobardo ; libretto by Francesco Maria Piave.  
 257 \_\_ \$a Italy \$2 naf  
 264 \_1 \$a [United States] : \$b Arthaus Musik, \$c [2007]  
 264 \_4 \$c ©2007  
 300 \_\_ \$a 1 videodisc (134 min.) : \$b sound, color ; \$c 4 3/4 in.  
 336 \_\_ \$a two-dimensional moving image \$b tdi \$2 rdacontent  
 337 \_\_ \$a video \$b v \$2 rdamedia  
 338 \_\_ \$a videodisc \$b vd \$2 rdacarrier  
 344 \_\_ \$a digital \$b optical \$g stereo \$g surround \$h PCM \$h DTS-HD  
 Master Audio 7.1 \$2 rda  
 347 \_\_ \$a video file \$b Blu-ray \$e all regions \$2 rda  
 380 \_\_ \$a Television program.  
 538 \_\_ \$a Resolution: 1080i.  
 500 \_\_ \$a Title from container.  
 500 \_\_ \$a Melodrama in 3 acts.  
 518 \_\_ \$o Recorded live \$d 2007 \$p Teatro alla Scala di Milano.  
 546 \_\_ \$a Italian dialogue; English, German, French, Spanish or  
 Italian subtitles.  
 500 \_\_ \$a Libretto after Alexandre Dumas the younger's play La dame  
 aux camélias.

511 0\_ \$a Angela Gheorghiu, Ramon Vargas, Roberto Frontali ;  
Orchestra, Chorus and Ballet of the Teatro alla Scala ; Lorin Maazel,  
conductor.

508 \_\_ \$a Set design, Dante Ferretti ; costumes, Gabriella Pescucci ;  
choreography, Micha van Hoecke.

500 \_\_ \$a Wide screen.

500 \_\_ \$a Program notes and synopsis in English with German and French  
translations (30 pages : illustrations) inserted in container.

520 \_\_ \$a Filmed opera performance.

700 1\_ \$a Cavani, Liliana, \$e film director.

700 1\_ \$a Longobardo, Paola, \$e television director.

700 1\_ \$a Piave, Francesco Maria, \$d 1810-1876, \$e librettist.

700 1\_ \$a Gheorghiu, Angela, \$e singer.

700 1\_ \$a Vargas, Ramon, \$d 1960- \$e singer.

700 1\_ \$a Frontali, Roberto, \$e singer.

700 1\_ \$a Ferretti, Dante, \$d 1943- \$e set designer.

700 1\_ \$a Pescucci, Gabriella, \$e costume designer.

700 1\_ \$a Hoecke, Micha van, \$e choreographer.

700 12 \$i Container of (work): \$a Verdi, Giuseppe, \$d 1813-1901. \$t  
Traviata.

700 1\_ \$i Opera adaptation of (work): \$a Dumas, Alexandre, \$d 1824-  
1895. \$t Dame aux camélias (Play)

710 2\_ \$a RaiUno (Television station : Italy) \$e production company.

710 2\_ \$a Rai Trade (Firm) \$e production company.

710 2\_ \$a Teatro alla Scala. \$b Corpo di ballo, \$e dancer.

710 2\_ \$a Teatro alla Scala. \$b Coro, \$e singer.

710 2\_ \$a Teatro alla Scala. \$b Orchestra, \$e instrumentalist.

710 2\_ \$a Art Haus Musik (Firm) \$e publisher.



**I. 2. Filmed performance (dance)**

LDR/06	g	LDR/07	m	LDR/18	i
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008/06	t	008/07-10	2008	008/11-14	2008
008/15-17	enk	008/18-20	076	008/22	blank
008/33	v	008/34	1	008/35-37	zxx

007/00	v	007/01	d	007/03	c	007/04	v
007/05	a	007/06	i	007/07	z	007/08	k

040 \_\_ \$a XXX \$b eng \$e rda \$c XXX  
 024 1\_ \$a 809478010012  
 028 42 \$a OA 1001 D \$b Opus Arte  
 033 10 \$a 20071223 \$a 20071227 \$b 5754 \$c L7  
 041 0\_ \$g eng \$g fre \$g ger \$m eng  
 046 \_\_ \$k 2007  
 245 00 \$a Tales of Beatrix Potter / \$c the Royal Ballet ; a BBC  
 production in association with the Royal Opera House, Covent Garden  
 and Opus Arte ; choreography, Frederick Ashton ; music, John Lanchbery  
 ; production, Anthony Dowell.  
 246 1\_ \$i Title on container: \$a Frederick Ashton's Tales of Beatrix  
 Potter  
 257 \_\_ \$a England \$2 naf  
 264 \_1 \$a Waldron, Heathfield, East Sussex : \$b Opus Arte, \$c [2008]  
 264 \_4 \$c ©2008  
 300 \_\_ \$a 1 videodisc (approximately 76 min.) : \$b sound, color ; \$c 4  
 3/4 in.  
 336 \_\_ \$a two-dimensional moving image \$b tdi \$2 rdacontent  
 337 \_\_ \$a video \$b v \$2 rdamedia  
 338 \_\_ \$a videodisc \$b vd \$2 rdacarrier  
 344 \_\_ \$a digital \$b optical \$g stereo \$g surround \$h LCPM \$h DTS \$2  
 rda  
 346 \_\_ \$b NTSC \$2 rda  
 347 \_\_ \$a video file \$b DVD video \$e all region \$2 rda  
 380 \_\_ \$a Television program.  
 538 \_\_ \$a Disc characteristics: DVD-9.  
 546 \_\_ \$a Synopsis: subtitles in French, German, Italian, and Spanish.  
 500 \_\_ \$a Based on The original Peter Rabbit books by Beatrix Potter.  
 511 0\_ The Royal Ballet ; Royal Ballet Sinfonia, Orchestra of  
 Birmingham ; Paul Murphy, conductor.

508 \_\_ \$a Designer, Christine Edzard ; lighting designer, Mark Jonathan ; masks, Rostislav Doboujinsky ; staging, Christopher Carr, Grant Coyle.

518 \_\_ \$o Recorded live \$d 2007 December 23 and, 27 \$p Royal Opera House, Covent Garden.

