

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

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Cataloging Policy Committee DVD/Blu-ray RDA Cataloging Task Force

Acknowledgements

DVD/Blu-ray RDA Cataloging Guide Task Force Members:

William Anderson	(2012-13)	<i>Connecticut State Library</i>
Lloyd Chittenden	(2012-15)	<i>Fort Lewis College</i>
Cyrus Ford	(2012-13)	<i>University of Nevada, Las Vegas</i>
Mary Huisman	(2013-15, chair)	<i>University of Minnesota</i>
Douglas King	(2012-13)	<i>University of South Carolina</i>
John Lavalie	(2012-13)	<i>Des Plaines Public Library</i>
Peter Lisius	(2012-13)	<i>Kent State University</i>
Nancy Lorimer	(2012-13)	<i>Stanford University, Music Library</i>
Julie Renee Moore	(2012-15)	<i>California State University, Fresno</i>
Lori Murphy	(2012-13)	<i>DePaul University</i>
Laurie Neuerburg	(2014-15)	<i>Victoria College/University of Houston-Victoria</i>
Anchalee “Joy” Panigabutra-Roberts	(2012-14)	<i>American University at Cairo</i>
Scott Piepenburg	(2012-13)	<i>University of Wisconsin-Stevens Point</i>
Diane Robson	(2012-13, chair)	<i>University of North Texas</i>
Walter Walker	(2012-15)	<i>Loyola Marymount University</i>
Iris Wolley	(2012-15)	<i>Columbia University</i>

Advisors:

Greta de Groat	<i>Stanford University</i>
Kelley McGrath	<i>University of Oregon</i>
Jay Weitz	<i>OCLC Online Computer Library Center</i>

Editors:

Marcia Barrett	<i>University of California, Santa Cruz</i>
Julie Renee Moore	<i>California State University, Fresno</i>

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This update is built upon the work of the 2008 DVD Cataloging Guide Update Task Force members.

DVD Cataloging Guide Update Task Force Members:

Carolyn Walden, Chair	<i>University of Alabama at Birmingham</i>
Marcia Barrett	<i>University of Alabama</i>
Kelly Chambers	<i>SLC (Special Libraries Cataloguing)</i>

Lloyd Chittenden

Fort Lewis College

Nancy Lorimer

Stanford University, Music Library

Julie Renee Moore

California State University, Fresno

Lori Murphy

DePaul University

Anchalee Panigabutra-Roberts

University of Nebraska-Lincoln

Walter Walker

Loyola Marymount University

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Table of Contents

I. About this Document	8
Purpose and Scope	8
II. DVD and Blu-ray Discs	10
A. History and Future Developments	10
B. General Characteristics.....	12
III. Resource Description and Access (RDA)	17
A. Introduction.....	17
B. Major differences between RDA & AACR2.....	18
C. Navigating RDA	18
D. Tools & Resources	21
E. Identification of RDA Records.....	22
F. Hybrid Records.....	22
G. List of Core Elements.....	24
IV. Describing the Resource	29
A. Preliminary Decisions.....	29
Type of Description (RDA 1.5)	29
Basis for Identification of the Manifestation (RDA 2.1)	30
Preferred Source of Information—Moving Images (RDA 2.2.2.3).....	32
Other Sources of Information (RDA 2.2.4)	32
Mode of Issuance (RDA 2.13)	33
B. Leader and Fixed Length Data Elements.....	35
Leader (MARC LDR).....	35
Fixed-Length Data Elements (MARC 008).....	36
Fixed-Length Data Elements—Additional Material Characteristics (MARC 006).....	44
C. Coded Fields	47
Date/Time and Place of an Event (MARC 033).....	49
Cataloging Source (MARC 040).....	50

Language Code (MARC 041)	50
Geographic Area Code (MARC 043).....	54
Country of Publishing/Producing Entity Code (MARC 044).....	54
Time Period of Content (MARC 045)	54
Special Coded Dates (MARC 046)	55
D. Descriptive Elements	57
1. Identifiers	57
Identifier for Manifestation (RDA 2.15).....	57
2. Title (RDA 2.3).....	61
Titles of Parts, Sections, Supplements (RDA 2.3.1.7)	61
Title Proper (RDA 2.3.2).....	62
Parallel Title Proper (RDA 2.3.3).....	69
Other Title Information (RDA 2.3.4)	71
Variant Title (RDA 2.3.6)	73
Preferred Title (RDA 6.2.2)	76
3. Statement of Responsibility (RDA 2.4)	77
Statement of Responsibility Relating to Title Proper (RDA 2.4.2).....	77
4. Edition Statement (RDA 2.5)	80
Designation of Edition (RDA 2.5.2)	80
Parallel Designation of Edition (RDA 2.5.3)	83
Statement of Responsibility Relating to the Edition (RDA 2.5.4)	84
Designation of a Named Revision of an Edition (RDA 2.5.6).....	85
5. Production, Publication, Distribution, Manufacture, Copyright (RDA 2.7-RDA 2.11).....	86
Production Statement (RDA 2.7)	86
Publication Statement (RDA 2.8).....	90
Distribution Statement (RDA 2.9).....	96
Manufacture Statement (RDA 2.10).....	97
Copyright Date (RDA 2.11).....	98
Country of Producing Entity (MARC 257)	100

6. Carrier Description	102
Extent (RDA 3.4).....	102
Dimensions (RDA 3.5)	104
Production Method (RDA 3.9).....	105
Sound Content (RDA 7.18).....	106
Colour Content (RDA 7.17)	107
Sound Characteristic (RDA 3.16)	110
Projection Characteristic of Motion Picture Film (RDA 3.17).....	114
Video Characteristic (RDA 3.18)	115
Digital File Characteristic (RDA 3.19).....	117
Content, Media, Carrier Types.....	122
Content Type (RDA 6.9)	122
Media Type (RDA 3.2)	123
Carrier Type (RDA 3.3)	124
Content Type, Media Type, Carrier Type Examples	125
Form of Work (RDA 6.3)	126
7. Series Statement (RDA 2.12).....	127
Title Proper of Series (RDA 2.12.2)	128
Numbering Within Series (RDA 2.12.9)	129
8. Notes	130
Equipment or System Requirements (RDA 3.20)	133
Title Source Note (RDA 2.17.2.3).....	135
Nature of the Content (RDA 7.2).....	136
Medium of Performance of Musical Content (7.21)	136
Capture Information (RDA 7.11).....	137
Language of Content (RDA 7.12)	139
Accessibility Content (RDA 7.14)	141
Supplementary Content (RDA 7.16)	146
Performer, Narrator, and/or Presenter (RDA 2.17.3.5, formerly RDA 7.23).....	147

Artistic and/or Technical Credit (RDA 2.17.3.5, formerly RDA 7.24)	148
History of the Work (RDA 6.7)	149
Contents Note (RDA 25.1)	150
Accompanying Material (RDA 27.1).....	153
Aspect Ratio (RDA 7.19).....	154
Duration (RDA 7.22).....	158
Summarization of the Content (RDA 7.10)	160
Restrictions on Access (RDA 4.4)	162
Restrictions on Use (RDA 4.5).....	163
Intended Audience (RDA 7.7)	164
Awards Note (RDA 7.28).....	165
Dissertation or Thesis Information (RDA 7.9).....	166
V. Recording Relationships	168
A. Introduction.....	168
B. Relationship Designators (RDA 18.5).....	170
C. Recording Authorized Access Points Representing Works/Expressions in the Resource Being Cataloged.....	174
D. Relationships between a Resource and Associated Agents.....	184
E. Relationships between the Resource and Other Related Resources	193
VI. Appendix: Recommended Description and Encoding of DVD/Blu-ray Attributes	202
VII. List of Resources.....	204
DVD and Blu-ray Disc Resources.....	204
RDA and Moving Image Cataloging Resources.....	204
VIII. Full MARC Record Examples.....	208

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, disc characteristics, 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. Each section includes examples that reflect the principles outlined in the document. Examples use ISBD as the presentation format. 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* (available in the RDA Toolkit) and Supplements

(http://c.ymcdn.com/sites/www.musiclibraryassoc.org/resource/resmgr/BCC_RDA/Supp_RDA_Best_Practices.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 OLAC's *Library of Congress Genre-Form Thesaurus (LCGFT) for Moving Images: Best Practices*

(http://olacinc.org/sites/capc_files/LCGFTbestpractices.pdf) and *Library of Congress Genre/Form Terms for Library and Archival Materials* (available through Catalogers Desktop or at <https://www.loc.gov/aba/publications/FreeLCGFT/freelcgft.html>) 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://olacinc.org/sites/capc_files/Streaming_Media_RDA.pdf) 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.¹ 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.”² 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 developed between April 2004 and mid-2008.³ HVD used red and green lasers to record data and had the capacity to store

¹<http://www.dvddemystified.com/dvdfaq.html#1.1> (viewed November 28, 2016)

²<http://electronics.howstuffworks.com/hd-dvd.htm> (viewed November 28, 2016)

³https://en.wikipedia.org/wiki/Holographic_Versatile_Disc and <http://www.tech-faq.com/hvd.html> (viewed November 28, 2016)

even greater amounts of data.⁴ Despite speculation that HVD would completely overtake both DVD and Blu-ray technology, HVD never made it to the consumer market.⁵

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).
- 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. An announcement was made in late 2014 heralding the arrival of 4K Blu-ray in time for Christmas 2015.⁶ Finally, Ultra HD Blu-ray Discs (a separate media format from regular Blu-ray that holds high-definition video in addition to advanced surround sound such as Dolby Atmos) hit the shelves in 2016.⁷

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.

⁴ <http://electronics.howstuffworks.com/hvd.htm> (viewed November 28, 2016)

⁵ http://en.wikipedia.org/wiki/Holographic_Versatile_Disc (viewed November 28, 2016)

⁶ <http://www.blu-ray.com/news/?id=14923> (viewed November 28, 2016)

⁷ <https://www.lifewire.com/ultra-hd-format-blu-ray-disc-player-3987644> (viewed November 28, 2016)

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*⁸

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.

⁸ The information in this section is adapted from the Adobe publication *A DVD Primer* (<http://www.dvdforum.org/faq-dvdprimer.htm>) (viewed November 28, 2016)

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*⁹

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

⁹ The information in the next two sections was adapted from the web tutorial *timefordvd* (*no longer available* (originally viewed August 22, 2014)).

fraction of a second. This capability allows for uninterrupted playback of long movies up to four hours. DVD-9 is often used to put a movie and bonus materials on the same DVD-Video disc.

- **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 computer media/carrier type (RDA) and are not covered in this guide.
- **DVD-V** (DVD-Video) — a standard for storing and reproducing audio and video based on MPEG video, Dolby Digital, MPEG audio, and other proprietary data formats.
- **DVD-A** (DVD-Audio) — equivalent to a standard audio CD that uses Pulse Code Modulation (PCM) for recording sound, except that it holds some seven times the information of a regular CD. DVD-Audio recordings are cataloged as sound recordings and are not covered in this guide. See *Best Practices for Music Cataloging using RDA and MARC 21 Supplement 1* (http://c.ymcdn.com/sites/www.musiclibraryassoc.org/resource/resmgr/BCC_RDA/Supp_RDA_Best_Practices.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-Rewritable) — an erasable, re-recordable version of the DVD-ROM. Provides random access to its 4.7 gigabytes of recorded information and is best suited for use in computers. DVD-RAM discs may be rewritten some 100,000 times. DVD-RAM discs may not be compatible with many DVD players and drives.

Enhanced DVDs

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

Blu-ray Discs

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

In order to play and/or record on Blu-ray Discs, special players, recorders and/or disc drives specifically designed for Blu-ray Discs are needed. DVD players, recorders and disc drives will not play 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.

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 Requirements for Bibliographical Records* (FRBR) (http://www.ifla.org/files/assets/cataloguing/frbr/frbr_2008.pdf), *Functional Requirements for Authority Data* (FRAD) (http://www.ifla.org/files/assets/cataloguing/frad/frad_2013.pdf), and IFLA's *International Cataloging Principles*.¹⁰ 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.¹¹ 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

¹⁰ The FRBR model has recently been consolidated (along with the other Functional Requirements models) into the IFLA-Library Reference Model (LRM), issued in August 2017.

¹¹ However, some guidelines for presentation of recorded data are given in RDA Appendices D and E.

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.

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
Construction (i.e., finished product is a bibliographical record)	Deconstruction (i.e., finished product is a collection of data elements)
“Rule of 3” (i.e., limit of 3 in a list)	No “Rule of 3”
General material designation (GMD)	No GMD (replaced by set of content, media, carrier type elements)
Brackets used for information not present in chief or prescribed source	Brackets used for information not present in resource (each data element has its own set of brackets)
Errors corrected (e.g., typos)	Errors on source transcribed (corrections given only as notes or variants)
Abbreviations used frequently	Spelled-out forms used (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 covers 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/bibco/documents/PCC-RDA-BSR.pdf>), respectively. A list of the RDA core elements is provided beginning at **RDA 0.6.5** 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 ¹²	sound disc

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

¹² “Audio disc” is included here primarily for sets that include both video and audio discs.

Term	Definition	Example
Resource	A work, expression, manifestation or item. It can be an individual entity, an aggregate, or a component of such an entity (tangible or intangible)	videodisc
Work	A distinct intellectual or artistic creation (or content)	A moving image work, <i>Romeo and Juliet</i> ¹³
Expression	The intellectual or artistic realization of a work	A filmed performance of <i>Romeo and Juliet</i> in London, 1982
Manifestation	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
Item	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:
Transcribe	Give the information exactly as found on the resource
Record	Give the information, but not necessarily exactly as found on the resource
Record details	Give more specific information in a note
Alternative	This is an alternative action to the previous instruction
Optional addition/omission	It's OK to provide more/less information than the previous instruction
Exception	This supersedes the previous instruction

¹³ In this context, Shakespeare's original play is considered a "related work" per RDA's separation of moving image material from their source material (RDA 6.27.1.3, exception 2)

When RDA says...	It means:
Either/or instruction	Invokes action based on the resource or cataloger's judgment
Agency preparing... instruction	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** makes a reference to the ISBD consolidated edition, which provides information on ISBD presentation. **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 ¹⁴
LC-PCC Policy Statements	A list of all current LC-PCC Policy Statements that represent LC and/or PCC cataloging practice	Resources
<i>MLA Best Practices for Music Cataloging</i>	A set of best practices for cataloging music formats (chiefly scores, sound recordings) with RDA and MARC21 published by the Music Library Association	Resources
AACR2	Anglo-American Cataloging Rules, 2nd ed. (rev.)	Resources
RDA mappings	List of RDA elements mapped to MARC bibliographic (and vice-versa)	Tools
ISBD presentation	Links to the alignment of ISBD and RDA element sets and guide to ISBD punctuation	RDA > Appendix D.1

¹⁴ Toolkit tab location current as of November 2017.

LC-PCC Policy Statement on transcription	The LC-PCC PS for RDA 1.7.1 contains a guide to LC/PCC practice for transcription for both data elements and access points	RDA > RDA 1.7.1 (LC-PCC PS)
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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)	i = ISBD c = ISBD punctuation omitted blank = non-ISBD
040 \$e	rda

A record *must* have these values to represent a record cataloged using RDA.

Do not assume a record with 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 contains some RDA-like information yet does not contain the proper coding as described above 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 (<http://theskyriver.com/features-and-benefits/>).

G. List of Core Elements

RDA Core Elements¹⁵

These elements are included as a minimum when applicable and readily ascertainable for moving image materials.

Recording Attributes of Manifestation and Item (RDA 0.6.5)

- 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
 - 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
- 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

¹⁵ Summary based on RDA 0.6.2-0.6.6.

