

OLAC Virtual Conference
2020 October 14

Basic Video Cataloging

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Introduction: First, Some Shameless Plugs

Music OCLC Users Group (MOUG)

<http://www.musicoclcusers.org>



Online Audiovisual Catalogers (OLAC)

<http://www.olacinc.org>



Introduction: First, Some Shameless Plugs

Music OCLC Users Group (MOUG)

If you catalog scores and/or sound recordings of any kind, please consider becoming a member of the Music OCLC Users Group (MOUG):

<http://www.musicoclcusers.org>

Online Audiovisual Catalogers (OLAC)

If you catalog films, videos, and/or electronic resources, please consider becoming a member of the Online Audiovisual Catalogers (OLAC):

<http://www.olacinc.org>

Introduction: Shameless Plugs, Continued I

OLAC's Cataloging Policy Committee (CAPC)

—“... to represent the concerns of AV catalogers in matters relating to the formation, interpretation, and implementation of national and international cataloging standards, rules, and related matters.”

- **Best Practices for Cataloging DVD-Video and Blu-ray Discs Using RDA and MARC21**
 - https://olacinc.org/sites/default/files/DVD_Blu-ray-RDA-Guide-Version-1-1-final-aug2018-rev-1.pdf
- **Best Practices for Cataloging Streaming Media Using RDA and MARC21**
 - https://olacinc.org/sites/default/files/Streaming_Media_RDA-April2018_a.pdf
- **Video Language Coding: Best Practices**
 - http://olacinc.org/sites/capc_files/VideoLangCoding2012-09.pdf
- **Best Practices for Cataloging Video Games Using RDA and MARC21**
 - <https://olacinc.org/sites/default/files/Video%20Game%20Best%20Practices-April-2018%20Revision-a.pdf>

Full list of current OLAC publications and training materials, including other best practices documents: <https://olacinc.org/training-publications>.



Introduction: Shameless Plugs, Continued

OLAC's Cataloging Policy Committee (CAPC)

Among the most important elements of OLAC is its Cataloging Policy Committee. CAPC represents the concerns of AV catalogers in matters relating to the formation, interpretation, and implementation of national and international cataloging standards, rules, and related matters.

That's the underlying purpose of CAPC, but on a day-to-day basis, it provides practical guidance on cataloging through its many useful, often invaluable documents. CAPC and its various subgroups are constantly hard at work revising or creating Best Practices guidelines and other useful tools for the brave new world of RDA. These tools additionally assist those who don't adopt RDA to understand what we're seeing and not seeing in RDA records.

Throughout this presentation, reference is made to and quotations are borrowed from many of the OLAC Best Practices documents, including these:

- **Best Practices for Cataloging DVD-Video and Blu-ray Discs Using RDA and MARC21**
 - https://olacinc.org/sites/default/files/DVD_Blu-ray-RDA-Guide-Version-1-1-final-aug2018-rev-1.pdf
Current Version 1.1 is dated August 2018.
- **Best Practices for Cataloging Streaming Media Using RDA and MARC21**
 - https://olacinc.org/sites/default/files/Streaming_Media_RDA-April2018_a.pdf
Current Version 1.1 was released April 1, 2018, by CAPC's Streaming Media RDA Guide Task Force.
- **Video Language Coding: Best Practices**
 - http://olacinc.org/sites/capc_files/VideoLangCoding2012-09.pdf
Current version was released in September 2012 by CAPC's Video Language Coding Best Practices Task Force.
- **Best Practices for Cataloging Video Games Using RDA and MARC21**
 - <https://olacinc.org/sites/default/files/Video%20Game%20Best%20Practices-April-2018%20Revision-a.pdf>
Current Version 1.1 was released in April 2018 by CAPC's Video Game RDA Best Practices Task Force.

A more complete list of current OLAC and other publications and training materials, including additional best practices documents, is available on the OLAC website at <https://olacinc.org/training-publications>. That includes the *Best Practices for Cataloging Objects* (https://olacinc.org/sites/default/files/OLAC_Objects_BestPractices_22Jan2020.pdf), issued in January 2020 and the *Guidelines for OLAC Video Game Genre Terms* (<https://olacinc.org/thu-10182018-1616document/guidelines-olac-video-game-genre-terms>), Version 1.1 of which was issued in October 2018.

Introduction: Shameless Plugs, Continued II



Supplements to Best Practices for Music Cataloging Using RDA and MARC21

<http://cmc.blog.musiclibraryassoc.org/mla-best-practices/>

MLA Cataloging and Metadata Committee (CMC) Web Site:

<http://cmc.blog.musiclibraryassoc.org/>



Introduction: Shameless Plugs, Continued

The Music Library Association (MLA) Cataloging and Metadata Committee or CMC (formerly the Bibliographic Control Committee or BCC) RDA Music Implementation Task Force created an excellent best practices document for the music community, which has been fully integrated into the RDA Toolkit online with links from each relevant RDA instruction. The CMC's "Supplements to Best Practices for Music Cataloging Using RDA and MARC21" remain available as three independent documents at <http://cmc.blog.musiclibraryassoc.org/mla-best-practices/>.

- Supplement 1 is a detailed eight-page table offering "Guidelines for Describing and Encoding Attributes of Audio Recording Carriers" along with six pages of examples. A new version with corrections is pending.
- Supplement 2 has examples for "Recording Parallel Data Using ISBD in MARC," focusing on title and statement of responsibility data.
- Supplement 3 includes 21 "Complete MARC Record Examples" for various instances of printed and recorded resources.