500 \_\_ \$a Originally produced for television broadcast in 2007.

500 \_\_ \$a Anamorphic widescreen.

500 \_\_ \$a Program notes by David Nice, in English with French and German translations (16 pages : illustrations) inserted in container.

520 \_\_ \$a Some of the best-loved tales of the children's story-teller are presented as a ballet by dancers in costumes and masks that recreate Potter's illustrations.

505 00 \$t The mouse waltz -- \$t The tale of Mrs. Tiggy Winkle -- \$t The tale of Jemima Puddle-Duck -- \$t The tale of Pigling Bland -- \$t The tale of Mr. Jeremy Fisher -- \$t The tale of two bad mice -- \$t The tale of Peter Rabbit -- \$t The tale of Squirrel Nutkin -- \$g Finale.

500 \_\_ \$a Extra feature: illustrated synopsis.

700 1\_ \$a Ashton, Frederick, \$d 1904-1988, \$e choreographer.

700 1\_ \$a Dowell, Anthony, \$e producer.

700 1\_ \$a Murphy, Paul \$c (Conductor) \$e conductor.

700 1\_ \$a Edzard, Christine, \$e production designer.

700 1\_ \$a Jonathan, Mark, \$e lighting designer.

700 1\_ \$a Dobuzhinskiĭ, Rost. M. \$q (Rostislav Mstislavovich), \$d 1903-2000, \$e costume designer.

700 1\_ \$a Carr, Christopher, \$e stage designer.

700 1\_ \$a Coyle, Grant, \$e stage designer.

700 1\_ \$a Avis, Gary, \$e dancer.

700 1\_ \$a Cervera, Ricardo, \$e dancer.

700 1\_ \$a Ciriaci, Giacomo, \$e dancer.

700 1\_ \$a Faruque, Zachary, \$e dancer.

700 1\_ \$a Gartside, Bennet, \$e dancer.

700 1\_ \$a Hewitt, Victoria, \$e dancer.

700 1\_ \$a Howells, Jonathan, \$e dancer.

700 1\_ \$a Morera, Laura, \$e dancer.

700 1\_ \$a Pickering, David, \$e dancer.

700 1\_ \$a Sykes, Gemma, \$e dancer.

700 1\_ \$i Choreographic adaptation of (work): \$a Potter, Beatrix, \$d 1866-1943. \$t Original Peter Rabbit books .

700 12 \$i Container of (work): \$a Lanchbery, John. \$t Tales of Beatrix Potter.

710 2\_ \$a Royal Ballet, \$e dancer.

710 2\_ \$a British Broadcasting Corporation, \$e production company.

710 2\_ \$a Royal Opera House (London, England), \$e production company.

710 2\_ \$a Royal Ballet Sinfonia, \$e instrumentalist.

710 2\_ \$a Opus Arte (Firm), \$e publisher.

730 02 \$i Container of (work): \$a Tales of Beatrix Potter  
(Choreographic work : Ashton)

## J. 1. Film adaptation

LDR/06	g	LDR/07	m	LDR/18	i
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008/06	t	008/07-10	2008	008/11-14	2008
008/15-17	enk	008/18-20	174	008/22	blank
008/33	v	008/34	1	008/35-37	eng

007/00	v	007/01	d	007/03	c	007/04	v
007/05	a	007/06	i	007/07	z	007/08	k

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040 __ $a XXX $b eng $e rda $c XXX
020 __ $a 1419864920
020 __ $a 9781419864926
024 10 $a 883929006007
024 1_ $a 00883929006007
028 42 $a 3000014532 $b BBC Video
033 01 $a 2008---- $b 5700
041 0_ $a eng $j eng $h eng
043 __ $a e-uk-en
046 __ $k 2008
245 00 $a Sense & sensibility / $c by Jane Austen ; screenplay by
Andrew Davies ; produced by Anne Pivcevic ; directed by John Alexander
; BBC, WGBH Boston co-production.
246 3_ $a Sense and sensibility
246 1_ $i Title on container: $a Jane Austen's Sense & sensibility
246 3_ $a Jane Austen's sense and sensibility
257 __ $a Great Britain $a United States $2 naf
264 _1 $a [London] : $b BBC Video, $c [2008]
264 _2 $a $a Burbank, CA : $b Distributed in the USA and Canada by
Warner Home Video
264 _4 $c ©2008
300 __ $a 2 videodiscs (approximately 174 min.) : $b sound, color ; $c
4 3/4 in.
336 __ $a two-dimensional moving image $b tdi $2 rdacontent
337 __ $a video $b v $2 rdamedia
338 __ $a videodisc $b vd $2 rdacarrier
344 __ $a digital $b optical $g stereo $h Dolby $2 rda
346 __ $b NTSC $2 rda
347 __ $a video file $b DVD video $e region 1 $2 rda
380 __ $a Television program.
538 __ $a Disc characteristics: DVD-9.

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546 \_\_ \$a In English, with optional English subtitles for the deaf and hearing impaired.

511 1\_ \$a Sense & sensibility: David Morrissey, Janet McTeer, Hattie Morahan, Charity Wakefield, Dan Stevens, Dominic Cooper, Mark Williams, Claire Skinner, Anna Madeley, Daisy Haggard.

511 1\_ \$a Miss Austen regrets: Olivia Williams, Imogen Poots, Hugh Bonneville, Phyllida Law, Jack Huston, Adrian Edmondson, Tom Hiddleston, Greta Scacchi.

508 \_\_ \$a Sense & sensibility: music, Martin Phipps ; editor, Roy Sharman ; director of photography, Sean Bobbitt.

508 \_\_ \$a Miss Austen regrets: music, Jennie Muscott ; editor, Luke Dunkley ; director of photography, David Katznelson.

500 \_\_ \$a Based on the novel by Jane Austen.

500 \_\_ \$a Originally broadcast by Masterpiece as a television mini-series in 2008.

500 \_\_ \$a Wide screen.

500 \_\_ \$a Special features: disc 1: cast and crew commentary; interviews with producer Anne Pivcevic and writer Andrew Davies; photo gallery. disc 2: radio play: Remembering Jane Austen.