- Extent (only if the resource is complete or if the total extent is known)

Recording Attributes of Works and Expressions (RDA 0.6.6)¹⁶

- 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 workAdditional elements may be added for 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

Recording Primary Relationships between Work, Expression, Manifestation, Item (RDA 0.6.8)¹⁷

Recording Relationships to Persons, Families, and Corporate Bodies Associated with a Resource (RDA 0.6.9)

- 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 0.6.11)

- No core elements

¹⁶ 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.

¹⁷ Not applied in the current implementation scenario for LC

LC/PCC 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 (LC/PCC core)
 - Parallel title proper (LC/PCC core)
 - Other title information (LC/PCC 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)
 - 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 for archival materials; PCC core for rare materials)
- 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 (LC/PCC core)

- Summarization of the content (LC core for fiction intended for children; PCC recommended)
- Language of the content (LC/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)
- Related work (LC core for some compilations; PCC recommended for moving images)
- Related expression (LC/PCC core for some compilations)
- Related manifestation (LC core for reproductions)
- Related item (LC/PCC core for reproductions, “bound-withs,” special relationships for rare materials)

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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 manifestation. Choose a method that is most appropriate for the type of manifestation 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 manifestation 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 manifestation 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 manifestation. For example:

- A part that is contained within a larger manifestation 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-described “Romeo and Juliet” collection)

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

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

Hierarchical Description (RDA 1.5.4)

A hierarchical description is used to describe a manifestation consisting of two or more parts. The description combines both a comprehensive description of the whole manifestation plus analytical descriptions of the individual parts of the manifestation. If any of the parts of the manifestation in turn have parts of their own, analytical descriptions can be made for those “parts of 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: Follow LC-PCC PS 1.5.4 and generally do not create hierarchical descriptions.

Basis for Identification of the Manifestation (RDA 2.1)

Once a type of description is chosen, then a decision on the basis for identification of the manifestation must be made. The basis for identification of the manifestation 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**).

Manifestation Issued as a Single Unit (RDA 2.1.2.2)

When a manifestation is issued as a single unit and is described comprehensively, choose a source of information that identifies the manifestation 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.

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

- Look for a source of information that contains a title covering the manifestation as a whole
- 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 manifestation as a whole.
- If there is no source that identifies a predominant work, treat the manifestation as a collection and use the sources that identify the individual parts of the manifestation as a collective source of information to identify the manifestation as a whole.

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

Manifestation Issued in More than One Part (RDA 2.1.2.3)

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

Use these criteria to find a source of information that identifies the manifestation in its entirety:

- Look for a source of information that identifies the manifestation 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 manifestation as a whole.
- If there is no source that identifies a predominant work, use the sources that identify the individual parts of the manifestation as a collective source of information to identify the manifestation as a whole.

For a manifestation 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 manifestation as a whole, look for the first applicable source that is part of the manifestation 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 manifestation (e.g., a label on the surface of a videodisc). This choice does not include labels found on any accompanying materials or container.
- Container¹⁸ or accompanying material issued with the manifestation (when making a comprehensive description)
- Internal source forming part of a tangible digital resource (e.g., a disc menu).

If none of these sources has a title, look for another source within the manifestation, 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 manifestation in preference to title frames or screens. Note that the alternative applies only to labels affixed to the manifestation itself and is not extended to labels found on any accompanying materials or container.

Other Sources of Information (RDA 2.2.4)

In some cases, the information needed to identify the manifestation does not appear on any source in the manifestation itself. Information is then taken from one of the following sources (in order of preference):

¹⁸ Container is defined as “housing that is physically separable from the carrier being housed. A container includes a box for a disc or videocassette, a sleeve for a videodisc, etc.; an insert visible through the housing is part of the container” (RDA glossary).

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

When supplying information from a source outside the manifestation, 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 manifestation 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 manifestation itself.

RDA provides an exception not to indicate that information is supplied from a source outside the manifestation itself for manifestations that do not normally carry identifying information (e.g., 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 manifestation itself for manifestations that do not normally carry identifying information (e.g., an assembled collection).

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 manifestations by the way they are issued (e.g., in one or more parts), method of update and whether its termination is predetermined or not. This is a selective list of the most common categories found in 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
LDR/06 (Type of Record)	Type	g	Projected medium
LDR/07 (Bibliographic Level)	BLvl	m	Monograph/Item
LDR/18 (Descriptive Cataloging Form)	Desc	i	ISBD punctuation included
LDR/19 (Multipart resource record level)	Not coded ¹⁹	blank	Not applicable (single unit)
		a	Set (multipart resource)
		b	Part with independent title (multipart resource)
		c	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.

¹⁹OCLC 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 November 29, 2016).

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	s	Single date
		m	Multiple dates
		p	Date of distribution/release/issue and production/recording session when different
		r	Reprint/reissue date and original date
		t	Publication date and copyright date
008/07-10 (Date)	Date1	YYYY	Date
008/11-14 (Date)	Date2	YYYY	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 precedence²⁰ 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	r	Reprint/original date	r
Single date	s	Initial/terminal date	m
Distribution/production date	p	Publication date and copyright date	t
Publication date and copyright date	t		

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
```

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.

²⁰Table adapted from OCLC *Bibliographic Formats and Standards*, 4th ed. "DtSt Type of Date/Publication Status," <http://oclc.org/bibformats/en/field/dtst.html> (viewed November 29, 2016).

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.²¹ Typically, commercially-issued DVD or Blu-ray Discs are issued with lots of extra materials, and these should be considered new resources and 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
(DVD release in 2014 of a motion picture released in 1995; 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.)

²¹ 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.

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

(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 guidelines²² 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; film transferred to VHS, then digitized to DVD)²³

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)

²² List adapted from OCLC *Bibliographic Formats and Standards*, 4th ed. "DtSt Type of Date/Publication Status," <http://oclc.org/bibformats/en/field/dtst.html> (viewed November 29, 2016).

²³ See also code "Distribution/Production Date" above.

Place of Publication, Production, or Execution

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

MARC **008/15-17** (Ctry) is based on the place of publication in the MARC **264** subfield **a**, not on the place of the original 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) 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	xxx	Three character alphabetic code representing the language
		mul	Multiple languages
		sgn	Sign languages
		und	Undetermined

MARC 008 position	OCLC	Value	Description
		zxx	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).

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 specify 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 $h fre $a ger $h 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 accompanying textual materials (e.g., inserts, booklets, etc.) unless substantial in nature.

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

As an example, include these fields for a DVD/audio CD set:

008 for the primary characteristics (DVD)
007 for the primary characteristics (DVD)
06 for the additional characteristics (audio CD)
007 for the additional characteristics (audio CD)

(Additional MARC 006 and 007 fields may be added as needed; for example, if the set included a substantial book, MARC 006 for the book could be added)

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	j i	Musical sound recording Nonmusical sound recording
006/01-02	Comp	<i>varies</i> nn	Form of composition (applicable to musical audio recordings only) Use nn for non-musical audio recordings
006/03	FMus	n	Format of music (not applicable for audio recordings)
006/04	Part	n	Music parts (not applicable for audio recordings)
006/05	Audn	<i>varies</i>	Target audience
006/06	Form	blank	Form of item ²⁴
006/07/12	AccM	<i>varies</i>	Accompanying material
006/13-14	LTxt	<i>varies</i>	Literary text for sound recordings (applicable only to nonmusical audio recordings)
006/16	TrAr	n	Transposition and arrangement (not applicable for audio recordings)

²⁴ 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 November 29, 2016). The MARC21 documentation does not have this distinction for value “q” (<http://www.loc.gov/marc/bibliographic/bd008m.html>) (viewed November 29, 2016).

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	m	Computer file/Electronic resource
006/05	Audn	<i>varies</i>	Target audience
006/06	Form	q	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>).

MARC 006 position	OCLC	Value	Description
006/00	Type	a	Language material
006/01-04	Ills	<i>varies</i>	Illustrations
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	v	Videorecording
007/01	Specific material designation	\$b	d	Videodisc
007/03	Color	\$d	a b c m	One color Black and white Multicolored Mixed
007/04	Videorecording format	\$e	v s	DVD Blu-ray Disc
007/05	Sound on medium/separate	\$f	a b	Sound on medium Sound separate from medium

007/06	Medium for sound	\$g	i	Videodisc
007/07	Dimensions	\$h	z	Other ²⁵
007/08	Configuration of playback channels	\$i	m q s k	Monaural (mono) Quadraphonic, multichannel, or surround Stereophonic Mixed

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)

07 ____\$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)

²⁵ 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 November 29, 2016).

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.²⁶

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 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 (dropping the letter “G”) derived from the *Library of Congress Classification--Class G*.

```
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.
```

²⁶ 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.

```
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.

```
40 ____$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 **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://olacinc.org/sites/capc_files/VideoLangCoding2012-09.pdf) for coding language information.

MARC field **041** is used whenever one or more of these conditions apply:²⁷

- The sound track has different language versions
- The accompanying sound has different language versions
- The overprinted titles (subtitles) are in different languages
- Intertitles for silent films are present
- 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.

²⁷ List adapted from MARC 21 Format for Bibliographic Data, “Language Code (R)” <http://www.loc.gov/marc/bibliographic/bd041.html> (viewed November 29, 2016).

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.

The second indicator is **blank** when the language code is taken from the *MARC Code List for Languages* (<http://www.loc.gov/marc/languages/langhome.html>).

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 separate occurrences of subfield **a** to record all substantial languages present in the resource. Brief sequences of language(s) other than the main language(s) should 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 known.

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
41 0_ $a eng $a fre
(Dialogue in English and French; original language unknown)
```

```
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 $h 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. MARC **041** is not required unless additional written language (e.g., intertitles, subtitles, captions, accompanying material) is present.

008/35-37: zxx

(Filmed performance of a symphony; no other language information present)

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**.²⁸ 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)

²⁸ Note that the OLAC CAPC Video Language coding Best Practices recommend not routinely recording g and m.

Geographic Area Code (MARC 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 company 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**.

```
43   ___ $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 an optional field 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**. This field is not routinely used for moving images cataloging, unless it is important to bring out the multiple places of publication.

```
008/15-17 nyu
44   ___ $a nyu $a enk
      (DVD published in New York and England)
```

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)

The date of production of a film (and if unknown, the date of original film release) can be recorded in MARC field **046**, subfield **k**.²⁹ Use a separate MARC **046** subfield **k** for the production (or original release) date of each film in a compilation. If recording a range or span of dates of creation for a film, use subfields **k** and **l** for beginning and ending dates, respectively.

For a compilation, use subfield **o** to record a single or starting date of the original release of the contents of the compilation and subfield **p** to record the ending date of the original release of the contents of the compilation. Alternatively, use multiple instances of MARC field **046** to record the dates of individual works within the compilation.

Do not use subfield **a** with subfield **k**. Subfield **a** is intended to represent the DtSt value when coding additional information about dates in the 008 fixed fields in subfields **b-e**.

Dates should be formatted as *yyyymmdd*. If a particular standard such as Extended Date/Time Format (EDTF)³⁰ is used, record the source code in subfield **2**.

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

The date of production (or release) should also be given in a “History of the Work” note (MARC **500**).

Best Practice Recommendation: Always encode the date of film production (if unknown, the date of original film release) in MARC 046 \$k. For compilations, use a separate MARC 046

²⁹ In 2016, this MARC field was re-described to allow use of the 046 even if the date appeared in the 008/06-14.

³⁰ Date and time scheme source codes are available from <http://www.loc.gov/standards/sourcelist/date-time.html> (viewed November 28, 2016). For more information on EDTF, see the webpage <https://www.loc.gov/standards/datetime/> (viewed September 20, 2017)

field for the date of each film if feasible, otherwise encode a single or starting date of the content in MARC 046 \$o and an ending date of the content in \$p. Give the information in a “History of the Work” (MARC 500) note when that information is present. Follow LC-PCC-PS 9.3.1.3 and use the Extended Date/Time Format (EDTF) when supplying dates in MARC 046.

046____\$k 1950 \$2 edtf
500____\$a Originally released in 1950.

046____\$a s \$k 1977 \$2 edtf
(Single date type recorded in subfield a; source of date scheme: Extended Date/Time Format (source code: edtf))

046____\$k 1932 \$2 edtf
046____\$k 1935 \$2 edtf
046____\$k 1940 \$2 edtf
500____\$a Originally released 1932-1940.
(3-DVD set of films originally released 1932, 1935, 1940)

046____\$o 2014 \$p 2015 \$2 edtf
500____\$a Originally released 2014-2015.
(Ten short films originally released 2014-2015, issued on Blu-ray Disc as a compilation in 2016)

008/06 (DtSt) p
008/07-10 (Date1) 2012
008/11-14 (Date2) 2010
046____\$k 2010 \$2 edtf
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

Identifier for Manifestation (RDA 2.15)

Core Element

Source: Any source

MARC 020, 024, 028, 037

“Identifier for manifestation” is a character string associated with a manifestation that serves to differentiate a manifestation from other manifestations.” (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 any additional identifiers is optional, but encouraged. When cataloging a resource with parts using a comprehensive description, record identifiers associated with the entire resource; when cataloging parts separately, record identifiers associated with the individual parts (RDA 2.15.1.5). When recording qualifying information, enclose the qualifying information in parentheses. Any additional information about the identifier can be given in a note (RDA 2.17.14).

Best Practice Recommendation: Record identifiers (especially ISBN and publisher numbers), along with any applicable qualifying information, when present. Enclose the qualifying information in parentheses. Consult LC-PCC PS 2.15.1.5 (Alternative) for guidance on selecting and formatting multiple identifiers.

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 9780769750620
(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

Video Recording Publisher Number (MARC 028 4X)

The Video Recording Publisher Number is recorded in MARC field **028**, subfield **a**, first indicator **4**. The second indicator may be coded either **1** (note, added entry) or **2** (no note, added entry), 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)

Distributor Number (MARC 028 6X)

Numbers assigned to a video recording by a distributor are recorded in MARC field **028** subfield **a**, first indicator **6**. If it is unclear whether a number is a publisher or distributor number, record it as a publisher number.

028 42 \$a 51742 \$b Lionsgate
028 62 \$a SEF2320 #b Unobstructed View Inc.

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

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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 (selective list):

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

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 provides guidance for resources that have titles of parts or sections that may or may not also have a title that is common to all parts or sections. For moving image materials, this is not at all straightforward as this instruction and LC-PCC PS 6.27.1.9 App. 1 seem to be in conflict.

Best Practice Recommendation: Use cataloger’s judgement in the application of this instruction, LC-PCC PS 6.27.1.9 App. 1, RDA 2.3.1.7, and RDA 2.3.2. Generally prefer the application of LC-PCC PS 6.27.1.9 App. 1 (See Section V, Recording Relationships, Part C. Recording Authorized Access Points Representing Works/Expressions: Preferred Title).³¹ Also consult “Franchise titles” in the Title Proper (RDA 2.3.2) section below.

³¹ Note that this LC-PCC PS is labeled “provisional” until reviewed and revised for RDA by the Program for Cooperative Cataloging.

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 in the resource, 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).

*Franchise Titles*³²

In some cases, the name of a franchise appears with a number or another title, usually set apart from the specific individual number or title by placement or typography. A franchise can be defined as a collection of media consisting of derivative works produced from an original work of media (e.g., film, literature, etc.). Some franchises are laid out with a single overarching story line while others appear to be more random but still carry the franchise title. When a franchise title is involved, the industry standard appears to record the titles in this format: “franchise title: individual title” (with no space before the colon). The franchise title can be treated as part of the title proper when it appears in this manner in the preferred source of information.³³

```
245 04 $a The hunger games: Catching fire
246 30 $a Catching fire
246 3_ $a Hunger games 2
```

```
245 04 $a The librarian: Quest for the spear.
246 30 $a Quest for the spear
```

Best Practice Recommendation: Record the franchise title and the number and/or specific title as part of the title proper (245 subfield a), adding a colon after the franchise title for clarity. Do not put a space in front of the colon. Only record a title as other title information if it is clearly secondary to the title information and is not necessary to distinguish the title from other titles in the franchise.