The MLA Best Practices document is also available in the current RDA Toolkit under the "Resources" tab as "Music Library Association Best Practices (MLA BP)." It must be noted that the MLA Best Practices integrated into the current RDA Toolkit and on the "Resources" tab have been frozen for the duration of the RDA 3R Project, which means that many examples do not reflect current practice. The independent MLA Supplement documents, on the other hand, have been kept up-to-date by the CMC's Content Standards Subcommittee and do reflect correct current practices..

By all means, if you catalog sound recordings, scores, and/or other music materials, keep the Supplements by your side. The CMC Web page (<http://cmc.blog.musiclibraryassoc.org/>) includes links to other useful RDA training materials.

DVD Video: History I

“DVD” originally stood for "Digital Video Disc" or "Digital Versatile Disc"

Tangible medium for video recordings:

- Grooveless.
- Laser-read (red laser).
- 4 3/4 inch (12 cm) diameter.
- Look exactly like audio CDs and CD-ROMs.
- Huge data capacity, highly compressed, often two sided.



DVD Video: History

“DVD” originally stood for "Digital Video Disc" or "Digital Versatile Disc"

Some wags, mocking its slow development path, said DVD stood for “Delayed, Very Delayed”

Others, doubting its commercial viability, said DVD stood for “Dead, Very Dead”

- Tangible medium for video recordings

Grooveless

Laser-read (red laser)

4 3/4 inch (12 cm) diameter

Look exactly like audio CDs and CD-ROMs

Huge data capacity, highly compressed, often two sided

DVD Video: History II

DVDs evolved from several earlier videodisc technologies beginning in the late 1950s:

- **CED (Capacitance Electronic Disc)**

- Grooved, stylus-read, 12 inch.
- Commercially available March 1981.
- Faded after 1984.

- **Laser Optical Disc**

- Grooveless, laser-read, 12 inch.
 - CAV (constant angular velocity) standard play disc.
 - CLV (constant linear velocity) extended play disc.
- Flourished 1978-1999/2000.



DVD Video: History

DVDs evolved from several earlier videodisc technologies beginning in the late 1950s, although for various reasons, none of those earlier formats became commercially available until after videocassettes had already sparked the video revolution in the mid-1970s (Beta in 1975, VHS in 1977).

- **CED (Capacitance Electronic Disc)**

- Grooved, stylus-read, 12 inch
- Commercially available March 1981
- Faded after 1984

- **Laser Optical Disc**

- Grooveless, laser-read, 12 inch
 - CAV (constant angular velocity) standard play disc
 - CLV (constant linear velocity) extended play disc
- Flourished 1978-1999/2000

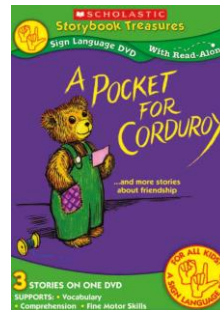
That's the LaserDisc logo on the right.

DVD Video: History III

DVDs introduced March 1997 in U.S.
(late 1996 in Japan)

• **No U.S. DVD Video can have a publication date earlier than 1997 (Japanese 1996).**

- Most commercial DVD Videos:
 - Films.
 - Television programs.
- Also various kinds of recordable DVD Video formats.
 - May be write-once or re-writable.



OCLC

DVD Video: History

What we know and love as the DVD Video was introduced commercially in March 1997 in U.S. (late 1996 in Japan), so --

• **No DVD Video from U.S. can have a publication date earlier than 1997, Japanese DVD Videos 1996**

Most commercial DVD Videos tend to be:

- Films
- Television programs

Because of DVD's large capacity, they often have additional material -- documentaries, restored scenes, various language options, etc. -- tacked on, aside from the main offering.

Also various kinds of recordable DVD Video formats

- May be write-once or re-writable

Often used for preservation purposes, for recording of local events, etc.

Blu-ray Disc: History I

**“Blu-ray disc” name is combination of
“blue-violet laser” and “optical ray”**

Tangible medium for video recordings

- Grooveless
- Laser-read (blue-violet laser)
- 4 3/4 inch (12 cm) diameter
- Look exactly like audio CDs, CD-ROMs, DVDs
- High definition video medium with five times the capacity of DVDs



Blu-ray Disc: History

Name is combination of “blue-violet laser” and “optical ray.”

Advanced high density version of DVD technology that uses blue-violet laser for smaller pits and tighter tracks than DVD.

•Tangible medium for video recordings

Grooveless

Laser-read (blue-violet laser)

4 3/4 inch (12 cm) diameter

Look exactly like audio CDs, CD-ROMs, DVDs

High definition video medium with five times the capacity of DVDs

Blu-ray Disc: History II

Blu-ray Disc technology developed by Sony/Philips in February 2002

Had been in competition with Toshiba's HD DVD ("HD" for both High Definition and "High Density"), which was developed in March 2003.

- HD DVD had lower capacity and data transfer rate.
- HD DVD had less support among major film studios.
- HD DVD had less support among manufacturers.

HD DVD was discontinued in February 2008 in favor of Blu-ray technology.



Blu-ray Disc: History

Blu-ray Disc technology developed by Sony/Philips in February 2002.