520 \_\_ \$a Sense and sensibility: "Marianne Dashwood wears her heart on her sleeve when she falls in love with the charming but unsuitable John Willoughby, ignoring her sister Elinor's warning that her impulsive behavior leaves her open to gossip and innuendo. Elinor, sensitive to social convention, struggles to conceal her own romantic disappointment, even from those closest to her. Will the sisters learn that sense must mix with sensibility if they are to find personal happiness in a society where status and money govern the rules of love?"--Container.

520 \_\_ \$a Miss Austen regrets: Approaching her fortieth birthday, Jane Austen appears happily unmarried. When asked by her young niece Fanny to help her vet potential husbands, Jane's confident composure is threatened as she finds herself looking back on her own potential suitors and the choices she has made. Based on the life and letters of Jane Austen.

505 0\_ \$a Disc 1. Sense and sensibility -- disc 2. Miss Austen regrets / written by Gwyneth Hughes ; produced by Anne Pivcevic and Jamie Laurenson ; directed by Jeremy Lovering ; BBC, WGBH Boston co-production (90 min. ; 2008).

700 1\_ \$a Davies, Andrew, \$d 1936- \$e screenwriter.

700 1\_ \$a Alexander, John, \$e director.

700 1\_ \$a Pivcevic, Anne, \$e film producer.

700 1\_ \$a Morrissey, David, \$e actor.

700 1\_ \$a McTeer, Janet, \$e actor.

700 1\_ \$a Morahan, Hattie, \$d 1978- \$e actor.

700 1\_ \$a Wakefield, Charity, \$d 1981- \$e actor.

700 1\_ \$a Stevens, Dan, \$d 1982- \$e actor.  
700 1\_ \$a Cooper, Dominic, \$d 1978- \$e actor.  
700 1\_ \$a Williams, Mark, \$d 1959- \$e actor.  
700 1\_ \$a Skinner, Claire, \$e actor.  
700 1\_ \$a Madeley, Anna, \$d 1977- \$e actor.  
700 1\_ \$a Hughes, Gwyneth, \$e screenwriter.  
700 1\_ \$a Williams, Olivia, \$d 1968- \$e actor.  
700 1\_ \$a Lovering, Jeremy, \$e actor.  
700 1\_ \$a Laurensen, Jamie, \$e film producer, \$e actor.  
700 1\_ \$a Poots, Imogen, \$d 1989- \$e actor.  
700 1\_ \$a Bonneville, Hugh, \$e actor.  
700 1\_ \$a Law, Phyllida, \$d 1932- \$e actor.  
700 1\_ \$a Huston, Jack, \$d 1982- \$e actor.  
700 1\_ \$a Edmondson, Adrian, \$d 1957- \$e actor.  
700 1\_ \$a Hiddleston, Tom, \$e actor.  
700 1\_ \$a Scacchi, Greta, \$e actor.  
700 1\_ \$i Television adaptation of (work): \$a Austen, Jane, \$d 1775-1817. \$t Sense and sensibility.  
710 2\_ \$a British Broadcasting Corporation. \$b Television Service, \$e broadcaster.  
710 2\_ \$a WGBH (Television station : Boston, Mass.), \$e production company.  
710 2\_ \$a BBC Video (Firm), \$e production company.  
710 2\_ \$a Warner Home Video (Firm), \$e film distributor.  
730 02 \$i Container of (work): \$a Sense & sensibility (Television program : 2008)  
730 02 \$i Container of (work): \$a Miss Austen regrets.  
730 02 \$i Container of (work): \$a Remembering Jane Austen.

## J. 2. Television adaptation

LDR/06	g	LDR/07	m	LDR/18	i
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008/06	t	008/07-10	2014	008/11-14	2014
008/15-17	nyu	008/18-20	270	008/22	blank
008/33	v	008/34	1	008/35-37	eng

007/00	v	007/01	d	007/03	c	007/04	v
007/05	a	007/06	i	007/07	z	007/08	q

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040 __ $a XXX $b eng $e rda $c XXX
020 __ $a 9786315320385
020 __ $a 6315320384
024 10 $a 883929355402
028 42 $a 1000418285 $b Warner Home Video
028 42 $a 3000054786 $b Warner Home Video
033 01 $a 2014----
041 0_ $a eng $j eng $h eng
043 __ $a e-uk---
046 __ $k 2014
130 0_ $a Sherlock (Television program : 2010- ). $n Season 3.
245 10 $a Sherlock. $n Season three / $c a Hartswood Films production
for BBC Wales in co-production with Masterpiece ; co-created by Mark
Gatiss & Steven Moffat ; written by Mark Gatiss, Steven Moffat and
Steve Thompson ; series producer Sue Vertue ; executive producers
Beryl Vertue, Steven Moffat, Mark Gatiss, Bethan Jones ; directed by
Jeremy Lovering, Colm McCarthy, Nick Hurran.
246 3_ $a Sherlock. $n Season 3
246 3_ $a Sherlock. $n Third season
246 3_ $a Sherlock. $n Series three
246 3_ $a Sherlock. $n Series 3
257 __ $a Great Britain $2 naf
264 _1 $a [New York, NY] : $b BBC Worldwide Americas, Inc., $c [2014]
264 _2 $a Burbank, CA : $b Distributed in the USA and Canada by Warner
Home Video, Inc.
264 _4 $c ©2014
300 __ $a 2 videodiscs (approximately 270 minutes) : $b sound, color ;
$c 4 3/4 in.
336 __ $a two-dimensional moving image $b tdi $2 rdacontent
337 __ $a video $b v $2 rdamedia
338 __ $a videodisc $b vd $2 rdacarrier
344 __ $a digital $b optical $g surround $h Dolby Digital 5.1 $2 rda