Selecting Collective Title vs. Individual Titles (RDA 2.3.2.6)

³² The information in this section is drawn from *Best Practices for Cataloging Video Games Using RDA and MARC21*, Version 1.0 (OLAC, 2015). See pp. 25-26 for more information.

³³ IMDb.com and other online sites display franchise titles in this manner.

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 manifestations (**RDA 27.1**), 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 optionally, the series title may be recorded 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. $p Golden collection. $n Volume 5
```

(Analytical description; title of content being described used as title proper. The collective title of the larger resource is included in title proper because the title of the individual 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**).³⁴

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_ \$i Title appears on item as: \$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 Millennium
(Introductory words are considered an integral part of the title)

³⁴ Note that this LC-PCC PS is labeled “provisional” until reviewed and revised for RDA by the Program for Cooperative Cataloging

RDA 2.3.1.4 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.

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.musiclibraryassoc.org/mpage/cmc_accpointsrda).

```
245 00 $a Symphony no. 5 in C sharp minor  
(Title is a type of composition; key and opus number are given as part of the title proper)
```

```
245 00 $a Missa solemnis : $b in D major, op. 123  
(Title is considered to be “distinctive;” 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 alternative.

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. Do not apply the alternative.

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 (RDA 2.3.2.11)

If a resource has no title, and no title can be found in any sources of information given at RDA 2.2.4, then the cataloger can devise a brief descriptive title that indicates either the nature and/or subject of the resource. 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

MARC 246 X1

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

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

```
245 02 $a L'antiquaire = $b The art dealer
246 31 $a Art dealer
500____$a Parallel title from optional English subtitles.
(Parallel title taken from a different source than the title)
```

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

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

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, the title and other titles information is 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 00 $a Tyler Perry's Boo! : $b a Madea Halloween
```

```
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 (RDA 2.3.5)

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 Āra^ˉ Deoyā^ˉna = The
flower speaks : Iffat Ara Dewan

Variant Title (RDA 2.3.6)

Not Core³⁵

Source: Any source

MARC 246, 730, 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
```

³⁵ PCC recommends giving additional variant titles deemed important to identification or access (per cataloger judgement and/or local policy)

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 Container of (work): \$a Patrullero.

730 02 \$i Container of (work): \$a Patrulleros & patrulleras.

730 02 \$i Container of (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 compilation in MARC field 730. Use MARC field 740 for title access points when an authorized access point is not needed.

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

245 00 \$a Forum follies. \$p Counterpoint I

246 1_ \$i Title on container and disc label: \$a Counterpoint one

246 30 \$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

246 1_ \$i Title should read: \$a Symphony no. 2
(Title transcribed with error; corrected title given in the 246 field)

245 00 \$a Guilty of being me : \$b the Phil Spector story
246 30 \$a Phil Spector story
(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 age of robots. #n Ep. 4, #p Robot explorers.
246 3_ \$a Robot explorers

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*)

3. Statement of Responsibility (RDA 2.4)

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

Statements of responsibility may occur in association with:

- a title proper (RDA 2.4.2-RDA 2.4.3)
- an edition (RDA 2.5.4-RDA 2.5.5)
- 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)

Core Element³⁶

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. If not all of the statements of responsibility are being recorded, give preference to the statements regarding creators of intellectual or artistic content. Use a note to record information about others not recorded in the statement of information (RDA 2.4.2.3). The statement of responsibility is recorded in MARC field 245, subfield c.

³⁶When more than one statement is present, only the first statement recorded is required.

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

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

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

Performer, Narrator and/or Presenter (RDA 7.23) and Artistic and/or Technical Credit (RDA 7.24) were formerly separate RDA elements. These elements have been deprecated in favor of recording this information in the statement of responsibility. However, notes may still be provided for performers or artistic/technical personnel in MARC **511** and **508**, respectively (**RDA 2.17.3**).

245 04 \$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 Staatsoperchor ; 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.

A noun phrase may be recorded with the statement of responsibility or as other title information, depending on how it is presented in the resource (**RDA 2.4.1.8**).

245 00 / \$c a film by Damien Leone.

A statement of responsibility can be recorded 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, Ideále 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 for the optional omission and generally do not abridge the statement of responsibility.

4. Edition Statement (RDA 2.5)

An edition statement refers to a “statement identifying the edition to which a manifestation belongs” (**RDA 2.5.1.1**). Edition statements may include a statement of responsibility, or include information about a named revision of an edition. “Designation of edition” and “Designation of a named revision of an edition” are core elements. **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 manifestation and is transcribed as found on the source of information. Sources of information for the various sub-elements of the edition statement come from (in preferred order) the same source as the title proper, another source within the manifestation, or a source specified at **RDA 2.2.4**. RDA provides an option to supply an edition statement if the manifestation does not carry an edition statement. The supplied edition statement should then be enclosed in brackets, and the source cited in a note field.

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

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

Another source within the manifestation

Source specified at RDA 2.2.4

MARC 250

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

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

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

250____\$a Newly restored ed.
(The abbreviation “ed.” is present on the manifestation)

250____\$a [Reconstructed version].
(Information taken from outside the manifestation 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 manifestation)

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., as a MARC 500 note) and also as an edition statement when presented as an edition statement on the manifestation.

250____\$a Widescreen edition.

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

(The word "edition" and the numeric ratio is present on the manifestation)

but

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

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

Parallel Designation of Edition (RDA 2.5.3)

Not Core

Source: Same source as Title Proper

Another source within the manifestation

Source specified at RDA 2.2.4

MARC 250 \$b Remainder of edition statement

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)

Not Core

Source: Same source as Title Proper

Another source within the manifestation

Source specified at RDA 2.2.4

MARC 250 \$b Remainder of edition statement

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

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

250____\$a Revised version / \$b by James Smith.

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

Core Element

Source: Same source as Title Proper

Another source within the manifestation

Source specified at RDA 2.2.4

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 that contains the edition statement and the designation of a named revision of edition if necessary for clarity. Separate the statements with a comma.

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

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* manifestations. Note that this definition differs from that usually associated with moving images (e.g., a film “production”).

Publication, distribution, and manufacture statements, and copyright date are used only for published manifestations.

Production Statement (RDA 2.7)

Core Element³⁷

Source: Same source as title proper

Another source within the manifestation

One of the sources listed at RDA 2.2.4

MARC 264, second indicator 0

A production statement identifies the place of production, producer, and date of production of an *unpublished* manifestation, 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 manifestation. Take the information (in order of preference) from:

³⁷Date of production is a core element.

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

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. Use square brackets to show that known information was taken from outside the manifestation (**RDA 2.7.2.6.5**).

Probable Place of Production

If a place of production is not found in the manifestation, 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 manifestation. Take the information from (in order of preference) the same source as the title proper, another source within the manifestation, 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 manifestation. 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 manifestation 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 manifestations. 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 manifestation)

264 0_ \$c [2014?]

(Approximate date of production)

264 0_ \$c 1999.

(Known date, but not present on manifestation. Best Practice recommendation 2.2.4 applied)

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

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

Publication Statement (RDA 2.8)

Core Element³⁸

Source: Same source as title proper

Another source within the manifestation

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 manifestation. The data recorded in the publication statement should always reflect manifestation-level information that corresponds to the item in hand. Data relating to the original production is work-/expression-level information and should generally not be recorded here. 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" transcribed as it appears in the source of information)
```

```
264 _1 $a Austin, Texas
```

³⁸ Core elements include place of publication, publisher's name, and date of publication

Supply the name of the larger jurisdiction (state, province, etc., and/or country) if considered important for identification or access. When supplying this information, abbreviations are not generally used (**RDA B.4**). Use brackets to show that this information came from outside the manifestation.

```
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 manifestation)

Probable Place of Publication

Places of publication can sometimes be difficult to determine because the information is often not given on the manifestation. If a place of publication is not found in the manifestation, supply either a known place of publication found from another source or a probable place of publication using the instructions found at **RDA 2.8.2.6** (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 manifestation.

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 (**RDA 2.8.2.6.5**). 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 the 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 manifestation, 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 manifestation. 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.

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

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 manifestation. 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 manifestation 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 manifestation or any other source, record the standard phrase “publisher not identified.” Use brackets to show that this information was taken from outside the manifestation. 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 manifestation, or a source specified in **RDA 2.2.4**.

Despite the many dates often found on a manifestation, 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 manifestation (see the section **Special Coded Dates (MARC 046)**).

Record the date of publication as it is given on the manifestation 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 manifestation, supply a date of publication. Use brackets to show that the information has been taken from outside the manifestation.

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 manifestation.

If no date of publication is present 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, generally not from 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—but it may also be the only date available. Enclose the estimated date in square brackets.

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

```
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 on the manifestation)
```

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.

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 of publication not identified]
```

Distribution Statement (RDA 2.9)

Not Core ³⁹

Source: Same source as title proper

Another source within the manifestation

One of the sources listed at RDA 2.2.4

MARC 264, second indicator 2

The distribution statement is no longer a core element even if elements from the publication statement are not present.

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 manifestation; 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 manifestation)
```

³⁹ Distribution Statement is a core element for PCC for rare materials.

Manufacture Statement (RDA 2.10)

Not Core⁴⁰

Source: Same source as title proper

Another source within the manifestation

One of the sources listed at RDA 2.2.4

MARC 264, second indicator 3

The manufacture statement is no longer a core element, even if elements from the publication or distribution statements are not present.

The place, name, and date of manufacture are recorded in the same manner as the corresponding elements in the publication and distribution statements. The place of manufacture and manufacturer's name are transcribed from the manifestation; the date of manufacture is recorded as it appears on the manifestation.

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.

```
264 _1 $a [New York, New York] : $b A&E Television  
Networks, $c [2002]  
264 _3 $a [United States] : $b manufactured by CustomFlix,  
an Amazon.com company  
(Optional manufacture statement)
```

⁴⁰ Core element for PCC for rare materials.

Copyright Date (RDA 2.11)

Not Core⁴¹

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 has no ending punctuation.

```
264 _4 $c ©2014
```

```
264 _4 $c copyright 2014
```

Record the copyright date as found on the manifestation. In some cases, there will be multiple copyright dates on a manifestation. 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 manifestation, 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 explained 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)
```

⁴¹ A recommended element for PCC for rare materials.

Best Practice Recommendation: Record the copyright date when the publication date or distribution date is not present or supplied.

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

264 _4 \$c ©2013

(No date of publication, copyright date added)

264 _1 \$c [2003?]

264 _4 \$c ©2003

(Supplied date of publication, copyright date added)

Country of Producing Entity (MARC 257)

Not Core⁴²

Source: Any source

MARC 257

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

Record the name of the country corresponding to the original production in MARC field **257** subfield **a**; in other words, where the principal offices of the production company are located. The name of the country should correspond to the production company (or individual) information given in the statement of responsibility. If there is no statement of responsibility, use the best information available.

When recording the name of the country with a term that is found in a controlled vocabulary, give the source of the term in 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**.

If multiple country names are associated with a single work, record each name in a separate subfield **a**. Use separate occurrences of MARC field **257** when there are multiple works in a manifestation.

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
```

⁴² Required for PCC for moving images

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

6. Carrier Description

Extent (RDA 3.4)

Core Element⁴³

Source: Manifestation itself, any accompanying material or container

MARC 300 \$a Extent

Extent refers to the “number and type of units and/or subunits of a manifestation” (**RDA 3.4.1.1**). 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** 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; that is, 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 manifestation. 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 manifestation using MARC 344 and 347 fields.⁴⁴

If a manifestation has multiple carrier types of equal status, 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 separate occurrences of MARC field **300** to record the extent of each carrier type present in the manifestation if needed to present the information more clearly or give the information in a note. Accompanying material is

⁴³ Core element only if the resource is complete or if total extent is known.

⁴⁴ 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.

generally described in a note field (**RDA 27.1**). **LC-PCC PS 3.1.4** provides guidance on recording multiple carrier types, based on their bibliographical significance

Best Practice Recommendation: In general, 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. Separate occurrences 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/PCC

Source: Manifestation itself, any accompanying material or container

MARC 300 \$c Dimensions

MARC 340 \$b Physical Medium, 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).

In addition, dimension may be recorded in MARC field **340**, subfield **b**.

```
300____$a 1 videodisc (123 min.) : $b sound, color ; $c 4  
3/4 in.
```

```
340____$b 4 3/4 in.
```

Production Method (RDA 3.9)

Not Core

Source: Manifestation itself, additional evidence from any source

MARC 340 \$d

Production method is “the process used to produce a manifestation” (RDA 3.9.1.1). Production method may be recorded in a general MARC field **340** subfield **d** if it is deemed important. Use a term from the list given at **RDA 3.9.1.3**:

- burning – for most recordable discs (e.g. DVD-R)
- stamping – for most commercially produced discs

```
340____$d burning $2 rdapm
```

Any additional details can also be recorded in a note, if desired (RDA 3.9.1.4).

```
538____$a This disc is a burned DVD-R and may not play in  
some DVD players or drives.
```

Best Practice Recommendation: Do not generally record production method for commercially produced discs.

Sound Content (RDA 7.18)

Not Core

Source: Manifestation itself, additional evidence from any source

MARC 300 \$b Other physical details, 007/05

Sound content refers to the “presence or absence of sound in an expression.” (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**. Details on the sound characteristics are recorded in MARC field **344**.

If any music or sound has been added to a silent film, record the sound content as “sound.” Add a note to explain or clarify the details of the sound content if necessary.

```
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)

Not Core

Source: Manifestation itself, additional evidence from any source

MARC 300 \$b Other physical details

Colour content refers to the “presence of colour, tone, etc. in the content of an expression.” (RDA 7.17.1.1). Single colors (“monochrome”) are considered to be black, white, single color shades of black, single color tints of white, and single color tones of gray. Colour content information is recorded in MARC field **300** subfield **b**, following the sound content and in MARC **340** subfield **g**. Record colour content using the terms given at **RDA 7.17.1.3**.

- monochrome
- polychrome

LC practice is to follow the alternative instruction, which allows use of terms from a substitute vocabulary in recording the colour content.

Best Practice Recommendation: Follow the alternative given in RDA 7.17.1.3 and LC practice (as noted in LC-PCC PS 7.17.1.3) and use substitute terms such as “black and white, “color,” and/or “sepia⁴⁵” when recording colour content.

```
300 ___$a 1 videodisc : $b sound, color
340 ___$g color
```

```
300 ___$a 1 videodisc : $b sound, black and white
340 ___$g black and white
```

```
300 ___$a 1 videodisc : $b silent, sepia
340 ___$g sepia
```

⁴⁵ 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.”

For black and white moving images, also specify whether the color is toned⁴⁶ or tinted⁴⁷ (or both)⁴⁸ 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)

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

Best Practice Recommendation: Use terms from a substitute vocabulary to record tinting and/or toning of the color content (e.g., terms in the above table). Make a note regarding the details of the color content as needed.

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

340____\$g color \$g black and white

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

⁴⁶Tone (“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.”

⁴⁷The 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.”

⁴⁸As defined in *Bibliographic Formats and Standards*: “Color ... added to a film by using a tinted base and a toned emulsion.”