- Had been in competition with Toshiba's HD DVD ("HD" for both High Definition and "High Density"), which was developed in March 2003.
- Both Blu-ray and HD DVD technologies grew out of earlier DVD technology and did not become commercially available until 2006, but:
 - HD DVD had less support among major film studios
 - HD DVD had lower capacity and data transfer rate
 - HD DVD had less support among manufacturers

HD DVD lost out to Blu-ray when HD DVD was discontinued in February 2008.

That's the HD DVD logo on the right.

Blu-ray Disc: History III

First Blu-ray Disc titles introduced commercially on June 20, 2006

No Blu-ray Disc can have a publication date earlier than 2006

- Also various kinds of recordable Blu-ray formats available.

- May be write-once or re-writable.



Blu-ray Disc: History

First Blu-ray Disc titles introduced commercially on 2006 June 20, so --

- No Blu-ray Disc can have a publication date earlier than 2006***

Use the same Type of Date and Dates guidelines as for DVD Video (which we are about to cover), with the extra consideration of no Blu-ray Disc publication before 2006.

Also various kinds of recordable Blu-ray formats available.

- May be write-once or re-writable

Videorecordings: Sources of Information I

RDA 2.2.2: Preferred Source of Information

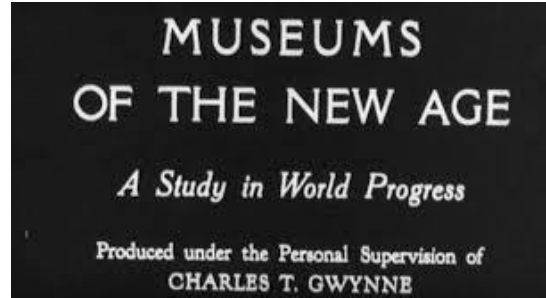
RDA 2.2.2.3: Manifestations Consisting of Moving Images

“... use the title frame or frames, or title screen or screens, as the preferred source of information.”

OLAC BP 2.2.2.3:

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.
- Container 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.



Videorecordings: Sources of Information

With that history as background, let's start looking one obvious way in which cataloging video recordings differs from, say, books. Videos don't have title pages, of course, but RDA and the OLAC Best Practices point us toward preferred sources of information.

RDA 2.2.2: Preferred Source of Information

RDA 2.2.2.3: Manifestations Consisting of Moving Images

•If the manifestation consists of moving images (e.g., a film reel, a videodisc, a video game, an MPEG video file), use the title frame or frames, or title screen or screens, as the preferred source of information ...

OLAC BP 2.2.2.3:

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.
- Container 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.

Videorecordings: Sources of Information II

Other Sources of Information

OLAC BP 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):

- Accompanying material not treated as part of the manifestation itself.
- Other published descriptions of the manifestation.
- 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).



Videorecordings: Sources of Information

Other Sources of Information: OLAC BP 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):

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- Any other available source (e.g., a reference source).

Videorecordings: Fixed Field Coding

Type of Record

- Leader/06; VIS 006/00
(OCLC mnemonic: Type)
 - **g** (Projected Medium)

Type of Visual Material

- VIS 008/33; VIS 006/16
(OCLC mnemonic: TMat)
 - **v** (Videorecording)



Videorecordings: Fixed Field Coding

Now let's move on to some MARC 21 basics.

Type of Record

Leader/06; VIS 006/00 (OCLC mnemonic: Type)
g (Projected Medium)

Type of Visual Material

VIS 008/33; VIS 006/16 (OCLC mnemonic: TMat)
v (Videorecording)

All videorecordings will have these elements coded.

Videorecordings: Video 007 Coding

007/00 (Subfield \$a): Category of material

v = Videorecording

007/01 (Subfield \$b): Specific material designation

d = Videodisc

007/03 (Subfield \$d): Color

b = Black-and-white

c = Multicolored

m = Mixed

007/04 (Subfield \$e): Videorecording format

g = Laserdisc (analog, pre-DVD, pre-Blu-ray)

s = Blu-ray Disc

v = DVD

007/05 (Subfield \$f): Sound on medium or separate

a = Sound on medium

007/06 (Subfield \$g): Medium for sound

i = Videodisc

007/07 (Subfield \$h): Dimensions

z = Other

007/08 (Subfield \$i): Configuration of playback channels

k = Mixed

m = Monaural

q = Quadraphonic, multichannel, or surround

s = Stereophonic

u = Unknown



Videorecordings: Video 007 Coding

Field 007, which records certain physical characteristics in coded form, was originally designed for machine manipulation and implemented in its current form in 1981. (The codes listed here are merely selective values most likely to be used for videodiscs.)

007/00 (Subfield \$a): Category of material

v = Videorecording

007/01 (Subfield \$b): Specific material designation

d = Videodisc

007/03 (Subfield \$d): Color

b = Black-and-white

c = Multicolored

m = Mixed

Videodiscs would be coded "m" when, for example, there are black-and-white sequences in an otherwise color film or vice versa.

007/04 (Subfield \$e): Videorecording format

g = Laserdisc (analog, pre-DVD, pre-Blu-ray)

s = Blu-ray Disc

v = DVD

- Value "v" was defined and value "g" more narrowly redefined in December 2002.
- In the Videorecording 007 field, the 007/04 (subfield \$e), Videorecording Format is coded "s" for Blu-ray Disc, "v" for DVD.