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346 \_\_ \$b NTSC \$2 rda  
 347 \_\_ \$a video file \$b DVD video \$e region 1 \$2 rda  
 380 \_\_ \$a Television program  
 546 \_\_ \$a In English; English subtitles for the deaf and hard-of-hearing (SDH).  
 500 \_\_ \$a Anamorphic widescreen.  
 500 \_\_ \$a Based on the stories by Sir Arthur Conan Doyle.  
 511 1\_ \$a Benedict Cumberbatch, Martin Freeman, Mark Gatiss, Una Stubbs, Rupert Graves, Louise Brealey, Amanda Abbington.  
 508 \_\_ \$a Music, David Arnold, Michael Price ; production designer, Arwel Wyn Jones ; costume designer, Sarah Arthur.  
 500 \_\_ \$a Originally broadcast on television in Great Britain in 2014 on BBC One. Originally broadcast on television in the United States on PBS in 2014 as a part of the television program Masterpiece Mystery.  
 520 \_\_ \$a "Sherlock returns in three brand new action-packed adventures. With the demise of Moriarty, Sherlock finds himself locked in another mind battle with the powerful Charles Augustus Magnussen, who is holding the secrets of the world at his fingertips. Once again the game is on for Sherlock Holmes and John!"--Container.  
 505 00 \$g Disc one. \$t The empty hearse ; \$t The sign of three -- \$g disc two. \$t His last vow.  
 500 \_\_ \$a Special features: The fall; Fans, villains & speculation; Shooting Sherlock.  
 700 1\_ \$a Gatiss, Mark, \$e creator, \$e screenwriter, \$e television producer, \$e actor.  
 700 1\_ \$a Moffat, Steven, \$d 1961- \$e creator, \$e screenwriter, \$e television producer.  
 700 1\_ \$a Thompson, Steve, \$d 1967- \$e screenwriter.  
 700 1\_ \$a Vertue, Sue, \$e television producer.  
 700 1\_ \$a Vertue, Beryl, \$e television producer.  
 700 1\_ \$a Jones, Bethan, \$e television producer.  
 700 1\_ \$a Lovering, Jeremy, \$e television director.  
 700 1\_ \$a McCarthy, Colm, \$d 1973- \$e television director.  
 700 1\_ \$a Hurran, Nick, \$e television director.  
 700 1\_ \$a Arnold, David, \$d 1962- \$e composer (expression)  
 700 1\_ \$a Price, Michael, \$e composer (expression)  
 700 1\_ \$a Jones, Arwel Wyn, \$e production designer.  
 700 1\_ \$a Arthur, Sarah, \$e costume designer.  
 700 1\_ \$a Cumberbatch, Benedict, \$d 1976- \$e actor.  
 700 1\_ \$a Freeman, Martin, \$d 1971- \$e actor.  
 700 1\_ \$a Stubbs, Una, \$e actor.  
 700 1\_ \$a Graves, Rupert, \$d 1963- \$e actor.  
 700 1\_ \$a Brealey, Louise, \$e actor.  
 700 1\_ \$a Abbington, Amanda, \$d 1974- \$e actor.



700 1\_ \$i Television adaptation of (work): \$a Doyle, Arthur Conan, \$d 1859-1930. \$t Adventure of the empty house.

700 1\_ \$i Television adaptation of (work): \$a Doyle, Arthur Conan, \$d 1859-1930. \$t Sign of four.

700 1\_ \$i Television adaptation of (work): \$a Doyle, Arthur Conan, \$d 1859-1930. \$t Adventure of Charles Augustus Milverton.

710 2\_ \$a Hartswood Films, \$e production company.

710 2\_ \$a BBC Wales, \$e production company.

710 2\_ \$a BBC Worldwide Americas, Inc., \$e publisher.

710 2\_ \$a Warner Home Video (Firm), \$e film distributor.

710 2\_ \$a BBC One (Television station : London, England), \$e broadcaster.

710 2\_ \$a Public Broadcasting Service (U.S.), \$e broadcaster.

730 0\_ \$i Contained in (work): \$a Masterpiece theatre (Television program)

## K. Reproduction

LDR/06	g	LDR/07	m	LDR/18	i
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008/06	p	008/07-10	2013	008/11-14	1989
008/15-17	ohu	008/18-20	066	008/22	blank
008/33	v	008/34	1	008/35-37	eng

007/00	v	007/01	d	007/03	c	007/04	v
007/05	a	007/06	i	007/07	z	007/08	u

040 \_\_ \$a XXX \$b eng \$e rda \$c XXX  
 020 \_\_ \$z 1573940186  
 020 \_\_ \$z 9781573940184  
 020 \_\_ \$z 1573940437  
 020 \_\_ \$z 9781573940436  
 041 0\_ \$a eng \$h eng  
 245 00 \$a Carlos Fuentes / \$c by Lewis MacAdams and John Dorr ; the Lannan Foundation in association with Metropolitan Pictures and EZTV.  
 257 \_\_ \$a United States \$2 naf  
 264 \_0 \$a [East Liverpool, Ohio] : \$b [Kent State University, East Liverpool campus], \$c [2013]  
 264 \_4 \$c ©1989  
 300 \_\_ \$a 1 videodisc (66 min.) : \$b sound, color ; \$c 4 3/4 in.  
 336 \_\_ \$a two-dimensional moving image \$b tdi \$2 rdacontent  
 337 \_\_ \$a video \$b v \$2 rdamedia  
 338 \_\_ \$a videodisc \$b vd \$2 rdacarrier  
 344 \_\_ \$a digital \$b optical \$2 rda  
 346 \_\_ \$b NTSC \$2 rda  
 347 \_\_ \$a video file \$b DVD video \$2 rda  
 490 1\_ \$a The Lannan literary series ; \$v no. 17  
 511 0\_ \$a Interviewer, Lewis MacAdams.  
 508 \_\_ \$a John Dorr, James Williams, Curt Walheim, camera/sound; John Dorr, Lewis MacAdams, editors.  
 520 \_\_ \$a Carlos Fuentes, Mexico's leading novelist and critic, reads from his novels The death of Artemio Cruz and Christopher unborn, as well as unpublished works in English and Spanish. He is interviewed in Los Angeles by Lewis MacAdams.  
 500 \_\_ \$a Transferred from VHS with permission from the Lannan Foundation.  
 500 \_\_ \$a Originally published in Los Angeles, California by the Lannan Foundation on VHS in 1989.  
 588 \_\_ \$a Description based on VHS version record.

700 1\_ \$a Fuentes, Carlos, \$e interviewee.  
700 1\_ \$a MacAdams, Lewis, \$d 1944- \$e interviewer.  
700 1\_ \$a Dorr, John. \$e editor.  
710 2\_ \$a Lannan Foundation, \$e publisher.  
776 08 \$i Reproduction of (manifestation): \$t Carlos Fuentes. \$d Los Angeles, Calif. : Lannan Foundation, c1989 \$z 1573940186 \$w (OCoLC)34179504  
830 \_0 \$a Lannan literary series ; \$v no. 17.