340 \$g color 500____\$a Colorized.
(Note used to give details on the color content)

Sound Characteristic (RDA 3.16)

Not Core

Source: Manifestation 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 characteristic is “technical specifications relating to the encoding of sound in a manifestation” (RDA 3.16.1.1). Sound characteristics are generally recorded for manifestations consisting primarily of recorded sound; however, RDA provides an option to record sound characteristics in any situation. 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 manifestation 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 manifestation the information in the field is referring to.

Best Practice Recommendation: Use separate occurrences of MARC field 344 when a combination of RDA and non-RDA vocabulary terms apply to a manifestation. Add subfield 2 to denote the source of the term.. Do not add subfield 2 when non-RDA vocabulary terms are used (e.g., Special Playback Characteristics).

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 select 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 (RDA 3.16.2.4).

```
344____$a digital $2 rdatr
```

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 $2 rdatr
344 ___$b optical $2 rdarm
```

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 $2 rdatr
344 ___$b optical $2 rdarm
344 ___$g stereo $2 rdacpc
```

```
344 ___$a digital $2 rdatr
344 ___$b optical $2 rdarm
344 ___$g surround $2 rdacpc
```

```
344 ___$a digital $2 rdatr
344 ___$b optical $2 rdarm
344 ___$g stereo $g mono $2 rdacpc
```

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; if the term is not taken from the list at **RDA 3.16.9.3**, do not add subfield **2**.

```
344 ___$a digital $2 rdatr
344 ___$b optical $2 rdarm
344 ___$g stereo $2 rdacpc
344 ___$h LPCM $2 rdaspc
```

```
344 ___$a digital $2 rdatr
344 ___$b optical $2 rdarm
```

344 ___\$g surround \$2 rdacpc

344 ___\$h Dolby digital 5.1

("Dolby digital 5.1" is not found in the list given in RDA 3.16.9.3)

344 ___\$a digital \$2 rdatr

344 ___\$b optical \$2 rdarm

344 ___\$g surround \$2 rdacpc

344 ___\$h Dolby Atmos \$h DTS-HD Master Audio 5.1

Note that RDA defines "Dolby" as "A special playback characteristic of sound that is a series of noise reduction systems developed by Dolby Laboratories for use in **analog magnetic tape recording.**" so it cannot be applied to DVDs. An indication of "Dolby" on a DVD is likely to mean Dolby Digital.

When multiple combinations of special playback characteristics and/or configuration of sound channels are present in a manifestation, there are several possible ways to record this information depending on the manifestation in hand. For a single disc, 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 \$2 rdatr

344 ___\$b optical \$2 rdarm

344 ___\$g surround \$g mono \$2 rdacpc

546 ___\$a English soundtrack (surround); French soundtrack (mono).

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

344 ___\$3 videodisc \$a digital \$2 rdatr

344 ___\$3 videodisc \$b optical \$2 rdarm

344 ___\$3 videodisc \$g stereo \$2 rdacpc

344 ___\$3 videodisc \$h LPCM \$2 rdasp

344 ____\$3 audio disc \$a digital \$2 rdatr

344 ____\$3 audio disc \$b optical \$2 rdarm

344 ____\$3 audio disc \$g stereo \$2 rdacpc

(Manifestation 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."
(Information is quoted from the title frames)

Video Characteristic (RDA 3.18)

Core element for PCC

Source: Manifestation itself, any accompanying material or container

MARC 346 \$b Broadcast standard

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

Video Format (RDA 3.18.2)

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

Video format refers to the standard that encodes *analog* video content of a manifestation (RDA 3.18.2.1). Although “laser optical” is included in the list of video encoding formats given at RDA 3.18.2.3, this term actually refers to discs commonly known as “Laser Discs” that contain analog video. DVD and Blu-ray Discs are digital; **do not** record anything in MARC 346 subfield a.

Broadcast Standard (RDA 3.18.3)

Broadcast standard refers to the system used to format a video manifestation 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:⁴⁹

- **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 “rdabs” to cite the

⁴⁹ This article provides a comparison of the three systems: <https://support.corel.com/hc/en-us/articles/219517967-What-is-the-difference-between-PAL-NTSC-and-SECAM> (viewed November 28, 2016).

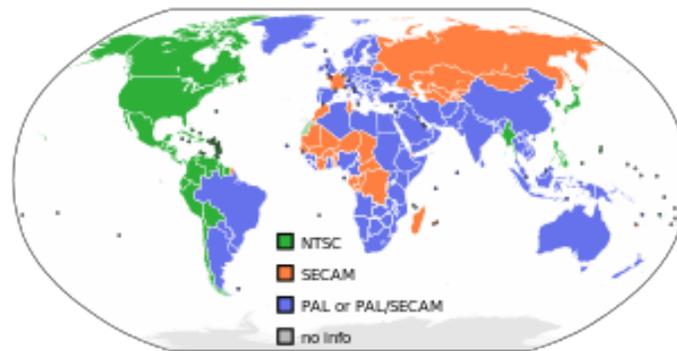
source of the term. Subfield **3** may be used to identify which part of the manifestation the information refers to.

346 ___\$b NTSC \$2 rdabs

346 ___\$3 disc 1 \$b NTSC \$2 rdabs

346 ___\$3 disc 2 \$b PAL \$2 rdabs

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



World Map of Analog Television Broadcast Standards⁵⁰

⁵⁰ "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 November 29, 2016)

Digital File Characteristic (RDA 3.19)

Core Element for PCC⁵¹

Source: Manifestation 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 manifestation” (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.

Best Practice Recommendation: Use separate occurrences of MARC field 347 when a combination of RDA and non-RDA vocabulary terms apply to a manifestation. Add subfield 2 to denote terms from the RDA vocabulary. Do not add subfield 2 when non-RDA vocabulary terms are used (e.g., Encoding Format)

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 manifestation, use separate occurrences of MARC field 347 to record this information.

```
347____$a video file $2 rdaft
```

```
347____$3 videodisc $a video file $2 rdaft
```

```
347____$3 audio disc $a audio file $2 rdaft
```

(Multiple file types recorded for a manifestation 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 manifestation” (RDA 3.19.3.1). Record the encoding format in MARC field 347 subfield b. Since

⁵¹ Core element for PCC for moving images: File Type, Regional Encoding

a list of prescribed terms no longer appears in this instruction, no subfield 2 “rda” for the source of term is added to MARC field 347. When terms from multiple vocabularies apply to a manifestation, use separate instances of MARC field 347 to record the terms.

Any other details about the encoding format may be included (**RDA 3.19.3.4**). Information about specific equipment requirements falls under the Equipment or System Requirement element (**RDA 3.20**).

```
347 ___$a video file $2 rdaft
```

```
347 ___$b DVD video
```

```
347 ___$a video file $2 rdaft
```

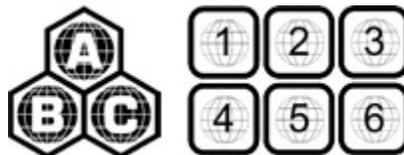
```
347 ___$b Blu-ray
```

```
347 ___$a video file $2 rdaft
```

```
347 ___$b 4K Ultra HD Blu-ray
```

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 Codes⁵²

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:

⁵²“Region Free DVD.net” <http://www.regionfreedvd.net/wp-content/uploads/2013/02/blu-ray-dvd-region-codes.gif> (viewed November 29, 2016)

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)

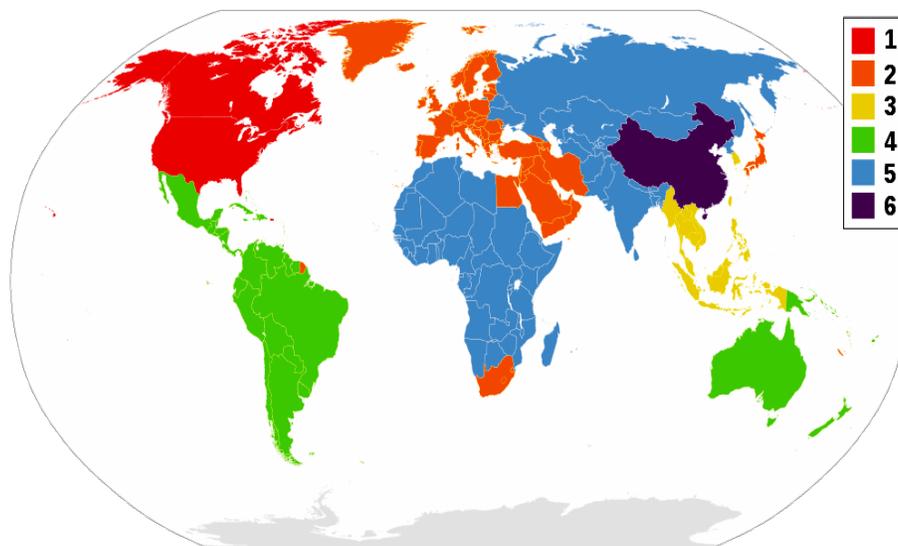
Region 4: Latin America, Central America, Mexico, South America, Caribbean, Australia, New Zealand, Pacific Islands

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)



Map of DVD Regions⁵³

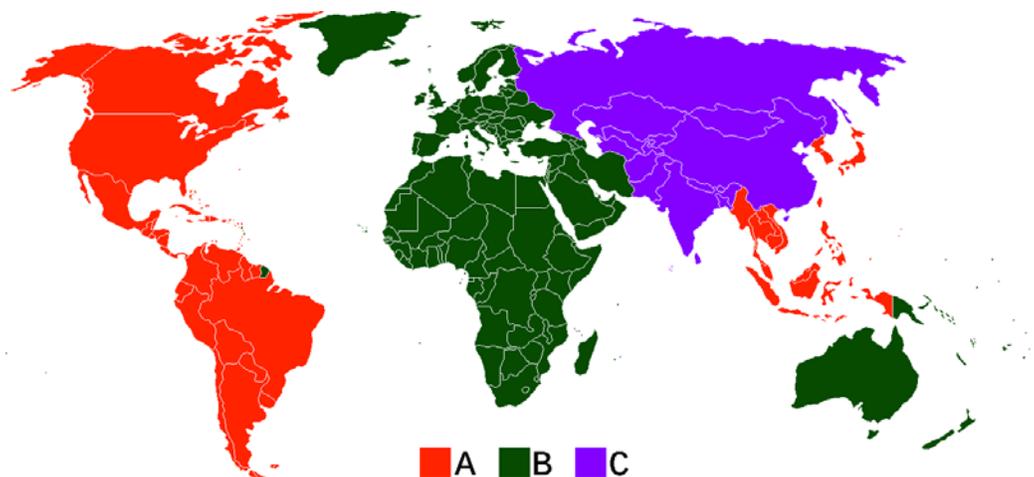
Region Codes for Blu-ray Disc

⁵³Ibid.

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

The Blu-ray regions are:

- **Region A/1:** all of North America, South America and South East Asia
- **Region B/2:** Europe, Africa, Middle East, French territories and Greenland
- **Region C/3:** the rest of the world including Russia, Asia, and China



Map of Blu-ray Regions⁵⁴

Record the regional encoding in MARC field **347** subfield **e**. RDA provides prescribed terms for regional encoding; use those terms rather than terms found on the manifestation.

Best Practice Recommendation: Record the regional encoding as prescribed in RDA 3.19.6; use the term “all regions” as instructed for “region 0” or “region free” designations.

```
347____$a video file $2 rdaft
347____$e region 1 $2 rdare
347____$b DVD video
(Second MARC 347 field for non-RDA terms)
```

```
347____$a video file $2 rdaft
```

⁵⁴Ibid.

347 ____ \$e all regions \$2 rdare

347 ____ \$b DVD video

("Region 0" present on container)

347 ____ \$a video file \$2 rdaft

347 ____ \$e region C (Blu-ray) \$2 rdare

347 ____ \$b Blu-ray

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 vocabulary lists, add subfield **2** to the field to indicate the source of the term (“**Genre/Form Code and Term Source Codes**” <http://www.loc.gov/standards/sourcelist/genre-form.html>). 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 manifestation, a subfield **3** may be added to a field to indicate the part of the manifestation the type refers to.

Best Practice Recommendation: Always record Content, Media, and Carrier Type terms along with the appropriate term source code. Additionally, record the coded form of the term in subfield **b**. Encode both the term and the code in the same MARC field with the source code “**rdaccontent**,” “**rdamedia**,” or “**rdacarrier**” as appropriate. Alternatively, record the term and the coded form of the code in separate MARC fields, each with an appropriate term/code source code.

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” (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 manifestation, 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
```

(Manifestation 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 manifestation (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 manifestation consists of more than one media type, either record only the media type of the predominant part of the manifestation (if there is one) or media types that pertain to the most substantial parts of the manifestation. 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 manifestation (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 manifestation consists of more than one carrier type, either record only the carrier type of the predominant part of the manifestation (if there is one) or carrier types that pertain to the most substantial parts of the manifestation. Record 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___\$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

(Manifestation 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)⁵⁵

⁵⁵ Note that the MARC documentation places no restrictions on placement of subfield 3 within the field, however, *OCLC Bibliographic Formats and Standards* instructs placement of subfield 3 at the end of the field.

Form of Work (RDA 6.3)

Core Element⁵⁶

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 a high-level term for the form of work if readily ascertainable. Take the term from a controlled vocabulary (e.g., LCGFT, LCSH, etc.) and capitalize the first word to provide consistency.

380____\$a Television programs \$2 lcgft

380____\$a Motion pictures \$2 lcgft

⁵⁶ 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)

The series statement identifies a series to which a manifestation 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. Franchise titles for movies or television are not considered to be series. 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 10 $a Horizons. $p Ancient wisdom
(Treatment of publisher series versus television series)
130 0_ $a Downton Abbey (Television program). $n Season 4.
245 10 $a Downton Abbey. $n Season 4
730 0_ $i Contained in (work): $a Masterpiece theatre
(Television program)
(A television program broadcast as part of an anthology television series)
```

Title Proper of Series (RDA 2.12.2)

Core Element

Source: Series title page

Another source within the manifestation

Source specified at RDA 2.2.4

MARC 490

Transcribe the series title proper as it appears on the manifestation. Take the information from (in order of preference) the series title page, another source within the manifestation, 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 manifestation. 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 0_ $a Noted mountain series
```

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

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

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

Numbering Within Series (RDA 2.12.9)

Core Element

Source: Series title page

Another source within the manifestation

Source specified at RDA 2.2.4

MARC 490

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 (in order of preference)

- Series title page
- Another source within the manifestation
- Source specified at **RDA 2.2.4**

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

8. Notes

Instructions for notes regarding DVD-Video and Blu-ray Disc cataloging 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 ISBD order.⁵⁷

Best Practice Recommendation: If a specified order for notes is desired, use ISBD order, AACR2 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: In general, 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.

⁵⁷RDA Appendix D.1.1. no longer provides a list but gives a link to the “Alignment of ISBD with RDA” document (http://www.ifla.org/files/assets/cataloguing/isbd/OtherDocumentation/isbd2rda_alignment_v3_1.pdf).

List of Notes Applicable to DVD/Blu-ray Discs in ISBD Order (RDA Appendix D.1.1)⁵⁸

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 below do not appear in the ISBD list.

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

RDA Instruction	Description	MARC field
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 ⁵⁹	Note on Statement of Responsibility	505, 511, 508, 500
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
26.1	Related Expression	500, 77X

⁵⁸ ISBD does not technically prescribe note order but offers a list as an option. The instructions for notes in this section is not comprehensive, but reflect only the most commonly used notes for cataloging DVD and Blu-ray Discs.

⁵⁹ Formerly RDA elements 7.23 and 7.24, these were deprecated in the April 2015 Toolkit Update in favor of RDA 2.4 (Statement of Responsibility).

RDA Instruction	Description	MARC field
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, 344
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, 306, 505, 500, 008/18-20
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: Manifestation 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 manifestation. Information should come from the manifestation itself first, with any additional information taken from any source.

Many of the characteristics formerly recorded in MARC field **538** field in AACR2 cataloging (e.g. sound characteristics, broadcast standard, region coding etc.) are recorded elsewhere:

- **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.⁶⁰

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 disc characteristics, such as 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. The production method of these discs (e.g., “burning”) can be recorded in **RDA 3.9 Production Method** (MARC field **340 \$d**).