007/05 (Subfield \$f): Sound on medium or separate

a = Sound on medium

007/06 (Subfield \$g): Medium for sound

i = Videodisc

007/07 (Subfield \$h): Dimensions

z = Other

There are no specific codes for any of the common sizes of videodiscs

007/08 (Subfield \$i): Configuration of playback channels

k = Mixed

m = Monaural

q = Quadraphonic, multichannel, or surround

s = Stereophonic

u = Unknown

- Videodiscs are coded "k" when they contain different sound tracks with different characteristics (for instance, some in stereo, some in mono, some in surround)
- Base coding on a clear indication on the resource itself; if the playback configuration is not stated and cannot be determined, code "u" for "unknown."

Except for the obvious difference in coding 007/04, DVDs and Blu-ray Discs would be coded similarly in the Videorecording 007.

Videorecordings: Bibliographic Fields 260/264 I

260 Publication, Distribution, Etc. (Imprint)

1st Indicator: Sequence of publishing statements
blank: Not applicable/no information provided/earliest available publisher
2: Intervening publisher
3: Current/latest publisher
‡a Place of publication, distribution, etc. (R)
‡b Name of publisher, distributor, etc. (R)
‡c Date of publication, distribution, etc. (R)
‡e Place of manufacture (R)
‡f Manufacturer (R)
‡g Date of manufacture (R)
‡3 Materials specified (NR)

264 Production, Publication, Distribution, Manufacture, and Copyright Notice (R)

1st Indicator: Sequence of statements
blank: Not applicable/No information provided/Earliest
2: Intervening
3: Current/Latest
‡a Place of production, publication, distribution, manufacture (R)
‡b Name of producer, publisher, distributor, manufacturer (R)
‡c Date of production, publication, distribution, manufacture, or copyright notice (R)
‡3 Materials specified (NR)



Videorecordings: Bibliographic Fields 260/264

By now, most of us are likely familiar with the Bibliographic field 264, “Production, Publication, Distribution, Manufacture, and Copyright Notice,” which was defined in MARC 21 in 2011. It is structured similarly to the long-familiar field 260 (Publication, Distribution, Etc. (Imprint)), with the place of publication, etc., in subfield \$a; the name of the publisher, etc., in subfield \$b; and the date of publication, etc., in subfield \$c. Both fields 260 and 264 also have the subfield \$3 for “Materials Specified,” for information differentiating multiple statements of the described materials to which the field applies. Both also have a similarly-constructed First Indicator defining the “Sequence of Statements” regarding earliest, intervening, and latest publisher, etc., when that is appropriate. Because the First Indicator applies largely to continuing and integrating resources, we won’t concern ourselves with it right now.

But where field 260 included additional subfields \$e, \$f, and \$g for the place, name, and date of manufacture, respectively ...

Videorecordings: Bibliographic Fields 260/264 II

264: Production, Publication, Distribution, Manufacture, and Copyright Notice

Second Indicator - Function of entity

- 0 – Production: Field contains a statement relating to the inscription, fabrication, construction, etc., of a resource ***in an unpublished form***.
- 1 – Publication: Field contains a statement relating to the publication, release, or issuing of a resource.
- 2 – Distribution: Field contains a statement relating to the distribution of a resource.
- 3 – Manufacture: Field contains a statement relating to the printing, duplicating, casting, etc., of a resource in a published form.
- 4 - Copyright notice date: Field contains a date associated with a notice of protection under copyright or a similar regime. Copyright dates include phonogram dates (i.e., dates associated with claims of protection for sound recordings).



Videorecordings: Bibliographic Fields 260/264

Field 264 instead defines a Second Indicator that allows us to explicitly identify the field as referring to Production, Publication, Distribution, Manufacture, or Copyright Notice Date.

Second Indicator - Function of entity

- 0 – Production: Field contains a statement relating to the inscription, fabrication, construction, etc., of a ***resource in an unpublished form***.
- 1 – Publication: Field contains a statement relating to the publication, release, or issuing of a resource.
- 2 – Distribution: Field contains a statement relating to the distribution of a resource.
- 3 – Manufacture: Field contains a statement relating to the printing, duplicating, casting, etc., of a resource in a published form.
- 4 - Copyright notice date: Field contains a date associated with a notice of protection under copyright or a similar regime. Copyright dates include phonogram dates (i.e., dates associated with claims of protection for sound recordings).

Videorecordings: Bibliographic Field 264 I

Second Indicator 0: Production

“Field contains a statement relating to the inscription, fabrication, construction, etc., of **a resource in an unpublished form.**”

Second Indicator 4: Copyright Notice Date

“Field contains a date associated with a notice of protection under copyright or a similar regime. Copyright dates include phonogram dates (i.e., dates associated with claims of protection for sound recordings).” *If using second indicator 4, do **not** enter subfields \$a or \$b.*



Videorecordings: Bibliographic Field 264

A few comments need to be made about the field 264 Second Indicator.

Second Indicator 0: Production. “Field contains a statement relating to the inscription, fabrication, construction, etc., of *a resource in an unpublished form.*” Please don’t be confused or misled by the unfortunate use of the term “Production” to define the 264 Second Indicator – this is NOT meant as the sense of “production” that we most readily associate with film and video, or with sound recordings. Second Indicator “0” is used ONLY for unpublished resources.

Second Indicator 4: Copyright Notice Date. “Field contains a date associated with a notice of protection under copyright or a similar regime. Copyright dates include phonogram dates (i.e., dates associated with claims of protection for sound recordings).” If using second indicator 4, do **not** enter subfields \$a or \$b in that field 264.