**L. Unpublished resource**

LDR/06	g	LDR/07	m	LDR/18	i
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008/06	p	008/07-10	2014	008/11-14	1963
008/15-17	tnu	008/18-20	029	008/22	blank
008/33	v	008/34	1	008/35-37	eng

007/00	v	007/01	d	007/03	b	007/04	v
007/05	a	007/06	i	007/07	z	007/08	m

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040 __ $a XXX $b eng $e rda $c XXX
041 0_ $a eng $h eng
033 01 $a 19630518
043 __ $a n-us-tn $a n-us---
245 00 $a President Kennedy visits Nashville / $c produced by WLAC-TV
News & Public Affairs.
246 _1 $i Title from menu screen: $a JFK at Vanderbilt 1963
257 __ $a United States $2 naf
264 _0 $a [Nashville, Tennessee] : $b [Vanderbilt University
Archives], $c [2014].
300 __ $a 1 videodisc (28 min., 37 sec.) : $b sound, black and white ;
$c 4 3/4 in.
336 __ $a two-dimensional moving image $b tdi $2 rdacontent
337 __ $a video $b v $2 rdamedia
338 __ $a videodisc $b vd $2 rdacarrier
344 __ $a digital $b optical $g mono $2 rda
346 __ $b NTSC $2 rda
347 __ $a video file $b DVD video $e all region $2 rda
538 __ $a Disc characteristics: DVD-R.
511 0_ $a Narrated by Rick Moore ; Speaker: President John F. Kennedy.
500 __ $a Title from opening titles.
500 __ $a Unpublished DVD recording, transferred from videotape, of a
television program broadcast on WLAC-TV, Nashville, Tennessee, as an
installment of the series WLAC-TV reports.
518 __ $a Originally produced and broadcast on May 18, 1963.
500 __ $a Full screen (1.33:1).
520 __ $a This news program covers the visit of President John F.
Kennedy to the city of Nashville, Tennessee, on May 18, 1963, to give
a commencement speech at Dudley Field of Vanderbilt University. His
visit was the first of a nine-stop tour of the South. After being
greeted at the Nashville Municipal Airport by Metropolitan Nashville
Mayor Beverly Briley and Tennessee Governor Frank Clement, and

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interacting with Nashville citizens, President Kennedy took an 8-mile motorcade ride in the presidential convertible to the Vanderbilt stadium, becoming the first President to visit the University while in office in over 30 years. Over 25,000 crowded into Dudley Field to hear the President speak. Kennedy's speech, which appears in the recording in its entirety, focused on the social responsibilities of higher education and its graduates, encouraged public service, and touched lightly on the civil rights movement of the day and racial conflict associated with it. He also mentioned the planned construction of two new dams in Middle Tennessee, to be named for Tennessean statesman Cordell Hull and Congressman from Tennessee J. Percy Priest. After his speech, Kennedy pressed a key to begin excavation for the Cordell Hull Dam. He then had a luncheon at the Governor's Mansion before leaving for his next stop in Muscle Shoals, Alabama.

700 1\_ \$a Moore, Rick \$c (Reporter), \$e narrator.

700 1\_ \$a Kennedy, John F. \$q (John Fitzgerald), \$d 1917-1963, \$e speaker.

710 2\_ \$a WLAC-TV (Television station : Nashville, Tenn.). \$b News & Public Affairs, \$e production company.

710 2\_ \$a WLAC-TV (Television station : Nashville, Tenn.), \$e broadcaster.

730 0\_ \$i Contained in (work): \$a WLAC-TV reports (Television program)

**M. On-demand disc**

LDR/06	g	LDR/07	m	LDR/18	i
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008/06	p	008/07-10	2014	008/11-14	2009
008/15-17	cau	008/18-20	038	008/22	blank
008/33	v	008/34	1	008/35-37	eng

007/00	v	007/01	d	007/03	c	007/04	v
007/05	a	007/06	i	007/07	z	007/08	q

040 \_\_ \$a XXX \$b eng \$e rda \$c XXX  
 024 1\_ \$a 883316452387  
 041 0\_ \$a eng \$h eng  
 043 \_\_ \$a n-us-wa  
 046 \_\_ \$k 2009  
 245 04 \$a The last campaign of Governor Booth Gardner / \$c HBO  
 Documentary Films ; directed by Daniel Junge ; produced by Henry  
 Ansbacher, Davis Coombe ; co-produced by Andy Schocken ; a Just Media  
 production.  
 257 \_\_ \$a United States \$2 naf  
 264 \_1 \$a Burbank, CA : \$b HBO Home Entertainment, \$c [2014?]  
 264 \_3 \$a Lexington, KY : \$b Amazon.com, \$c [2014]  
 264 \_4 \$c ©2010  
 300 \_\_ \$a 1 videodisc (38 min.) : \$b sound, color ; \$c 4 3/4 in.  
 336 \_\_ \$a two-dimensional moving image \$b tdi \$2 rdacontent  
 337 \_\_ \$a video \$b v \$2 rdamedia  
 338 \_\_ \$a videodisc \$b vd \$2 rdacarrier  
 346 \_\_ \$a \$b NTSC \$2 rda  
 347 \_\_ \$a video file \$b DVD video \$e region 1 \$2 rda  
 538 \_\_ \$a DVD-R.  
 546 \_\_ \$a In English with English subtitles for some dialogue.  
 508 \_\_ \$a Editor, Davis Coombe ; music, Gunnard Duboze ; camera, Davis  
 Coombe.  
 500 \_\_ \$a Copyright date on container, ©2011.  
 500 \_\_ \$a Originally produced in 2009; broadcast on HBO in 2010.  
 520 \_\_ \$a "After eight years as one of Washington States's most  
 popular governors, Booth Gardner stepped down in 1993 to embark on an  
 new chapter of his life. A year later he was diagnosed with  
 Parkinson's disease. In 2008, Gardner found himself in the political  
 spotlight once again--as the driving force behind Initiative 1000, a  
 controversial bill allowing terminally ill people to decide for  
 themselves when to die."--Container.