```
340____$d burning $2 rdapm
```

⁶⁰Note that one can still use the 300 \$b and 538 *in addition*, if that is needed or preferred locally.

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

538____\$a Optimal playback of main feature in 4K Ultra HD with High Dynamic Range requires 4K Ultra HD TV with HDR, Ultra HD Blu-ray player, and high-speed HDMI (Category 2) cable. Levels of video resolution and audio standards performance require audio-visual equipment capability. Playback of Blu-ray Disc requires Blu-ray Disc player or Ultra HD Blu-ray Disc player. Playback experience will vary depending on player and TV capabilities and performance.

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 do not seem to fit anywhere in the bibliographic record. Include these statements in MARC field **500**. If the wording is quoted, enclose the statement with quotation marks.

500____\$a "THX digitally remastered."

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 frame(s) or screen(s) 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 manifestation. 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 manifestations with musical content, combine the nature of the content and medium of performance notes if that makes the information more clearly understood.

500____\$a Classroom 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)

For performed music, 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), if desired. 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://www.musiclibraryassoc.org/resource/resmgr/BCC_Resources/BPsForUsingLCMPT_22022016v2.pdf)).

Capture Information (RDA 7.11)

Not Core

Source: Any source

MARC 518

Capture information provides information about the recording, filming or broadcasting of a manifestation. Information may be taken from any source. Capture information is recorded in MARC field **518** (either as a formatted or unformatted statement). 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**. No punctuation is added between subfields in a formatted MARC **518** field.

The year, month, day, and time of recording, filming, or broadcast is recorded in subfield **d**. Abbreviations for months are not used.

Best Practice Recommendation: In MARC field **518**, subfield **d**, record the date (or range of dates) in this order: year, month, day.

```
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 Type Factory, Portland, Oregon
```

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____\$o Concert recorded and broadcast live \$d 1982 April 14 \$p Royal Festival Hall, London.

518____\$o Rehearsal 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.

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**).

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 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**)⁶¹

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. In general, follow LC-PCC PS 7.12.1.3 and supply the languages of secondary content present in the manifestation.

Subtitles⁶²

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.
```

⁶¹ Note that the *OLAC CAPC Video Language coding Best Practices* recommend not routinely recording g and m.

⁶² 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://olacinc.org/sites/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

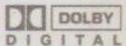
Used in silent films, intertitles are pieces of text that are inserted into or between scenes of a motion picture. Intertitles often convey dialogue or other contextual information. The language of the intertitles is recorded in MARC field **041** subfield **j** and in MARC **546**.

```
008/35-37 zxx (no linguistic content)
041 0_ $j eng
546____$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

LANGUAGES	ENGLISH, FRENCH 5.1 (Dolby Digital)				1.85:1 ANAMORPHIC WIDESCREEN
SUBTITLES	ENGLISH, FRENCH				
	Mastered in High Definition			Approx. 123 Mins.	COLOR



The chart is a horizontal bar divided into several sections:

- AUDIO:** Includes logos for Dolby Digital and DTS. Text: "DOLBY DIGITAL 5.1 EX SURROUND SOUND", "DTS-ES 6.1 DISCRETE STEREO SURROUND SOUND".
- FORMAT:** Text: "PRESENTED IN A FORMAT PRESERVING THE 1.85:1 ASPECT RATIO OF ITS THEATRICAL EXHIBITION. ENHANCED FOR WIDESCREEN TVs."
- LANGUAGE:** A box labeled "SPANISH".
- SUBTITLES:** Two boxes labeled "ENGLISH SUBTITLES FEATURE FILM ONLY" and "SPANISH SUBTITLES FEATURE FILM ONLY".
- OTHER:** A box with the Creative Commons logo and "FEATURE FILM ONLY".
- VARIOUS:** A box labeled "FEATURE RUN TIME: APPROX. 119 MIN.".
- COLOR:** A box labeled "COLOR" with a globe icon.

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, PowerDVD, or VLC Media Player (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://olacinc.org/sites/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 Symbols⁶³



Example of Closed Captions⁶⁴

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.⁶⁵

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.

⁶³ Images from <http://access.sfsu.edu/content/how-identify-show-or-record-captioned-mediaa-step-step-guide> (viewed November 29, 2016).

⁶⁴ Image from <http://www.laservideousa.com/ClosedC.html> (viewed November 29, 2016).

⁶⁵ "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 November 29, 2016)

500_____ \$a Edited version does not include closed-captioning, French language soundtrack, and special features as stated on container.

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. SDH does not require use of a special decoder.



Subtitles for the Deaf & Hard-of-Hearing Symbol⁶⁶

- **[LaRoche] Hey, Dex!**
- **[Dexter] Yo, Frenchie!**

Example of SDH Subtitle⁶⁷

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).

⁶⁶ Image from <http://access.sfsu.edu/content/how-identify-show-or-record-captioned-mediaa-step-step-guide> (viewed November 29, 2016).

⁶⁷ Image from <http://download.videohelp.com/DVDSubEdit/Guides/HearingImpaired/guide.htm> (viewed November 29, 2016).

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.



Audio Description Symbol⁶⁸

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 manifestation 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.

⁶⁸Image from <http://www.acb.org/adp/ad.html#what> (viewed November 29, 2016).

546____\$a Includes sign language.

Best Practice Recommendation: In general, follow LC-PCC PS 7.14 and provide specific information about the sign language present when that information is readily available.

Supplementary Content (RDA 7.16)

Not core⁶⁹

Source: Any source

MARC 500

Supplementary content, such as special features, are recorded as informal notes (**RDA 7.16, RDA 25.1.1.3, RDA 28.1.1.3**). Supplementary content is recorded in this manner when it is not included as a part of the MARC **245** or contents information (MARC field **505**).

Best Practice Recommendation:

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.

⁶⁹This is a core element for LC only for indexes and bibliographies in monographs.

Performer, Narrator, and/or Presenter (RDA 2.17.3.5, formerly RDA 7.23)

Not core

Source: Any source

MARC 511

Although this element has been deprecated, RDA 2.17.3.5 specifies that notes should be made if this information is not recorded in the statement of responsibility. 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 record cast information. Use the code value **0** when no information is provided about the credits.

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) per RDA 5.4)

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.

Artistic and/or Technical Credit (RDA 2.17.3.5, formerly RDA 7.24)

Not core

Source: Any source

MARC 508

Although this element has been deprecated, RDA 2.17.3.5 specifies that notes should be made if this information is not recorded in the statement of responsibility. Encode this information in MARC field **508**. Include a statement of function with each name (or group of names). This statement of function is given in the language of the cataloging agency since this information is supplied rather than transcribed. When authorized access points are given for artistic and/or technical credit, 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 Costume design, Laurent Pelly ; associate stage director, Christian R ath ; scenographer, Chantal Thomas ; costumes, Jean-Jacques Delmotte ; dramaturgy and new libretto version, Agathe Melinand ; lighting design, Jo el Adam ; video, Charles Carcopino.

511 0_ \$a Narrator, Steve Hudson.

508____\$a 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; editor, Howard Lanning

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 date of production (if unknown, the date of original release) in a note (MARC 500) and also in MARC 046 subfield k (prefer use of Extended Date/Time Format).

```
046____$k 2004 $2 edtf
500____$a Originally produced as a documentary film in
2004.
```

```
046____$k 1949 $2 edtf
500____$a Originally released as a motion picture in 1949.
```

Contents Note (RDA 25.1)

Core Element for LC⁷⁰

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.). A formal contents note (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.⁷¹ In addition to the contents note, an analytical authorized access point should be made for the first or predominant work in the manifestation. Additional analytical authorized access points are optional, but encouraged to aid in discovery.⁷²

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 2.17.3.5, formerly 7.23**), Artistic and/or Technical Credit (**RDA 2.17.3.5, formerly 7.24**) and History of the Work (**RDA 6.7**) notes for each film

⁷⁰ Core element for LC for compilations and for PCC for moving images.

⁷¹ LC-PCC PS 25.1 states “...no limits ... unless burdensome.”

⁷² 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).

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):”

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 manifestation 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 00 \$t East of Eden -- \$t Rebel without a cause -- \$t Giant.

(Simple contents note. Collective title on manifestation: 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 includes 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 manifestation)

505 20 \$t Toyland \$g (13 min.) -- \$t West Bank story \$g (21 min.) -- \$t Logorama \$g (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 27.1)

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: In general, 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) : \$b illustrations, maps ;
\$c 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 00 \$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: Manifestation itself, additional evidence from any source

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. Ratios can also be expressed as formal numerical ratios, with a denominator of 1.

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; also called "Wide Screen").



Full Screen and Wide Screen Examples⁷³

Films often 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 usually 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").⁷⁴

⁷³ 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 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 (viewed November 29, 2016)

⁷⁴ Image from <http://richterscale.hubpages.com/hub/How-To-Pick-The-Right-Projector-Screen-Size> (viewed November 29, 2016)

4:3 Screen displaying a 16:9 Format



16:9 Screen displaying a 4:3 Format



Both the Aspect Ratio (**RDA 7.19**) and Aspect Ratio Designation (**RDA 7.19.1.4**) can be recorded.

Aspect ratio refers to the actual numeric ratio presented in a standard format with a denominator of 1. The aspect ratio should be taken from the manifestation itself, with any additional information taken from any source. Aspect ratio is encoded in MARC field **500**. Record this ratio in this format only when it appears on the manifestation in this format; do not try to convert this from another format (e.g., 4:3 to 1.33:1, etc.).

500 _____ \$a 1.33:1.
(On manifestation as "1.33:1")

500 _____ \$a 1.78:1.
(On manifestation as "Aspect ratio widescreen 1.78:1")

Aspect ratio designation is a "general designation of the ratio of the width to the height of a moving image" (**RDA 7.19.1.4.1.1**). Aspect ratio designation is recorded using one or more terms from the list given at **RDA 7.19.1.4.1.3**:

- full screen (ratios of less than 1.5:1)
- wide screen (ratios of 1.5:1 or greater)⁷⁵

⁷⁵RDA uses the form "wide screen" rather than "widescreen." Use this form unless transcribing information (e.g., in an edition statement).

- mixed aspect ratio (multiple aspect ratios within the same work)

Tools such as the Aspect Ratio Calculator may help in determining which term to use.⁷⁶

Aspect ratio designation may be recorded in addition to a formally-presented aspect ratio. If the aspect ratio designation is presented as an edition statement, it is also recorded in MARC field **250**.

500 ____ \$a Wide screen.

but

500 ____ \$a Full screen.

250 ____ \$a Full screen edition.

(Aspect ratio designation of first manifestation is not presented as an edition statement on the manifestation)

Best Practice Recommendation: Record a formally-presented aspect ratio using the prescribed numerical ratio format when it is found in ratio format on the manifestation or container. Record aspect ratio designation in addition to the aspect ratio if the designation appears on the manifestation or container. Record aspect ratio designation alone if the aspect ratio in standard numeric form does not appear on the manifestation or container. Record aspect ratio and aspect ratio designation in a MARC 500 field.

If the aspect ratio designation is presented as an edition statement, also record an edition statement in MARC field **250**.

Do not routinely combine Aspect Ratio or Aspect Ratio Designation with the Equipment or System Requirement note (MARC 538).

500 ____ \$a Full screen (1.33.1) .

500 ____ \$a Wide screen (2.35:1) .

500 ____ \$a Full screen.

500 ____ \$a Mixed aspect ratio.

Additional details about the aspect ratio designation may be recorded (**RDA 7.19.1.4.1.4**). 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

⁷⁶ http://www.digitalrebellion.com/webapps/aspect_calc.html (viewed November 29, 2016).

widescreen image to maximize resolution; proper playback equipment then re-expands the image. These discs are usually labeled "anamorphic" or "enhanced for 16x9 televisions"⁷⁷).

500____\$a Original film in wide screen; reproduced using pan-and-scan technique.

500____\$a Anamorphic widescreen.⁷⁸

⁷⁷ J. Dellaporta, "What is Anamorphic Widescreen?" wiseGEEK <http://www.wisegeek.org/what-is-anamorphic-widescreen.htm> (viewed November 29, 2016)

⁷⁸ Note that RDA specifies the form "wide screen" when recording aspect ratio designation; details of aspect ratio designation does not specify form, hence "anamorphic widescreen."

Duration (RDA 7.22)

Core Element for LC/PCC⁷⁹

Source: Any source

MARC 300 \$a, 306, 505

Duration provides information about the playing or running time of a manifestation. Duration information may be taken from any source.

Total duration of the primary content of a manifestation (e.g., the duration of the feature film, excluding any “bonus” features) is recorded in MARC 300 subfield a following the extent.

Instructions for recording duration are given in **RDA 7.22.1.3**. Record duration as hours, minutes, and seconds in a format preferred by the cataloging agency. The words “hours,” “minutes,” or “seconds,” should be abbreviated in accordance with **RDA Appendix B.5.3**. Duration may be optionally recorded in coded form in the MARC 306 field.

There are three methods of recording duration:

- Exact duration
- Approximate duration
- Omission of duration

If the duration can be readily ascertained, record the exact duration.

```
300 ___$a 1 video disc (96 min.)
```

```
306 ___$a 013600
```

or

```
300 ___$a 1 video disc (1:36:00)
```

```
306 ___$a 013600
```

```
300 ___$a 1 videodisc (61:30)
```

```
300 ___$a 1 videodisc (2 hr., 30 min.)
```

⁷⁹Core element for LC for notated music and for PCC for moving image materials.

If the duration cannot be readily ascertained, but can be approximated, record the approximate time preceded by the word “approximately.” If an approximate duration is given on a manifestation, use the word “approximately” before the duration.

300____\$a 1 videodisc (approximately 30 min.)
(On disc: ca. 30 minutes)

If the duration cannot be ascertained or approximated, it should be omitted.

Duration of component parts may be recorded in the contents note (**RDA 7.22.1.4**). An alternative allows a total duration to be given instead of or in addition to the component durations.

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)

245 04 \$a The most dangerous game ; \$b Gow the headhunter.
300____\$a 1 videodisc (124 min.)
(Alternative to provide total duration applied)

Best Practice Recommendation: Apply the alternative; record the total duration instead of or in addition to the duration of the component parts.

Any other details about the duration may be given in a note (**RDA 7.22.1.5**). If using words to designate units of time, use abbreviations from the list in **RDA B.7**.

300____\$a 1 videodisc (75 min.)
500____\$a Running time given as 45 min. on disc label.

Summarization of the Content (RDA 7.10)

Core Element for LC⁸⁰

Source: Any source

MARC 520

This element provides a summary or synopsis of the content of a manifestation. 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/sites/capc_files/summnotes.pdf).

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 manifestation 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.

⁸⁰ 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 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.

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 manifestation. 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 manifestation, 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.
```

Restrictions on Use (RDA 4.5)

Not Core

Source: Any source

MARC 540

Best Practice Recommendations: Notes for restrictions on use, such as public performance rights, are generally local, item-specific notes. Do not include local notes in shared cataloging.