Videorecordings: Bibliographic Field 264 II

Bibliographic 264:

**“Production, Publication,
Distribution, Manufacture,
and Copyright Notice”**

“PCC Guidelines for the 264 Field”

[http://www.loc.gov/aba/pcc/documents/
264_Guidelines.doc](http://www.loc.gov/aba/pcc/documents/264_Guidelines.doc)

- “Use the 264 for all new original or newly authenticated RDA records.”



Videorecordings: Bibliographic Field 264

Bibliographic field 264: “Production, Publication, Distribution, Manufacture, and Copyright Notice.”

In June 2102, the Program for Cooperative Cataloging published the document “PCC Guidelines for the 264 Field” (<http://www.loc.gov/aba/pcc/documents/264-Guidelines.doc>). Unlike many such documents, it is an unimintimidating three pages. OCLC has recommended that users follow these guidelines when creating RDA records.

Videorecordings: Type of Date and Dates I

Different Date Sources:

- Video image (opening and/or closing credits)
- Disc label
- Container
- Accompanying material

Different Bibliographic “Events”:

- Original production
- Release as motion picture
- Release as an earlier video format
- Release as a videodisc
- Copyrights of design or accompanying material



Videorecordings: Type of Date and Dates

As long as we're in fields 260 and 264, let's talk a bit about dates. You will remember that we talked about the histories of both DVDs and Blu-ray Discs and established that:

- *No U.S. DVD Video can have a publication date earlier than 1997 (Japanese 1996).*
- *No Blu-ray Disc can have a publication date earlier than 2006.*

Dates are often among the most difficult pieces of information to determine for cataloging of any type of material, including Visual Materials

- The resource itself often has different sources for dates:
 - Video image (opening and/or closing credits)
 - Disc label
 - Container
 - Accompanying material
- Associated with the item may be dates for different bibliographic “events”:
 - Original production
 - Release as motion picture
 - Release as an earlier video format
 - Release as a videodisc
 - Copyrights of design or accompanying material

We often find that video publishers redesign the container packaging, which results in a new copyright date on that packaging (these dates are sometimes marked as “Package Design,” “Artwork,” or something like that). Generally, this date has no bibliographic significance and should usually be ignored except in the absence of another plausible date of publication. Think of it as the equivalent of a redesigned cover for a paperback book when the inside has not changed.

On this DVD back of container, bottom left, it reads “Packaging Design © 2004 Ragdoll Ltd.” All other dates are ©2003, which may better reflect the date of publication.

Videorecordings: Type of Date and Dates II

Dates from the preferred source (title frames, disc label) are generally the most important, but other factors must be considered:

- *No U.S. DVD Video can have a publication date earlier than 1997, Japanese DVD Videos 1996.*
- *No Blu-ray Disc can have a publication date earlier than 2006.*

Dates for videos earlier than those obviously cannot be considered “publication” dates.

- A later date from a unifying element such as container or accompanying material may be more important.
- Such a later date may be used to infer a date of publication for the video.
- Account for other important dates in notes.



Videorecordings: Type of Date and Dates

Dates from the preferred source (title frames, disc label) are generally the most important, but other factors must be considered:

- *No U.S. DVD Video can have a publication date earlier than 1997, Japanese DVD Videos 1996*
- *No Blu-ray Disc can have a publication date earlier than 2006.*

Dates for videos earlier than those obviously cannot be considered “publication” dates, including but not limited to copyright dates of older films that appear in credits

- A later date from a unifying element such as container or accompanying material may be more important.
- Such a later date may be used to infer a date of publication for the video; in the complete absence of any other usable date, a package design date may be used to infer a date of publication.
- Account for other important dates in notes.

Videorecordings: Type of Date and Dates III

- **Relatively unadorned video releases of the original motion picture:**
 - Type of Date/Publication Status (008/06, DtSt): **p**
 - Date 1 (008/07-10): publication date of the video
 - Date 2 (008/11-14): date of the original theatrical release
- **Video releases with *substantial* new or extra material:**
 - Type of Date/Publication Status (008/06, DtSt): **s**
 - Date 1 (008/07-10): publication date of the video
 - Date 2 (008/11-14): blank
- **Such *substantial* new or extra material might include:**
 - Documentary material (“making-of,” interviews, biographies, audio commentary tracks, etc.).
 - Multiple versions or cuts included in the resource (director’s cut, alternate endings, restored scenes, both widescreen and pan-and-scan versions).
- **Use judgment about what and how much new material qualifies as *substantial*.**
- **Always include a note about date of original release in either case:**
 - 500 Originally released as a motion picture in 1999.



Videorecordings: Type of Date and Dates

We’ve mentioned the large capacity of DVD and Blu-ray Videos for material in addition to, say, just the original theatrical film. The presence or absence of such extra materials helps determine how we code the Type of Date/Publication Status (008/06, DtSt) and the Date 1 (008/07-10) and Date 2 (008/11-14) fixed fields. This has been the practice since the first availability of DVDs, carried on by the OLAC Best Practices.

Consider items that are relatively unadorned releases of the original motion picture, etc., to be Type of Date code “p” with Date 1 as the publication date of the video and the date of the original release in Date 2. This became less common in the DVD and Blu-ray era because there is so often lots of supplementary material included on a disc.

Consider items with *substantial* new or extra material as Type of Date code “s”, that is, as entirely new works. Date 1 would be the publication date of the video, and Date 2 would remain blank.