586 \_\_ \$a Academy Awards, 2010: nominee, documentary (short subject).  
700 1\_ \$a Junge, Daniel, \$e film director.  
700 1\_ \$a Ansbacher, Henry, \$e film producer.  
700 1\_ \$a Coombe, Davis, \$e film producer.  
700 1\_ \$a Schocken, Andy, \$e film producer.  
700 1\_ \$a Gardner, Booth, \$e interviewee (expression)  
710 2\_ \$a Just Media (Firm), \$e production company.

**N. 1. DVD/Blu-ray combination**

LDR/06	g	LDR/07	m	LDR/18	i
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008/06	t	008/07-10	2011	008/11-14	2011
008/15-17	enk	008/18-20	108	008/22	blank
008/33	v	008/34	1	008/35-37	eng

007/00	v	007/01	d	007/03	m	007/04	v
007/05	a	007/06	i	007/07	z	007/08	s

007/00	v	007/01	d	007/03	m	007/04	s
007/05	a	007/06	i	007/07	z	007/08	s

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040 __ $a XXX $b eng $e rda $c XXX
024 3_ $a 5035673010853
028 42 $a BFIB1085/1 $b BFI $q (Blu-ray)
028 42 $a BFIB1085/2 $b BFI $q (DVD)
041 0_ $j eng
046 __ $k 1924
245 04 $a The great white silence / $c a film epic by Herbert Ponting.
246 1_ $i Subtitle on container: $a Official record of Captain Scott's
heroic journey to the South Pole
250 __ $a Dual format edition.
257 __ $a Great Britain $2 naf
264 _1 $a London : $b BFI, $c [2011]
264 _4 $c ©2011
300 __ $a 2 videodiscs (108 min.) : $b sound, black and white (tinted
and toned) ; $c 4 3/4 in. + $e 1 volume (32 pages : illustrations ; 15
cm).
336 __ $a two-dimensional moving image $b tdi $2 rdacontent
337 __ $a video $b v $2 rdamedia
338 __ $a videodisc $b vd $2 rdacarrier
344 __ $a digital $b optical $e stereo $h Dolby $2 rda
346 __ $b PAL $2 rda
347 __ $a video file $b DVD video $e all regions $2 rda
347 __ $a video file $b Blu-ray $e all regions $2 rda
380 __ $a Motion picture.
538 __ $a Contains Blu-ray disc (PCM 2.0 stereo audio, DTS-HD Master
Sound 5.1) and DVD disc (Dolby Digital 2.0 stereo audio, 5.1
surround).
546 __ $a Silent film, with musical accompaniment.
500 __ $a Originally released as a motion picture in 1924.
508 __ $a Music, Simon Fisher Turner.

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500 \_\_ \$a Full screen (1.33:1).

520 \_\_ \$a Photographic chronicle of the Scott expedition to the South Pole showing the original 60 member team through the various stages until the final 150 mile attempt by 5 men after leaving the last supporting party. Informative record of equipment, orienteering, natural phenomena, animal life, weather conditions. Severe storms plagued the exploring party, with suffering from snow blindness, frostbite, injuries, and finally lack of food.

500 \_\_ \$a Special features: 90° south (1933) (72 min.) - Newsreel items. Cardiff: the Terra Nova leaving harbor towards the South Pole (Pathé's Animated Gazette, 1910) ; Captain Scott and Dr Wilson with 'Nobby' the pony (Gaumont Graphic, 1912) ; Memorial service at St Paul's Cathedral to the Antarctic heroes (Pathé's Animated Gazette no. 206, 14 February 1913) ; The Terra Nova returns home (Topical Budget 95-1, 1913) ; Nation's tribute to Captain Scott (Topical Budget 729-2, 17 August 1925) - Great white silence: how did they do it? (2011) - The sound of silence (2011) - Audio field recording of Scott's hut (2010).

700 1\_ \$a Ponting, Herbert, \$e film director.

710 2\_ \$a British Film Institute, \$e production company, \$e restorationist.

730 02 \$i Container of (work): \$a 90° south.

730 02 \$i Container of (work): \$a Great white silence: how did they do it?

730 02 \$i Container of (work): \$a Sound of silence.

*Notes: Predominant work is the film "The great white silence" accompanied by several extra features. The subtitle only appears on the container and disc labels so it must be placed in MARC 246 as a variant title.*

## N. 2. DVD/Blu-ray combination

LDR/06	g	LDR/07	m	LDR/18	i
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008/06	s	008/07-10	2013	008/11-14	blank
008/15-17	fr	008/18-20	161	008/22	blank
008/33	v	008/34	1	008/35-37	fre

007/00	v	007/01	d	007/03	c	007/04	s
007/05	a	007/06	i	007/07	z	007/08	q

007/00	v	007/01	d	007/03	c	007/04	v
007/05	a	007/06	i	007/07	z	007/08	k

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040 __ $a XXX $b eng $e rda $c XXX
024 3_ $a 3700301039156
041 1_ $a fre $j eng $j fre $j spa $h fre
043 __ $a e-fr---
046 __ $k 2013
245 00 $a 9 mois ferme / $c ADCB Films présente une coproduction ADCB
films, Wild Bunch, France 2 cinéma, Cinéfrance 1888, JD prod, Black
Dynamite ; avec la participation de Canal +, Ciné +, France
télévisions ; en association avec La Banque postale, Image 6 ; produit
par Catherine Bozorgan ; un film écrit et réalisé par Albert Dupontel.
246 3_ $a Neuf mois ferme
246 1_ $i English subtitles: $a 9 month stretch
257 __ $a France $2 naf
264 _1 $a [Paris]: $b Wild Side Vidéo, $c [2013]
264 _2 $a [Paris]: $b Warner Home Video France
264 _4 $c ©2013
300 __ $a 2 videodiscs (88 min., 79 min.): $b sound, color ; $c 4 3/4
in.
336 __ $a two-dimensional moving image $2 rdacontent
337 __ $a video $2 rdamedia
338 __ $a videodisc $2 rdacarrier
344 __ $a digital $b optical $g surround $h DTS-HD Master Audio $2 rda
$3 Blu-ray disc
344 __ $a digital $b optical $g stereo $g surround $h Dolby $h DTS $2
rda $3 DVD disc
346 __ $b PAL $2 rda $3 DVD disc
347 __ $a video file $b Blu-ray $e region B $2 rda $3 Blu-ray disc
347 __ $a video file $b DVD video $e region 2 $2 rda $3 DVD disc
380 __ $a Motion picture

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546 \_\_ \$a French dialogue; optional English or Spanish subtitles; French subtitles for the hearing impaired; French audiodescription for the visually impaired.