Intended Audience (RDA 7.7)

Core Element for LC⁸¹

Source: Any source

MARC 521

Intended audience provides information about the class of user for which the manifestation 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 manifestations designed for use by persons with disabilities). Intended audience is a core element for LC for manifestations 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 manifestations 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.
(Animated children's DVD)
```

```
008/22 (Audn) b
521 2_ $a 1-2.
(Intended for grades 1-2)
```

⁸¹ 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. The field ends with no punctuation.

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 manifestation contains a statement to that effect. LC/PCC practice is to record sub-elements related to dissertation or thesis information in the appropriate subfields of MARC field **502**, with no punctuation between the sub-elements. If the manifestation does not contain a formal thesis or dissertation statement, a general note (MARC field **500**) may be used.

Best Practice Recommendation: Follow LC-PCC PS 7.9.1.3, recording sub-elements relating to thesis or dissertation information in a formatted MARC 502 field.

```
502____$b M.A. $c California State University, Northridge  
$d 2011.
```

```
500____$a Revision of the filmmaker's thesis project.  
(No formal thesis statement on manifestation)
```

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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 ⁸²
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 ⁸³	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.

⁸² 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.

⁸³ 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)

Not Core⁸⁴

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, and agents associated with that resource (**RDA 18.5.1.1**). A relationship designator is recorded with the authorized access point representing the associated resource or agent. Information regarding the nature of the relationship may be taken from any source. Relationship designators are not considered to be core elements; their use is optional, but encouraged, especially for core-level relationships such as creator. If no relationship designator applies, or if the relationship is unclear, the relationship designator is omitted.

Best Practice Recommendation: In general, supply a relationship designator for all resource-to-agent and resource-to-resource relationships (when those relationships are clear).

RDA relationship designator terms⁸⁵ are found in **RDA Appendix I** and **J**. **Appendix I** contains terms that relate a resource to agent. **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.⁸⁶ Note that the lists of terms in both appendices are not arranged alphabetically, but in WEMI order. Other vocabularies such as MARC relator terms, RBMS vocabularies, etc. may be used, though the PCC guidelines prefer RDA terms.

In 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.
```

⁸⁴ PCC follows the guidelines issued in the *PCC Training Manual for Applying Relationship Designators in Bibliographic Records*.

⁸⁵ 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.

⁸⁶ 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 provides 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: In general, apply guidelines found in the PCC 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. Subfield **e** can be added even though subfield **4** is present. (Guidelines 2, 6)

```
700 1_ $a Atkinson, Rowan, $e actor.
```

preferred over

```
700 1_ $a Atkinson, Rowan. $4 act
```

```
700 1_ $a Atkinson, Rowan, $e actor. $4 act
```

(Relationship code is already present; relationship designator has been added)

- Prefer use of a specific relationship term rather than a general relationship term (Guideline 3)

```
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 is 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 in the RDA relationship designator list)

- Apply relationship designators in accordance with their RDA definition. Read the definition carefully as there are sometimes very subtle differences between terms (Guideline 7)
- 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 04 \$a The hobbit : \$b the desolation of Smaug

700 1_ \$i Motion picture adaptation of (work): \$a Tolkien, J. R. R. \$q (John Ronald Reuel), \$d 1892-1973. \$t Hobbit.

730 0_ \$i Sequel to (work): \$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 Sequel to (work): \$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 Agent (RDA 6.27.1.2)

When a single agent is solely responsible for creating a work, the authorized access point is formed by combining the authorized access point for the agent plus the preferred title for the work.⁸⁷ However, it is a relatively rare occurrence for a moving image work to be the product of a single agent.

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.). Composers are considered an expression level relationship for moving image materials. Screenwriters are only creators in relation to a screenplay, not the film itself.⁸⁸

```
100 1_ $a Auslander, Leland, $e filmmaker.  
245 10 $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)
```

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 agents collaboratively responsible for the resource. This instruction also provides for an important exception to identify collaborative moving image works by preferred title alone.⁸⁹

Best Practice Recommendation: Apply the exception given in RDA 6.27.1.3 and identify all collaborative moving image works by preferred title alone.

⁸⁷ See **Agents Associated with a Work: Creators** in Section V.D for more detail about creators.

⁸⁸ A proposal to reposition Relationship Designator “Screenwriter” from I.2.1 to I.2.2 was made to the RSC in July 2016; the issue was referred to the Aggregates Working Group and Relationship Designators Working Group. See the proposal (<http://www.rda-rsc.org/sites/all/files/RSC-Europe-2.pdf>) and the 2016 Outcomes document (<http://www.rda-rsc.org/sites/all/files/RSC-Outcomes-2016.pdf>) for further information.

⁸⁹ 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 Agents (RDA 6.27.1.4)

Compilations of works by different agents 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 individual title in MARC 245.

245 04 \$a The James Dean 35th 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)
(Collective title for the compilation is present)

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 is present)

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 is present)

Preferred Title for Work (RDA 6.2.2)

The preferred title is “the title or form of title chosen to identify a 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 (either from the manifestation or in reference sources) (RDA 6.2.2.4). The preferred title is analogous to the “uniform title” concept found in AACR2.

The preferred title for a manifestation 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 6.14.2.2 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 1⁹⁰ 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: In general, 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 that appears in a title frame or title screen in the original language whenever possible.

Motion Pictures (Including Film and Video Formats)

An authorized access point is necessary in the following situations:

- Title of manifestation conflicts with the title of another resource
- Films issued with different titles in the same language
- Dubbed versions

⁹⁰ Note that this LC-PCC PS is labeled “provisional” until reviewed and revised for RDA by the Program for Cooperative Cataloging.

- 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.

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 MARC 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
- Production company

When using the name of the director as a qualifier, the name should be given in the shortest intelligible form. The name of the production company should be given in the RDA form found in the name authority record. If there are multiple production companies, use the name of the first recorded in the statement of responsibility.

130 0_ \$a Romeo & Juliet (Motion picture : 2013)
245 10 \$a Romeo + Juliet

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. The authorized access point is usually based on whichever title was issued or received earliest.

130 0_ \$a Harry Potter and the sorcerer's stone (Motion
picture)
245 10 \$a Harry Potter and the philosopher's stone
(*The title for the US version contains "sorcerer's stone" and the title for the UK version contains
"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**,⁹¹ **RDA 6.11.1.3**). If the original version and dubbed versions are present, record 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), not to the authorized access point for original version (per **LC-PCC PS 6.27.1.9 Appendix 1**). Select the language name from a standard list, such as the *MARC Code List for Languages* (<http://www.loc.gov/marc/languages/>).

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

⁹¹ LC-PCC PS 6.27.3 includes instructions for language editions.

(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 original Spanish (work) and dubbed English version (expression) present; the language of the original version is not added to the authorized access point)

Motion picture released under the same or different title⁹²

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 0_ \$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.

(Film release title differs from the original film release title. 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

⁹² 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.

numeric designation (or both). In case of doubt, consider the individual titles to be viewed consecutively.

(See also: **Titles of Parts, Sections, Supplements (RDA 2.3.1.7)**).

```
245 00 $a Biology. $n 02, $p The human body : $b how is a
human-being formed?
```

(Intended to be viewed consecutively)

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 Paper chase (Television program)
245 10 $a Paper chase.
```

(Qualifier needed to distinguish from the movie titled "Paper chase")

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 Librarians (Television program : 2014)
(Year of first telecast used as qualifier to distinguish from the 2007 television program with the same title)

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 comprehensive title plus the individual title in the title proper and make a variant title for the comprehensive title plus the numeric designation. If neither individual title nor numeric designation is available, use the date of telecast (in the form YYYY-MM-DD) in the title proper.

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?

(Both individual episode title and numeric designation are available)

245 00 \$a Business: made in Montana. \$n Episode 2002

(No individual episode 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 Access Points to Represent Musical Works and Expressions (RDA 6.28)

For authorized access points for musical works or expressions, consult **RDA 6.28** (plus *Best Practices for Cataloging Music with RDA and MARC21*) for instructions on creating access points for musical works and expressions.

Although **RDA 6.27.1.3** also applies to the construction of authorized access points for musical works (with the exceptions that point to **RDA 6.28.1.2-6.28.1.4**), the authorized access point for a filmed musical performance is the preferred title and not the name of the composer plus the preferred title of the work. It is important to remember that it is not the musical work itself being cataloged—rather, it is the *filmed performance* that is being cataloged. Thus, filmed musical performances are (in most cases) considered collaborative works, entered under title following the exception for collaborative moving image materials at **RDA 6.27.1.3**. An authorized access point for the composer and work is given in a MARC 7XX field.

***Best Practice Recommendation:* Always give a name-title authorized access point for the composer and work contained in a filmed musical performance.**

```
245 00 $a Artaserse / $c music by Leonardo Vinci ; libretto  
by Pietro Metastasio ; Ozango, Mezzo, Opéra national de  
Lorraine, Parnassus Arts Productions, en partenariat avec  
Mariabelle TV, Alsace 20.
```

```
700 12 $i Container of (work): $a Vinci, Leonardo, $d -  
1730. $t Artaserse.  
(Filmed opera performance).
```

D. Relationships between a Resource and Associated Agents

Core Element⁹³

Source: Any source

MARC 1XX, 7XX

\$e Relator term

Instructions for recording relationships between a resource and associated agents 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 Agents Associated with a Work, Expression, Manifestation, or Item
Chapter 19	Agents Associated with a Work
Chapter 20	Agents Associated with an Expression
Chapter 21	Agents Associated with a Manifestation
Chapter 22	Agents Associated with an Item

For compilations of two or more works where different agents are associated with each of the works, all of the agents 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.
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).

⁹³ Creator is an RDA core element

Agents Associated with a Work

Agents associated with a work are divided into two groups:

- Creators of a work
- Other agents associated with a work.

Creators

A creator is an agent individually or jointly responsible for the creation of a work. Joint responsibility can entail creators with either the same or different roles. A full list of creator roles is found in **RDA Appendix I.2.1**.

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.

The role of “filmmaker” is a creator role for moving image materials.⁹⁴ A filmmaker is considered to be responsible for all aspects of the resource. Examples of types of resources where the designator filmmaker would be appropriate include home movies, student films, video art, performance art, oral history, etc.

```
100 1_ $a Auslender, Leland, $e filmmaker.
245 10 $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)
```

```
100 1_ $a Donegan, Cheryl, $d 1962- $e filmmaker.
245 10 $a Selected works. $p Reel 1 / $c Cheryl Donegan.
505 0_ $a Gag (1991) (9:01 min) -- Guide (1993) (1:42 min.)
-- MakeDream (1993) (3:13 min.).
(A DVD of video art)
```

Best Practice Recommendation: Provide authorized access points for additional creators beyond the core requirement when feasible.

⁹⁴ 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 only as creator at the expression level; screenwriter applies only as creator in relation to the screenplay itself).

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.⁹⁵ Add the appropriate relationship designator from **RDA Appendix I.2.1** in subfield **e**.

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 event⁹⁶
- works that result from the collective activity of a performing group as a whole where the responsibility goes beyond mere performance or execution⁹⁷

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 at **RDA 19.2.1.1.1** in *Best Practices for Cataloging Music with RDA and MARC21* 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, agents may have other roles or functions associated with a work. Roles commonly associated with moving image works include film director, television director,

⁹⁵ 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).

⁹⁶ The conference, exhibition, or event must be named in the resource being cataloged

⁹⁷ i.e., popular music and not most “classical” (Western art) music

director of photography, film producer, production company, etc. A full list of relationships is listed in **RDA Appendix I.2.2**.

Other agents associated with a work are encoded in MARC 7XX fields. Add the appropriate relationship designator from **RDA Appendix I.2.2** in subfield **e**.

```
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 10 $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.)

Agents Associated with an Expression

Agents 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 agents associated with an expression are encoded in MARC 7XX fields. Add the appropriate relationship designator from **RDA Appendix I.3.1** 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)

Agents 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 agents 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.

Agents 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 agents 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 Proute, S.A., \$e former owner.

710 2_ \$a Library of Congress, \$e restorationist (item).

List of Common Relationship Designators Applicable to Moving Image Materials⁹⁸

*Applicable to creator relationships

Works

WEMI entity	RDA rule	Term
Work	I.2.1	filmmaker*
Work	I.2.1	author screenwriter
Work	I.2.2	casting director
Work	I.2.2	director film director television director
Work	I.2.2	director of photography
Work	I.2.2	producer film producer television 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	colourist
Expression	I.3.1	composer (expression)

⁹⁸ Consult RDA Appendix I for a complete and up-to-date list.

WEMI entity	RDA rule	Term
Expression	I.3.1	costume designer
Expression	I.3.1	dubbing director
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	lighting designer
Expression	I.3.1	make-up artist
Expression	I.3.1	musical director
Expression	I.3.1	on-screen participant
Expression	I.3.1	performer actor voice actor commentator conductor dancer host instrumentalist moderator narrator on-screen presenter panelist puppeteer singer speaker storyteller instructor
Expression	I.3.1	presenter
Expression	I.3.1	production designer

WEMI entity	RDA rule	Term
Expression	I.3.1	recording engineer
Expression	I.3.1	recordist
Expression	I.3.1	restorationist (expression)
Expression	I.3.1	sound designer
Expression	I.3.1	special effects provider
Expression	I.3.1	stage director
Expression	I.3.1	visual effects provider

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
Item	I.5.2	inscriber

WEMI entity	RDA rule	Term
Item	I.5.2	restorationist (item)

E. Relationships between the Resource and Other Related Resources

Core Element for LC,⁹⁹ LC/PCC¹⁰⁰

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):

⁹⁹ Related work is a core element for LC for compilations.

¹⁰⁰ 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.”

- Derivative work relationships (**RDA J.2.2**)
- Whole/part work relationships (**RDA J.2.4**)
- Accompanying work relationships (**RDA J.2.5**)
- Sequential work relationships (**RDA J.2.6**)

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 expression, 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; with an
additional access point for accompanying material)

```

When an instrumental musical work or compilation of instrumental works is based on or inspired by one or two literary works, LC/PCC practice is to provide an authorized access point for each related literary work. Instrumental or vocal works that are based on or inspired by one or two individual artistic works, an authorized access point is provided for each related artistic work. When a musical work (or compilation) is based on or inspired by three or more works by an author or artist (or their work in general), an authorized access point is provided only for the author or artist. **LC-PCC PS 25.0** provides additional guidance and examples.

```

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:¹⁰¹

Type of Relationship	RDA Appendix	Relationship Designator
Derivative	J.2.2	based on (work)
Derivative	J.2.2	adaptation of (work) choreographic adaptation of (work) dramatization of (work) libretto based on (work) motion picture adaptation of (work) musical theatre adaptation of (work) opera adaptation of (work) oratorio 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	imitation of (work) parody of (work)
Derivative	J.2.2	Inspired by
Derivative	J.2.2	musical setting of (work)
Derivative	J.2.2	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)

¹⁰¹ See **RDA Appendix J** for a complete list of relationship designators.

Type of Relationship	RDA Appendix	Relationship Designator
Accompanying	J.2.5	complemented by (work) choreography (work) libretto (work) music (work) screenplay (work)
Sequential	J.2.6	preceded by (work) prequel to
Sequential	J.2.6	succeeded by (work) sequel 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 expression, 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*.

```
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 (works) and dubbed English versions (expressions) are present.)

Expression relationship designators applicable to moving image works:¹⁰²

Type of Relationship	RDA Appendix	Relationship Designator
Derivative	J.3.2	based on (expression)
Derivative	J.3.2	adaptation of (expression) choreographic adaptation of (expression) dramatization of (expression) libretto based on (expression) motion picture adaptation of (expression) musical theatre adaptation of (expression) opera adaptation of (expression) oratorio 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.3.2	arrangement of

¹⁰² See RDA Appendix J for a complete list of relationship designators.