Such material might include:

- documentary material (“making-of” documentaries, interviews, biographies, etc.)
- trailers
- outtakes
- audio commentary tracks
- quizzes, games, trivia
- multiple versions or cuts included in the resource (director’s cut, alternate endings, restored scenes, both widescreen and pan-and-scan versions)

Use judgment about what and how much new material qualifies as “substantial.”

Include a note about date of original release in either case.

- 500 Originally released as a motion picture in 1999.

Videorecordings: RDA Content, Media, Carrier I

RDA

AACR2

General Material Designation

245 ... \$h
[videorecording] ...

Content Type

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

Media Type

337 video \$b v \$2 rdamedia

Carrier Type

338 videodisc \$b vd \$2 rdacarrier



Videorecordings: RDA Content, Media, Carrier

Generally, I've omitted the AACR2/RDA comparisons that I have previously made in earlier iterations of these workshops, but in this case, I'm making an exception. What was expressed in AACR2 cataloging by the one-dimensional General Material Designation (GMD) is expressed in RDA cataloging by the three-dimensional 33X fields, which allow more specificity. Although a GMD CANNOT be included on an RDA record, the 33X fields should be included in any record, regardless of whether it is cataloged according to RDA.

AACR2: General Material Designation

245 ... \$h [videorecording] ...

RDA:

Content Type (336)

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

Media Type (337)

337 video \$b v \$2 rdamedia

Carrier Type (338)

338 videodisc \$b vd \$2 rdacarrier

Videorecordings: RDA Content, Media, Carrier II

336 - Content Type (R) [RDA 6.9]

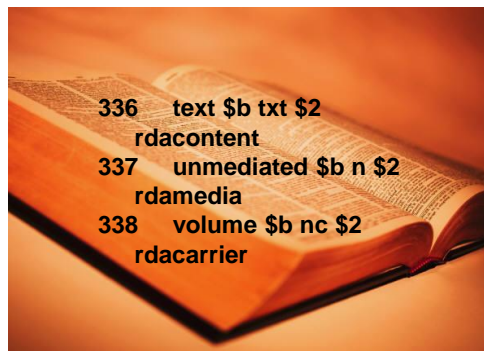
The fundamental form of communication in which the content is expressed and the human sense through which it is intended to be perceived.

337 - Media Type (R) [RDA 3.2]

A categorization reflecting the general type of intermediation device required to view, play, run, etc., the content of a manifestation.

338 - Carrier Type (R) [RDA 3.3]

A categorization reflecting the format of the storage medium and housing of a carrier in combination with the type of intermediation device required to view, play, run, etc., the content of a manifestation.



Videorecordings: RDA Content, Media, Carrier

The multidimensional Content, Media, and Carrier terms and codes that in RDA replace the one-dimensional General Material Designations (GMDs) may be the most familiar of the new Bibliographic fields. OCLC implemented these in 2010. The three fields – 336 for Content Type, 337 for Media Type, and 338 for Carrier Type -- are identically structured, with subfield \$a for the appropriate term, subfield \$b for the corresponding code, and subfield \$2 for the source of the term and/or code. Because both the terms and the codes are supposed to be from controlled lists, they can theoretically be programmed to display (or not display) as, for example, text in any language or as some sort of icon, or whatever. Different combinations of 336, 337, and 338, sometimes in conjunction with other bibliographic elements, could be defined as a particular sort of icon or a specific term. Although the 33X fields look innocent and unremarkable, they actually represent a small revolution in the world of cataloging. As far as I'm aware, nowhere at least in the modern history of cataloging have we consistently identified a book as other than volumes, pages, and dimensions. Now the three terms "text, unmediated, volume" together sort of mean "book": "an unmediated volume of text." Those words themselves may not be enlightening to library users, but associate them with, say, a book-like icon, and you've got something we've not quite had before.

336 – Content Type (R)

- RDA 6.9.1.1: Content Type: "A categorization reflecting the fundamental form of communication in which the content is expressed and the human sense through which it is intended to be perceived. Content type also reflects the number of spatial dimensions and the presence or absence of movement in which the content is expressed in the form of an image or images is intended to be perceived."
- MARC 21: "The form of communication through which a work is expressed. Used in conjunction with Leader/06 (Type of record), which indicates the general type of content of the resource. Field 336 information enables expression of more specific content types and content types from various lists."

337 - Media Type (R)

- RDA 3.2.1.1: Media Type: A categorization reflecting the general type of intermediation device required to view, play, run, etc., the content of a manifestation."
- MARC 21: "Media type reflects the general type of intermediation device required to view, play, run, etc., the content of a resource. Used as an alternative to or in addition to the coded expression of Media type in field 007/00 (Category of material). Field 337 information enables indication of more specific media types and media types from various lists."

338 - Carrier Type (R)

- RDA 3.3.1.1: Carrier Type: "A categorization reflecting the format of the storage medium and housing of a carrier in combination with the type of intermediation device required to view, play, run, etc., the content of a manifestation."
- MARC 21: "Carrier type reflects the format of the storage medium and housing of a carrier in combination with the media type (which indicates the intermediation device required to view, play, run, etc., the content of a resource). Used as an alternative to or in addition to the coded expression of carrier type in field 007/01 (Specific material designation). Field 338 information enables indication of more specific carrier types and carrier types from various lists."