500 \_\_ \$a Blu-ray disc's running time is 82 min.; DVD disc's running time is 79 min.

500 \_\_ \$a Originally produced in France as a motion picture in 2013.

500 \_\_ \$a Bonus features: audio commentary by Albert Dupontel; making of; a brief look at the film's special effects; V.I.P. day!; photo gallery; trailer.

511 1\_ \$a Sandrine Kiberlain, Albert Dupontel, Nicolas Marié, Philippe Uchan, Philippe Dusquesne, Christian Hecq, Bouli Lanners, Michel Fau, Gilles Gaston-Dreyfus.

508 \_\_ \$a Director of photography, Vincent Mathias; editor, Christophe Pinel; original music, Christophe Julien.

520 \_\_ \$a An extremely conservative judge discovers that she's pregnant. The father's a career criminal currently wanted by the authorities for murder and she more than disapproves of the choices he's made in his life up to the present. What on earth is she to do?

700 1\_ \$a Bozorgan, Catherine, \$e film producer.

700 1\_ \$a Dupontel, Albert, \$e film director, \$e screenwriter, \$e actor.

700 1\_ \$a Kiberlain, Sandrine, \$e actor.

700 1\_ \$a Marié, Nicolas, \$e actor.

700 1\_ \$a Uchan, Philippe, \$e actor.

700 1\_ \$a Duquesne, Philippe, \$e actor.

700 1\_ \$a Hecq, Christian, \$d 1964- \$e actor.

700 1\_ \$a Lanners, Bouli, \$d 1965- \$e actor.

700 1\_ \$a Fau, Michel \$c (Actor), \$e actor.

700 1\_ \$a Mathias, Vincent, \$e director of photography.

700 1\_ \$a Julien, Christophe, \$d 1972- \$e composer (expression)

700 1\_ \$a Pinel, Christophe, \$e editor of moving image work.

710 2\_ \$a ADCB films, \$e presenter, \$e production company.

710 2\_ \$a Wild Bunch (Firm), \$e production company.

710 2\_ \$a France 2 cinéma (Firm), \$e production company.

710 2\_ \$a Wild Side Video (Firm), \$e publisher.

710 2\_ \$a Warner Home Video France (Firm), \$e distributor.

**O. DVD/Text combination**

LDR/06	g	LDR/07	m	LDR/18	i
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008/06	s	008/07-10	2012	008/11-14	blank
008/15-17	be	008/18-20	165	008/22	blank
008/33	v	008/34	1	008/35-37	eng

007/00	v	007/01	d	007/03	z	007/04	v
007/05	a	007/06	i	007/07	z	007/08	u

006/00	a	006/01	a
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040 \_\_ \$a XXX \$b eng \$e rda \$c XXX  
 041 0\_ \$a eng \$h eng  
 043 \_\_ \$a a-cc---  
 046 \_\_ \$k 1919  
 245 00 \$a To dazzle the eye and stir the heart : \$b the red lantern,  
 Nazimova and the Boxer Rebellion ; The Red lantern.  
 246 3\_ \$a Red lantern, Nazimova and the Boxer Rebellion  
 257 \_\_ \$a United States \$2 naf  
 264 \_1 \$a [Belgium] : \$b Cinematek : \$b VDFC, Vlaamse Dienst Voor  
 Filmcultuur, \$c 2012.  
 300 \_\_ \$a 1 videodisc (165 min.) : \$b sound, black and white (tinted)  
 ; \$c 4 3/4 in.  
 300 \_\_ \$a 207 pages : \$b illustrations (some color) ; \$c 18 cm  
 336 \_\_ \$a two-dimensional moving image \$b tdi \$2 rdacontent \$3  
 videodisc  
 336 \_\_ \$a text \$b txt \$2 rdacontent \$3 volume  
 337 \_\_ \$a video \$b v \$2 rdamedia \$3 videodisc  
 337 \_\_ \$a unmediated \$b n \$2 rdamedia \$3 volume  
 338 \_\_ \$a videodisc \$b vd \$2 rdacarrier \$3 videodisc  
 338 \_\_ \$a volume \$b nc \$2 rdacarrier \$3 volume  
 344 \_\_ \$a digital \$b optical \$2 rda  
 346 \_\_ \$b PAL \$2 rda  
 347 \_\_ \$a video file \$b DVD video \$e all regions \$2 rda  
 380 \_\_ \$a Motion picture.  
 546 \_\_ \$a English intertitles.  
 500 \_\_ \$a Videodisc housed in pocket in book cover.  
 500 \_\_ \$a The red lantern originally produced in the United States as  
 a motion picture and released in 1919.  
 508 \_\_ \$a The Red Lantern: director, Albert Capellani; screenwriter,  
 June Mathis; cinematographer, Eugene Gaudio; art director, Henri

Ménessier; producer, Ricard A. Rowland, Maxwell Karger; production company: Nazimova Productions; distribution company: Metro Pictures Corporation; music compiled by Yves de Mey.

511 1\_ \$a The Red Lantern: Alla Nazimova, Noah Beery, Margaret McWade, Winter Hall, Amy Van Ness, Darrell Foss, Frank Currier.

500 \_\_ \$a The Red lantern based on the novel The Red Lantern: being the story of the Goddess of the Red Lantern Light by Edith Wherry (1911).

500 \_\_ \$a Full screen (1.33:1).

520 \_\_ \$a Contains the film The Red Lantern, concerning a mixed-race woman in China, rejected by her Chinese neighbors, who converts to Christianity and falls in love with a white missionary, only to be rejected by his family. Disillusioned, she impersonates a Chinese goddess to inspire the crowds during the Boxer Rebellion. DVD also includes a program of western "Chinese" music, films of the Boxer War, and other film clips of star Nazimova and music inspired by her. The accompanying book contains essays detailing the production of the film, information on the star and director, information on western views of China and the Boxer Rebellion, and the film's place in this discourse.