Type of Relationship	RDA Appendix	Relationship Designator
Derivative	J.3.2	imitation of (expression) parody of (expression)
Derivative	J.3.2	musical setting of (expression)
Derivative	J.3.2	remake of (expression)
Derivative	J.3.2	revision of
Derivative	J.3.2	translation of dubbed version of
Derivative	J.3.2	variations based on (expression)
Whole/Part	J.3.4	container of (expression)
Accompanying	J.3.5	complemented by (expression) choreography (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 transferred 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:¹⁰³

Type of Relationship	RDA Appendix	Relationship Designator
Equivalent	J.4.2	equivalent (manifestation) reproduction of (manifestation)

¹⁰³ See RDA Appendix J for a complete list of relationship designators.

Accompanying	J.4.5	accompanied by (manifestation) ¹⁰⁴ 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 “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:¹⁰⁵

Type of Relationship	RDA Appendix.	Relationship Designator
Equivalent	J.5.2	equivalent (item)

¹⁰⁴ Note that “filmed with (manifestation)” applies to microforms (“A manifestation that is issued on the same microform with the manifestation being described”)

¹⁰⁵ See RDA Appendix J for a complete list of relationship designators.

		reproduction of (item)
Accompanying	J.5.5	accompanied by (item) ¹⁰⁶ on disc with (item)

¹⁰⁶ Note that “filmed with (item)” applies only 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
	two-dimensional moving image	336 \$a two-dimensional moving image 336 \$b tdi
	three-dimensional moving image	336 \$a three-dimensional moving image 336 \$b tdm
	performed music	336 \$a performed music 336 \$b prm
3.2 Media Type	RDA Term	MARC Encoding
	video	007/00 = v 337 \$a video 337 \$b v
3.3 Carrier Type	RDA Term	MARC Encoding
	videodisc	007/01 = d 338 \$a videodisc 338 \$b vd
3.4 Extent	RDA Term	MARC Encoding
	1 videodisc	300 \$a 1 videodisc
3.5 Dimensions	RDA Value	MARC Encoding
	4 3/4 in. or 12 cm	007/07 = z 300 \$c 340 \$b ¹⁰⁷
3.6 Base Material ¹⁰⁸	RDA Term	MARC Encoding
	plastic	340 \$a
	metal	
3.9 Production Method	RDA Term	MARC Encoding
	burning	340 \$d
	stamping	
3.16.2 Type of Recording	RDA Term	MARC Encoding
	digital	344 \$a
3.16.3 Recording Medium	RDA Term	MARC Encoding
	optical	007/05 a, b 007/06 v

¹⁰⁷ Optionally, use 340 \$b **4 3/4 in. or 12 cm** in addition to 300 \$c

¹⁰⁸ Recommend for rare/archival use only

RDA Instruction	RDA Term	MARC Encoding
		344 \$b
3.16.8 Configuration of Playback Channels	RDA Term	MARC Encoding
	mono stereo surround	344 \$g
3.16.9 Special Playback Characteristics	RDA Term	MARC Encoding
	LPCM	344 \$h
3.18.2 Video Format	<i>For analog video only</i>	<i>For analog video only; do NOT encode 346 \$a</i>
3.18.3 Broadcast Standard	RDA Term	MARC Encoding
	NTSC PAL SECAM HDTV	346 \$b
3.19.2 File Type	RDA Term	MARC Encoding
	video file	347 \$a
3.19.3 Encoding Format	non-RDA Term	MARC Encoding
	DVD video HD-DVD	007/04 v 347 \$b
	Blu-ray	007/04 s 347 \$b
3.19.6 Regional Encoding	RDA Term	MARC Encoding
	region _<number> all regions	347 \$e
3.20 Equipment or System Requirement	RDA Term	MARC Encoding
	--	538 \$a
7.19 Aspect Ratio	RDA Term	MARC Encoding
Ratio	<numeric ratio>	500 \$a
Designation	full screen	500 \$a
	wide screen	500 \$a
	mixed aspect ratio	500 \$a

VII. List of Resources

DVD and Blu-ray Disc Resources

“DVD Primer” DVD Forum. <http://www.dvdforum.org/faq-dvdprimer.htm> (accessed November 17, 2017).

“Blu-ray Disc” Blu-ray Disc Association. <http://us.blu-raydisc.com/index.php> (accessed November 17, 2017).

“Blu-ray.com” Blu-ray.com. <http://www.blu-ray.com/> (accessed November 17, 2017).

RDA and Moving Image Cataloging Resources

“Aspect Ratio Calculator” Digital Rebellion.

http://www.digitalrebellion.com/webapps/aspect_calc.html (accessed November 17, 2017).

Bibliographic Formats and Standards. 4th ed. Dublin, OH: OCLC, 2008-

<http://www.oclc.org/bibformats/en.html> (accessed November 17, 2017).

"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 (accessed November 17, 2017).

Higgins, Colin. *Cataloging & Managing Film and Video Collections: A Guide to Using RDA and MARC 21*. Chicago: ALA Editions, 2015.

ISBD, International Standard Bibliographic Description, consolidated edition (2011).

http://www.ifla.org/files/assets/cataloguing/isbd/isbd-cons_20110321.pdf (accessed November 17, 2017).

IFLA. “IFLA-Library Reference Model” (2017).

<https://www.ifla.org/files/assets/cataloguing/frbr-lrm/ifla-lrm-august-2017.pdf> (accessed November 3, 2017).

Library of Congress. Catalogers Learning Workshop. "Library of Congress RDA Training Materials." <https://www.loc.gov/catworkshop/RDA%20training%20materials/> (accessed

November 17, 2017).

Library of Congress Network Development and MARC Standards Office. *MARC 21 Format for Bibliographic Data*, 1999 edition (through Update no. 22, April 2016).

<http://www.loc.gov/marc/bibliographic/ecbdhome.html> (accessed November 17, 2017).

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 November 17, 2017).

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 November 17, 2017).

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 November 17, 2017).

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 November 17, 2017).

Music Library Association. Bibliographic Control Committee. RDA Music Implementation Task Force. *Best Practices for Music Cataloging: Using RDA and MARC21*. Version 1.1. 201. Best Practices available through the RDA Toolkit (subscription); Supplements available as PDF document

(http://c.ymcdn.com/sites/www.musiclibraryassoc.org/resource/resmgr/BCC_RDA/Supp_RDA_Best_Practices.pdf) (accessed April 25, 2017)

Music Library Association. *Types of Compositions for Use in Authorized Access Points for Music: A Manual for Use with RDA*. 2014.

http://www.musiclibraryassoc.org/mpage/cmc_accpointsrda (accessed April 25, 2017).

OCLC "RDA Policy Statement," last modified January 2, 2013. <http://www.oclc.org/rda/new-policy.en.html>. (accessed November 17, 2017).

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://olacinc.org/sites/capc_files/LCGFTbestpractices.pdf (accessed November 17, 2017).

OLAC Cataloging Policy Committee. Streaming Media RDA Guide Task Force. *Guide to Best Practices for Cataloging Streaming Media According to RDA and MARC21*.

http://olacinc.org/sites/capc_files/Streaming_Media_RDA.pdf (accessed November 17, 2017).

OLAC Cataloging Policy Committee. *Summary Notes for Catalog Records*. August 2002.

http://olacinc.org/sites/capc_files/summnotes.pdf (accessed November 17, 2017).

OLAC Cataloging Policy Committee. *Video Language Coding: Best Practices*. 2012.

http://olacinc.org/sites/capc_files/VideoLangCoding2012-09.pdf (accessed November 17, 2017).

“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 November 17, 2017).

“PCC RDA BIBCO Standard Record (BSR) Metadata Application Profile.” April 14, 2017 Revision. Washington, D.C.: Program for Cooperative Cataloging, 2014.

<http://www.loc.gov/aba/pcc/bibco/documents/PCC-RDA-BSR.pdf> (accessed April 28, 2017).

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 November 17, 2017)

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 November 17, 2017).

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<https://library.stanford.edu/department/metadata-department/documentation/procedures/videos-cataloging-rda> (accessed November 17, 2017).

"Statement of International Cataloguing Principles." IFLA Cataloguing Section and IFLA Meetings of Experts on an International Cataloguing Code (2009): 15.

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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 November 17, 2017).

"What You Need to Know About Ultra HD Blu-ray." *PC Magazine* (April 25, 2016). <http://www.pcmag.com/article2/0,2817,2499370,00.asp> (accessed November 17, 2017).

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 \$2 edtf
 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
 340 ___ \$b 4 3/4 in. \$g color
 344 ___ \$a digital \$2 rdatr
 344 ___ \$b optical \$2 rdarm
 344 ___ \$g surround \$2 rdacpc
 346 ___ \$b NTSC \$2 rdabs
 347 ___ \$a video file \$2 rdaft
 347 ___ \$b DVD video
 347 ___ \$e region 1 \$2 rdare

380__ \$a Motion pictures \$2 lcgft
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.
700 1_ \$a Russo, David E., \$e composer (expression), \$e conductor.
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 "Burbank, 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 \$2 edtf
 245 00 \$a Frank Borzage's Magnificent doll / \$c Jack H. Skirball and Bruce Manning present ; original story and screenplay by Irving Stone ; director of photography, Joseph Valentine ; produced by Jack H. Skirball ; directed by Frank Borzage ; Hallmark Productions.
 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
 340 ___ \$b 4 3/4 in. \$g black and white
 344 ___ \$a digital \$2 rdatr
 344 ___ \$b optical \$2 rdarm
 344 ___ \$g mono \$2 rdacpc
 344 ___ \$h DTS-HD Master Audio
 347 ___ \$a video file \$2 rdaft
 347 ___ \$b Blu-ray
 347 ___ \$e region A \$2 rdare

380 ___ \$a Motion pictures \$2 lcgft
511 1_ \$a David Niven, Ginger Rogers, Burgess Meredith, Peggy Wood, Horace McNally, Robert Barrat, Grandon Rhodes, Frances Williams, Henri Letondal.
508 ___ \$a Music, H.J. Salter; editor, Ted J. Kent.
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: The 008/06 contains value "p" because both release and production dates are present; the content is identical, but released on different media. Although copyright date is also present, 008/06 "p" is used rather than "t" because "p" 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
--------	---	--------	---	--------	---

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 \$2 edtf
 245 00 \$a Alvin and the chipmunks / \$c Fox 2000 Pictures and
 Regency Enterprises present a Bagdasarian Company production ;
 director of photography, Peter Lyons Collister ; 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
 340 ___\$b 4 3/4 in. \$g color
 344 ___\$a digital \$2 rdatr
 344 ___\$b optical \$2 rdarm
 344 ___\$g surround \$2 rdacpc
 344 ___\$h Dolby 5.1
 346 ___\$b NTSC \$2 rdabs

347 ___ \$a video file \$2 rdaft
347 ___ \$b DVD video
347 ___ \$e region 1 \$2 rdare
380 ___ \$a Motion pictures \$2 lcgft
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 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). \$1 French.
730 0_ \$i Container of (expression): \$a Alvin and the Chipmunks
(Motion picture : 2007). \$1 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 \$2 edtf
 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 ; directeur van de fotografie, Toni
 Kuhn ; 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
 340 ___ \$b 4 3/4 in. \$g color
 344 ___ \$a digital \$2 rdatr
 344 ___ \$b optical \$2 rdarm
 344 ___ \$g mono \$2 rdacpc
 347 ___ \$a video file \$2 rdaft
 347 ___ \$b Blu-Ray
 347 ___ \$e region A \$2 rdare
 380 ___ \$a Motion pictures \$2 lcgft

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 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 Krabbe.
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 Krabbe, 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 Krabbe, 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 \$2 edtf
 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
 340 ___ \$b 4 3/4 in. \$g color
 344 ___ \$a digital \$2 rdatr
 344 ___ \$b optical \$2 rdarm
 344 ___ \$g surround \$g stereo \$2 rdacpc
 344 ___ \$h DTS-HD Master Audio \$h Dolby digital 5.1
 347 ___ \$a video file \$2 rdaft
 347 ___ \$b Blu-ray
 347 ___ \$e region A \$e region B \$2 rdare
 380 ___ \$a Motion pictures \$2 lcgft
 538 ___ \$a Resolution: 1920x1080p.
 511 0_ \$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

040 ___ \$a XXX \$b eng \$e rda \$c XXX
 024 10 \$a 683904509505
 033 _1 \$b 3700
 041 0_ \$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
 340___ \$b 4 3/4 in. \$g color \$g black and white
 344___ \$a digital \$2 rdatr
 344___ \$b optical \$2 rdarm
 346 ___ \$b NTSC \$2 rdabs
 347 ___ \$a video file \$2 rdaft
 347___ \$b DVD video
 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.

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
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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

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 \$2 edtf
 046 ___\$k 1964 \$2 edtf
 046 ___\$k 1957 \$2 edtf
 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
 340 ___\$b 4 3/4 in. \$g black and white \$g color
 344 ___\$a digital \$2 rdatr
 344 ___\$b optical \$2 rdarm
 344 ___\$g mono \$2 rdacpc
 346 ___\$b NTSC \$2 rdabs
 347 ___\$a video file \$2 rdaft
 347 ___\$b Blu-ray
 347 ___\$e all regions \$2 rdare
 380 ___\$a Motion pictures \$2 lcgft
 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 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 \$2 edtf
 046 ___\$k 1920 \$1 1931 \$2 edtf
 245 04 \$a The most dangerous game ; \$b 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
 340 ___\$b 4 3/4 in. \$g color
 344 ___\$a digital \$2 rdatr
 344 ___\$b optical \$2 rdarm
 347 ___\$a video file \$2 rdaft
 347 ___\$b Blu-ray
 347 ___\$e all regions \$2 rdare
 380 ___\$a Motion pictures \$2 lcgft
 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.

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 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 \$2 edtf
 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,
 Daniele Thompson ; une réalisation Gaumont-International ;
 producteur délégué, Alain Poire.
 246 31 \$a Cerveau
 257 ___ \$a France \$a Italy \$2 naf
 264 _1 \$a [Saint Charles, Illinois] : \$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
 340 ___ \$b 4 3/4 in. \$g color
 344 ___ \$a digital \$2 rdatr
 344 ___ \$b optical \$2 rdarm
 344 ___ \$g mono \$2 rdacpc
 344 ___ \$h DTS-HD MA
 346 ___ \$b NTSC \$2 rdabs
 347 ___ \$a video file \$2 rdaft
 347 ___ \$b Blu-ray
 347 ___ \$e region A \$2 rdare

380__ \$a Motion pictures \$2 lcgft
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 screenwriter, \$e film director.
700 1_ \$a Jullian, Marcel, \$e screenwriter.
700 1_ \$a Thompson, Daniele, \$e screenwriter.
700 1_ \$a Poire, 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	2005	008/11-14	2005
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 \$2 edtf
 046 ___ \$k 1962 \$2 edtf
 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 [2005]
 264 _4 \$c ©2005
 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
 340 ___ \$b 4 3/4 in. \$g color
 344 ___ \$a digital \$2 rdatr
 344 ___ \$b optical \$2 rdarm
 344 ___ \$g mono \$g stereo \$g surround \$2 rdacpc
 346 ___ \$b NTSC \$2 rdabs
 347 ___ \$a video file \$2 rdaft
 347 ___ \$b DVD video
 347 ___ \$e region 1 \$2 rdare

380 ___\$a Motion pictures \$2 lcgft
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 1_ \$a 1945: Jeanne Crain, Dana Andrews, Dick Haymes, Vivian Blaine, Charles Winninger, Fay Bainter, Donald Meek, Frank McHugh.
511 1_ \$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 JoséFerrer.
700 1_ \$a Breen, Richard L, \$e screenwriter.
700 1_ \$a Lang, Walter, \$d 1898-1972, \$e film director.
700 1_ \$a Ferrer, Jose', \$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
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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

040 ___ \$a XXX \$b eng \$e rda \$c XXX
 028 62 \$a ID6425CUBD \$b Image Entertainment
 041 1_ \$a eng \$j eng \$h eng
 046 ___ \$k 1963 \$2 edtf
 130 0_ \$a Twilight zone (Television program : 1959-1964). \$n
 Season 4.
 245 14 \$a The twilight zone. \$n Season 4 / \$c Cayuga Productions
 in association with the CBS Television Network.
 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
 340 ___ \$b 4 3/4 in. \$g black and white
 344 ___ \$a digital \$2 rdatr
 344 ___ \$b optical \$2 rdarm
 344 ___ \$g mono \$h LPCM \$2 rdacpc
 347 ___ \$a video file \$2 rdaft
 347 ___ \$b Blu-ray
 347 ___ \$e region A \$2 rdare
 380 ___ \$a Television programs \$2 lcgft
 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.