Videorecordings: RDA Content, Media, Carrier III

RDA Content Type

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

<http://www.loc.gov/standards/valuelist/rdacontent.html>

\$2 rdacontent

RDA Media Type

337 video \$b v **\$2 rdamedia**

<http://www.loc.gov/standards/valuelist/rdamedia.html>

\$2 rdamedia

RDA Carrier Type

338 videodisc \$b vd **\$2 rdacarrier**

<http://www.loc.gov/standards/valuelist/rdacarrier.html>

\$2 rdacarrier



Videorecordings: RDA Content, Media, Carrier

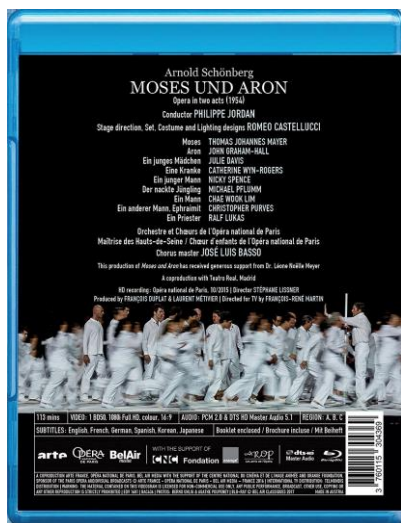
The OLAC Best Practices document (and OCLC) recommend including both the terms in 33X subfield \$a and the codes in 33X subfield \$b. The Best Practices document further recommends: “Encode both the term and the code in the same MARC field with the source code ‘rdacontent,’ ‘rdamedia,’ or ‘rdacarrier’ as appropriate.”

- For field 336, take the term in subfield \$a and the code for subfield \$b from “Term and Code List for RDA Content Types” (<http://www.loc.gov/standards/valuelist/rdacontent.html>) and code subfield \$2 “rdacontent”.

- For field 337, take the term in subfield \$a and the code for subfield \$b from “Term and Code List for RDA Media Types” (<http://www.loc.gov/standards/valuelist/rdamedia.html>) and code subfield \$2 “rdamedia”.

- For field 338, take the term in subfield \$a and the code for subfield \$b from “Term and Code List for RDA Carrier Types” (<http://www.loc.gov/standards/valuelist/rdacarrier.html>) and code subfield \$2 “rdacarrier”.

Videorecordings: RDA Content, Media, Carrier IV



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

336 performed music \$b prm \$2 rdacontent

336 text \$b txt \$2 rdacontent

337 video \$b v \$2 rdamedia

337 unmediated \$b n \$2 rdamedia

338 videodisc \$b vd \$2 rdacarrier

338 volume \$b nc \$2 rdacarrier



Videorecordings: RDA Content, Media, Carrier

In cases where multiple Content, Media, and/or Carrier Types apply to a resource, add any additional 33X fields that may be appropriate. The OLAC Best Practices document says: “Do not record a content type, media type, or carrier type for most DVD or Blu-ray booklets, unless substantial in nature.”

As an example, if the videodisc contains a musical performance, a second 336 field would be appropriate for the RDA Content Type of “performed music”. If that musical performance happens to be a musical or opera and the disc is accompanied by the libretto, that would qualify as substantial accompanying material and would deserve its own set of 33X fields (336 for the printed libretto as “text”, 337 for the printed libretto as “unmediated” and 338 for the printed libretto as “volume”).

In a case such as this, the addition of an appropriate subfield \$3 to each of the 33X fields is an option, indicating, say, “DVD” or “libretto”. Examples in both MARC 21 and in OCLC’s BFAS suggest the subfield \$3 for the 33X fields be placed at the end each field, but if you display the fields to users without manipulation, you may place the subfields \$3 at the beginning of each field.

Videorecordings: Carrier Description

Physical Description

300 1 videodisc (324 min.) : \$b sound, black and white with color introductory sequence ; \$c 4 3/4 in. + \$e 1 teacher's guide (119 pages : color illustrations ; 24 cm)

System Details Note

538 Blu-ray Disc; region A, B, C; 1080p high definition, wide screen (1.78:1) aspect ratio; DTS-HD master audio 7.1, Dolby Digital (5.1); requires Blu-ray player.



Videorecordings: Carrier Description

Most, but not quite all, of the rest of this “Basic Video Cataloging” workshop focuses on various aspects of the carrier description.

In years past, especially under AACR2 and before the advent of RDA, most aspects of the carrier description for video recordings were found in MARC fields 300, Physical Description, and field 538, System Details Note.

Field 300 defined subfield \$a for Extent, subfield \$b for Other Physical Details, subfield \$c for Dimensions, and subfield \$e for Accompanying Material.

300 1 videodisc (324 min.) : \$b sound, black and white with color introductory sequence ; \$c 4 3/4 in. + \$e 1 teacher's guide (119 pages : color illustrations ; 24 cm)

Field 300 is highly structured in comparison to field 538, which jumbled together all manner of technical details, mostly in a single subfield and without a prescribed order or suggested punctuation. In the world of RDA, and particularly looking forward to a linked data future, that was not going to suffice.

538 Blu-ray Disc; region A, B, C; 1080p high definition, wide screen (1.78:1) aspect ratio; DTS-HD master audio 7.1, Dolby Digital (5.1); requires Blu-ray player.

Both of those fields are still valid and used in MARC. Many local systems depend upon these fields for carrier descriptions and we continue to include them in bibliographic records. But many of the individual characteristics are now also recorded in specific MARC fields and subfields that have been defined expressly to accommodate corresponding RDA instructions. First, let's deal quickly with fields 300 and 538, then move on to the newer MARC fields that afford better access to these attributes.