505 8\_ \$a Contents of DVD: The red lantern (1919) (79 min.) -- Chinese programme : Overture "The red lantern" ; stage presentation The Flower of the Palace of Han ; Travel film A Trip through China ; Prologue "Poor Butterfly" -- orchestral performance "A Chinese honeymoon (selection)" ; comedy The Chinaman ; organologue "Torchlight March and "Chinoiserie" -- Boxer War novelties: Bombardment of Taku Forts by the Allied Fleets ; Attack on a Mission Station ; Beheading a Chinese Boxer ; Beheading the Chinese Prisoner ; Chinese massacring Christians ; 15th Infantry leaving Governors Island for China (Boxer Uprising), 1900 ; 6th Cavalry assaulting South Gate of Pekin ; The Forbidden City ; Charge by 1st Bengal Lancers ; The Bengal Lancers ; 4th Ghorkas -- Nazimova extras: Nazimova screen text for Madame Peacock ; Nazimova newsreel clippings ; Nazimova the famous actress in a dance of her own creation ; The original expression on her mobile files ; Nazimova odes: "Beauté suprême," "Alla," "Pahjamah."

700 1\_ \$a Capellani, Albert, \$d 1870-1931, \$e film director.

700 1\_ \$a Mathis, June, \$d 1892-1927, \$e screenwriter.

700 1\_ \$a Nazimova, \$d 1879-1945, \$e actor.

700 1\_ \$a Beery, Noah, \$d 1882-1946, \$e actor.

700 1\_ \$a Hall, Winter, \$d 1878-1947, \$e actor.

700 1\_ \$i Motion picture adaptation of (work): \$a Wherry, Edith, \$d 1876-1961. \$t Red lantern.

710 2\_ \$a Metro Pictures Corporation, \$e film distributor.

730 02 \$i Container of (work): \$a Red lantern (Motion picture)

**P. DVD/Audio CD combination**

LDR/06	g	LDR/07	m	LDR/18	i
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008/06	s	008/07-10	2013	008/11-14	blank
008/15-17	xx	008/18-20	132	008/22	blank
008/33	v	008/34	1	008/35-37	eng

007/00	v	007/01	d	007/03	c	007/04	v
007/05	a	007/06	i	007/07	z	007/08	k

007/00	s	007/01	d	007/03	f	007/04	u
007/05	n	007/06	g	007/07	n	007/08	n
007/12	e	007/13	d				

006/00	j	006/01-02	rc
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040 __ $a XXX $b eng $e rda $c XXX
024 1_ $a 801213066698
028 42 $a EV306669 $b Eagle Rock Entertainment
033 00 $a 20130706 $a 20130713 $b 5754 $c L7
041 0_ $a eng $h eng
046 __ $k 2013
245 00 $a Sweet summer sun : $b Hyde Park live / $c the Rolling Stones
; an ERP/JA Digital production for Promogrecht ; a film by Paul
Dugdale ; produced by Jim Parsons.
246 30 $a Hyde Park live
264 _1 $a [Place of publication not identified] : $b Promogrecht, $c
[2013]
264 _2 $a Wandsworth, London : $b Eagle Vision
300 __ $a 1 videodisc (approximately 132 min.) : $b sound, color ; $c
4 3/4 in. + $e 2 audio discs (digital, CD audio ; 4 3/4 in.)
336 __ $a two-dimensional moving image $b tdi $2 rdacontent $3
videodisc
336 __ $a performed music $b prm $2 rdacontent $3 audio disc
337 __ $a video $b v $2 rdamedia $3 videodisc
337 __ $a audio $b s $2 rdamedia $3 audio disc
338 __ $a videodisc $b vd $2 rdacarrier $3 videodisc
338 __ $a audio disc $b sd $2 rdacarrier $3 audio disc
344 __ $a digital $b optical $g stereo $g surround $h Dolby Digital $h
Dolby Digital 5.1 $h 5.1 DTS Digital $2 rda $3 videodisc
344 __ $a digital $b optical $2 rda $3 audio disc
346 __ $b NTSC $2 rda $3 videodisc

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347 \_\_ \$a video file \$b DVD video \$e region 1 \$2 rda \$3 videodisc  
 347 \_\_ \$a audio file \$b CD audio \$2 rda \$3 audio disc  
 538 \_\_ \$a Disc characteristics: DVD 9.  
 500 \_\_ \$a Title from container.  
 511 1\_ \$a The Rolling Stones.  
 518 \_\_ \$o Filmed \$d 2013 July 6 and 13 \$p Hyde Park, London, England.  
 500 \_\_ \$a Wide screen.  
 520 \_\_ \$a "The Rolling Stones historic and triumphant return to Hyde Park was without doubt the event of the summer. Over 100,000 delirious fans packed into the park for two spectacular outdoor concerts to watch Mick Jagger, Keith Richards, Charlie Watts and Ronnie Wood perform. The Stones delivered a five star performance that had both fans and critics singing praises. The set packed in hit after hit and saw the band joined by former guitarist Mick Taylor for a special guest appearance on two songs."--Container.  
 505 0\_ \$a Start me up -- It's only rock 'n' roll -- Street fighting man -- Ruby Tuesday -- Doom and gloom -- Honky tonk women -- You got the silver -- Happy -- Miss you -- Midnight Rambler -- Gimme shelter -- Jumpin' Jack Flash -- Sympathy for the devil -- Brown sugar -- You can't always get what you want -- (I can't get no) satisfaction -- Bonus tracks: Emotional rescue ; Paint it black ; Before they make me run.  
 700 1\_ \$a Dugdale, Paul \$c (Director), \$e film director.  
 700 1\_ \$a Parsons, Jim, \$e film producer.  
 710 2\_ \$a Rolling Stones, \$e performer.  
 710 2\_ \$a ERP (Firm), \$e production company.  
 710 2\_ \$a JA Digital (Firm), \$e production company.  
 710 2\_ \$a Promogrecht BV (Firm), \$e publisher.  
 710 2\_ \$a Eagle Vision (Firm), \$e film distributor.