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 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 12 \$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 \$2 edtf
 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
 340 ___ \$b 4 3/4 in. \$g color
 344 ___ \$a digital \$2 rdatr
 344 ___ \$b optical \$2 rdarm
 344 ___ \$g mono \$2 rdacpc
 346 ___ \$b NTSC \$2 rdabs
 347 ___ \$a video file \$2 rdaft
 347 ___ \$b DVD video
 347 ___ \$e region 1 \$2 rdare
 380 ___ \$a Television programs \$2 lcgft
 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 Mummy.

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 (work): \$a Lost in space (Television program). \$n Season 2. \$k Selections.

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 contains value “p” because identical content has been released on a different format (e.g., 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

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
 340 ___\$b 4 3/4 in. \$g black and white
 344 ___\$a digital \$2 rdatr
 344 ___\$b optical \$2 rdarm
 346 ___\$b NTSC \$2 rdabs
 347 ___\$a video file \$2 rdaft
 347 ___\$b DVD video
 347 ___\$e all regions \$2 rdare
 380 ___\$a Television programs \$2 lcgft
 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 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 Carrol, 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 \$2 edtf
 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.
 246 3_ \$a It is the Great Pumpkin, Charlie Brown
 250 ___ \$a Remastered deluxe edition.
 264 _1 \$a Burbank, CA : \$b 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 \$2 rdaco
 \$b tdi \$2 rdacontent
 337 ___ \$a video \$b v \$2 rdamedia
 338 ___ \$a videodisc \$b vd \$2 rdacarrier
 340 ___ \$b 4 3/4 in. \$g color
 344 ___ \$a digital \$2 rdatr
 344 ___ \$b optical \$2 rdarm
 344 ___ \$g mono \$2 rdacpc
 346 ___ \$b NTSC \$2 rdabs
 347 ___ \$a video file \$2 rdaft

347__ \$b DVD video
347__ \$e region 1 \$2 rdare
380__ \$a Television programs \$2 lcgft
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

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 \$2 edtf
 245 00 \$a Despicable me / \$c Universal Pictures presents a Chris Meledandri production ; Illumination Entertainment ; 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
 340 ___ \$b 4 3/4 in. \$g color
 344 ___ \$3 DVD \$a digital \$2 rdatr
 344 ___ \$3 DVD \$b optical \$2 rdarm
 344 ___ \$3 DVD \$g surround \$g stereo \$2 rdacpc
 344 ___ \$3 DVD \$h Dolby 2.0 \$h Dolby 5.1
 344 ___ \$3 Blu-ray \$g surround \$2 rdacpc
 344 ___ \$3 Blu-ray \$h DTS-HD Master Audio 5.1 \$h DTS 5.1
 346 ___ \$3 DVD \$b NTSC \$2 rdabs
 347 ___ \$a video file \$2 rdaft

347 ___\$3 Blu-ray \$b Blu-ray
347 ___\$3 DVD \$b DVD video
347 ___\$3 Blu-ray \$e all regions \$2 rdare
347 ___\$3 DVD \$e region 1 \$2 rdare
380 ___\$a Motion pictures \$2 lcgft
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.
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.
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 Wide screen (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: 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 \$2 edtf
 245 03 \$a 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
 340 ___ \$b 4 3/4 in. \$g color
 344 ___ \$a digital \$2 rdatr
 344 ___ \$b optical \$2 rdarm
 344 ___ \$g stereo \$g surround \$2 rdacpc
 344 ___ \$h PCM \$h DTS-HD Master Audio 7.1
 346 ___ \$b NTSC \$2 rdabs
 347 ___ \$a video file \$2 rdaft
 347 ___ \$b Blu-ray

347 ___ \$e all regions \$2 rdare
 380 ___ \$a Television programs \$2 lcgft
 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.
 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 \$2 edtf
 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
 340 ___ \$b 4 3/4 in. \$g color
 344 ___ \$a digital \$2 rdatr
 344 ___ \$b optical \$2 rdarm
 344 ___ \$g stereo \$g surround \$2 rdacpc
 344 ___ \$h LPCM \$2 rdaspc
 344 ___ \$h DTS
 346 ___ \$b NTSC \$2 rdabs
 347 ___ \$a video file \$2 rdaft

- 347 ___ \$b DVD video
- 347 ___ \$e all regions \$2 rdare
- 380 ___ \$a Television programs \$2 lcgft
- 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 wide screen.
- 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 storyteller 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.
- 700 1_ \$a Coyle, Grant.
- 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)

Note: Authorized access points are given for both the music by John Lanchbery and the ballet choreographed by Frederick Ashton.

J. 1. Film adaptation

LDR/06	g	LDR/07	m	LDR/18	i
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008/06	p	008/07-10	2016	008/11-14	2015
008/15-17	enk	008/18-20	151	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
 024 1_ \$a 809478012184
 028 42 \$a OA 1218 D \$b Opus Arte
 041 0_ \$a eng \$j eng \$h eng
 046 ___ \$k 2015 \$2 edtf
 245 00 \$a Measure for measure / \$c Globe on Screen ; by William Shakespeare ; directed by Dominic Dromgoole.
 246 34 \$a William Shakespeare's Measure for Measure
 257 ___ \$a Great Britain \$2 naf
 264 _1 \$a London : \$b Opus Arte, \$c [2016]
 300 ___ \$a 1 videodisc (approximately 151 minutes) : \$b sound, color ; \$c 4 3/4 in. + \$e booklet (27 pages ; 18 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
 340 ___ \$b 4 3/4 in. \$g color
 344 ___ \$a digital \$2 rdatr
 344 ___ \$b optical \$2 rdarm
 344 ___ \$g surround \$2 rdacpc
 344 ___ \$h 5.1 Dolby Digital \$h 2. 1 Dolby Digital
 346 ___ \$b NTSC \$2 rdabs
 347 ___ \$a video file \$2 rdaft
 347 ___ \$b DVD video
 347 ___ \$e all regions \$2 rdare
 380 ___ \$a Motion pictures \$2 lcgft
 490 1_ \$a Globe on screen
 500 ___ \$a Program notes and synopsis in English, French and German (27 pages), inserted in container.

508 ___ \$a Credits: designer, Jonathan Fensom ; composer, Claire van Kampen ; choreographer, Siân Williams.

511 1_ \$a Cast includes: Naana Agyei-Ampadu, Kurt Egyiawan, Trevor Fox and Mariah Gale.

500 ___ \$a Anamorphic wide screen.

546 ___ \$a English dialogue with optional English subtitles.

500 ___ \$a Originally performed September 21 and 28, 2015.

520 ___ \$a Cruel Angelo is left in charge of Vienna when the Duke pretends to leave town. He revives an old law against fornication and sentences Claudio to death for seducing Juliet, Claudio's betrothed. Claudio's sister, Isabella, pleads for his life and Angelo offers to spare him in exchange for her virginity. His corruption and severity are punished when the Duke reveals that he has witnessed it all.

500 ___ \$a Includes cast gallery.

700 1_ \$a Dromgoole, Dominic, \$e film director.

700 1_ \$a Agyei-Ampadu, Naana, \$e actor.

700 1_ \$a Egyiawan, Kurt, \$e actor.

700 1_ \$a Fox, Trevor, \$e actor.

700 1_ \$a Gale, Mariah, \$d 1979- \$e actor.

700 1_ \$a Van Kampen, Claire, \$e composer (expression)

700 1_ \$i Motion picture adaptation of (work): \$a Shakespeare, William, \$d 1564-1616. \$t Measure for measure.

710 2_ \$a Globe Theatre (London, England : 1996-).

710 2_ \$a Opus Arte (Firm), \$e publisher.

830 _0 \$a Globe on screen.

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

040 ___ \$a XXX \$b eng \$e rda \$c XXX
 020 ___ \$a 9786315320385
 020 ___ \$a 6315320384
 024 10 \$a 883929355402
 028 62 \$a 1000418285 \$b Warner Home Video
 028 62 \$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 \$2 edtf
 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, New York] : \$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

340 ___ \$b 4 3/4 in. \$g color

344 ___ \$a digital \$2 rdatr

344 ___ \$b optical \$2 rdarm

344 ___ \$g surround \$2 rdacpc

344 ___ \$h Dolby Digital 5.1

346 ___ \$b NTSC \$2 rdabs

347 ___ \$a video file \$2 rdaft

347 ___ \$b DVD video

347 ___ \$e region 1 \$2 rdare

380 ___ \$a Television programs \$2 lcgft

546 ___ \$a In English; English subtitles for the deaf and hard-of-hearing (SDH).

500 ___ \$a Anamorphic wide screen.

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 Abbingtion, 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)

Note: The variant titles beyond the first given in MARC 246 fields are present based on cataloger's judgment)

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
 340 ___\$d burning \$2 rdapm
 340 ___\$b 4 3/4 in. \$g color
 344 ___\$a digital \$2 rdatr
 344 ___\$b optical \$2 rdarm
 346 ___\$b NTSC \$2 rdabs
 347 ___\$a video file \$2 rdatf
 347 ___\$b DVD video
 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.

700 1_ \$a Fuentes, Carlos, \$e interviewee (expression).

700 1_ \$a MacAdams, Lewis, \$d 1944- \$e interviewer (expression).

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.

The production method is included in MARC field 340 subfield d.

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

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
 340 ___ \$d burning \$2 rdapm
 340 ___ \$b 4 3/4 in. \$g black and white
 344 ___ \$a digital \$2 rdatr
 344 ___ \$b optical \$2 rdarm
 344 ___ \$g mono \$2 rdacpc
 346 ___ \$b NTSC \$2 rdabs
 347 ___ \$a video file \$2 rdaft
 347 ___ \$b DVD video
 347 ___ \$e all regions \$2 rdare
 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 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 \$2 edtf
 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
 340 ___ \$d burning \$2 rdapm
 340 ___ \$b 4 3/4 in. \$g color
 346 ___ \$b NTSC \$2 rdabs
 347 ___ \$a video file \$2 rdaft
 347 ___ \$b DVD video
 347 ___ \$e region 1 \$2 rdare
 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

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 \$2 edtf
 245 04 \$a The great white silence / \$c a film epic by Herbert Ponting.
 246 1_ \$i Subtitle on container and disc label: \$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
 340 ___ \$b 4 3/4 in. \$g black and white (tinted and toned)
 344 ___ \$a digital \$2 rdatr
 344 ___ \$b optical \$2 rdarm
 344 ___ \$g stereo \$g surround \$2 rdacpc
 344 ___ \$h DTS-HD Master Sound 5.1
 344 ___ \$h Dolby Digital 2.0

346 ___\$b PAL \$2 rdabs
347 ___\$a video file \$2 rdaft
347 ___\$b DVD video
347 ___\$e all regions \$2 rdare
347 ___\$b Blu-ray
380 ___\$a Motion pictures \$2 lcgft
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 "Two stunning restorations by the BFI National Archive"--Container.
500___\$a Originally released as a motion picture in 1924.
508___\$a Music, Simon Fisher Turner.
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 (expression).
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 field 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

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 \$2 edtf
 245 00 \$a 9 mois ferme / \$c ADCB Films présente une coproduction
 ADCB films, Wild Bunch, France 2 cinéma, Cinefrance 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 Video, \$c [2013]
 264 _2 \$a [Paris] : \$b Warner Home Video France
 264 _4 \$c ©2013
 300 ___\$a 2 videodiscs (167 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 \$2 rdatr
 344 ___\$b optical \$2 rdarm
 344 ___\$g surround \$2 rdacpc
 344 ___\$h DTS-HD Master Audio \$3 Blu-ray disc

344 ___ \$h DTS \$3 DVD disc
346 ___ \$b PAL \$2 rdabs \$3 DVD disc
347 ___ \$a video file \$2 rdaft
347 ___ \$e region B \$2 rdare \$3 Blu-ray disc
347 ___ \$b Blu-ray \$3 Blu-ray disc
347 ___ \$e region 2 \$2 rdare \$3 DVD disc
347 ___ \$b DVD video \$3 DVD disc
380 ___ \$a Motion pictures \$2 lcgft
546 ___ \$a French dialogue; optional English or Spanish subtitles; French subtitles for the hearing impaired; French audio description 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 Marie, 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 \$j eng \$h eng
 043___ \$a a-cc---
 046___ \$k 1919 \$2 edtf
 245 00 \$a To dazzle the eye and stir the heart : \$b the red lantern, Nazimova and the Boxer Rebellion ; The Red lantern.
 246 30 \$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___ \$3 videodisc \$a two-dimensional moving image \$b tdi \$2 rdacontent
 336___ \$3 volume \$a text \$b txt \$2 rdacontent
 337___ \$3 videodisc \$a video \$b v \$2 rdamedia
 337___ \$3 volume \$a unmediated \$b n \$2 rdamedia
 338___ \$3 videodisc \$a videodisc \$b vd \$2 rdacarrier
 338___ \$3 volume \$a volume \$b nc \$2 rdacarrier
 340___ \$3 videodisc \$b 4 3/4 in. \$g black and white (tinted)
 344___ \$3 videodisc \$a digital \$2 rdatr
 344___ \$3 videodisc \$b optical \$2 rdarm
 346___ \$3 videodisc \$b PAL \$2 rdabs
 347___ \$3 videodisc \$a video file \$2 rdaft
 347___ \$3 videodisc \$b DVD video
 347___ \$3 videodisc \$e all regions \$2 rdare

- 380 ___\$a Motion pictures \$2 lcgft
- 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 Meñessier; 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 "Torchtlight 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 Peking ; The Forbidden City ; Charge by 1st Bengal Langers ; 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 62 \$a EV306669 \$b Eagle Vision
 033 10 \$a 20130706 \$a 20130713 \$b 5754 \$c L7
 041 0_ \$a eng \$h eng
 046 ___ \$k 2013 \$2 edtf
 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

338 ___\$b sd \$2 rdacarrier \$3 audio disc
 340 ___\$b 4 3/4 in.
 340 ___\$g color \$3 videodisc
 344 ___\$a digital \$2 rdatr \$3 videodisc
 344 ___\$b optical \$2 rdarm \$3 videodisc
 344 ___\$g stereo \$g surround \$2 rdacpc \$3 videodisc
 344 ___\$h Dolby Digital \$h Dolby Digital 5.1 \$h 5.1 DTS Digital
 \$3 videodisc
 344 ___\$a digital \$2 rdatr \$3 audio disc
 344 ___\$b optical \$2 rdarm \$3 audio disc
 346 ___\$b NTSC \$2 rdabs \$3 videodisc
 347 ___\$a video file \$2 rdaft \$3 videodisc
 347 ___\$b DVD video \$3 videodisc
 347 ___\$e region 1 \$2 rdare \$3 videodisc
 347 ___\$a audio file \$2 rdaft \$3 audio disc
 347 ___\$b CD audio \$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 Promogracht BV (Firm), \$e publisher.

710 2_ \$a Eagle Vision (Firm), \$e film distributor.