Videorecordings: Physical Description Field

300: Physical Description (R)

\$a: Extent (R) (RDA 3.4)

“Number and type of unit and/or subunit of a manifestation” (RDA 3.4.1.1)

- **videodisc(s) – OLAC Best Practices**

\$b: Other physical details (NR)

- **Sound Content (RDA 7.18): silent, sound**
- **Recording Colour Content (RDA 7.17.3, Alternative): LC-PCC PS 7.17.1.3, OLAC Best Practices: black and white, color**

\$c: Dimensions (R) (RDA 3.5)

“Record the diameter of the disc” (RDA 3.5.1.4.4)

- **4 3/4 in.**

\$e: Accompanying material (NR) (RDA 27.1)

Include in subfield \$e if judged to be bibliographically significant



Videorecordings: Physical Description Field

300: Physical Description (R)

\$a: Extent (R) (RDA 3.4)

“Number and type of unit and/or subunit of a manifestation” (RDA 3.4.1.1)

Number of units and type of carrier

- videodisc(s) – OLAC Best Practice is to use the generic term “videodisc” for both DVDs and Blu-ray Discs and not to apply the RDA 3.4.1.3 Alternative of using a “Term in Common Usage” (such as “DVD” or “Blu-ray Disc”).

\$b: Other physical details (NR)

Field 300 subfield \$b is still used to record Sound Content and Color – OLAC BP

But also record appropriate terms in 34X fields as we will cover soon, and in 007 as we have covered earlier.

- Sound Content (RDA 7.18): silent, sound (spelled out in RDA)
 - “A presence or absence of sound in an expression” (RDA 7.18.1.1)
 - We’ll talk about video versions of silent films that have added sound (such as music) in just a few minutes.
- Recording Colour Content (RDA 7.17.3, Alternative), LC-PCC Policy Statement 7.17.1.3 and OLAC BP suggest using substitute terms such as “black and white” and “color”, spelled out, rather than “monochrome” and “polychrome”.
 - We’ll talk more about Colour Content a bit later in the context of field 340 subfield \$g.

\$c: Dimensions (R) (RDA 3.5)

LC-PCC PSs 3.5.1.3 and 3.5.1.4.4 and OLAC BP say to record disc diameter in inches. Abbreviation “in.” for “inches” still used (RDA Appendix B.7)

- 4 3/4 in.

\$e: Accompanying material (NR) (RDA 27.1)

There are various ways to record the presence of accompanying material, depending upon its nature and your cataloger’s judgment of its significance. Generally, if you judge the material to be bibliographically insignificant, describe it briefly in a 500 note. If you judge it to have bibliographic significance, account for it in field 300 subfield \$e, possibly with additional details in a note. There’s additional guidance in the OLAC Best Practices.

Videorecordings: 538 System Details Note I

538 Encoding Format (DVD video, Blu-ray); Broadcast Standard (NTSC, PAL, SECAM, HDTV); Regional Encoding; Configuration of Playback Channels/Special Playback Characteristics.

500 Aspect Ratio (X:X).

538 "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.



Videorecordings: 538 System Details Note

In the olden days, the Visual Materials community took advantage of the provision in AACR2 7.7B that allowed us to “give a particular note first when it has been determined that note is of primary importance.” But neither AACR2 nor the LCRIs offered much guidance on how to word, order, or punctuate the 538 note. The order of elements in AACR2 7.7B10 was illogical and not user-friendly.

RDA 3.20.1.3, Recording Equipment or System Requirement, does suggest a rough order for elements, which the OLAC BP recommends following, though the list isn’t particularly useful for videorecordings: “make and model of equipment or hardware, the operating system, the amount of memory, programming language, other necessary software, any plug-ins or peripherals required to play, view, or run the manifestation, etc.”

Field 538 can still be useful for public display, especially if your local system does not deal well, or at all, with some of the more-recently defined 34X fields. In some cases depending upon the complexity of data, it might be more appropriate to put some details in separate 5XX fields rather than cram them into a 538. The OLAC Best Practices explicitly say that Aspect Ratio should be in its own 500 note – but more about that later.

In most common cases, however, a single 538 field will suffice for most other elements. There is no real standard for the order of elements in field 538, but here is my suggestion: Encoding format (DVD video, Blu-ray), Broadcast Standard (NTSC, PAL, SECAM, HDTV), Regional Encoding, Configuration of playback channels/Special playback characteristics You can come up with your own order. My suggestion for punctuation is semicolon-space between elements. But regarding the order, wording, and punctuation, use common sense and strive for clarity and succinctness. Quotations from the resource can often be useful.

Videorecordings: 538 System Details Note II

538 DVD video; NTSC; all region; Dolby digital 5.1 surround sound or stereo surround sound.

500 Wide screen (16:9).



Videorecordings: 538 System Details Note

538 DVD video; NTSC; all region; Dolby digital 5.1 surround sound or stereo surround sound.

500 Wide screen (16:9).

The information in the container box at the bottom (and elsewhere on the resource) can be translated fairly clearly and concisely into the 538 and 500 fields above the box.

But in addition to any 300 subfield \$b, 538, and 500 presentations of this vital information, let's look in detail at some of these video entity attributes that now have their own homes in a MARC record. This atomization of the data elements has the potential to make searching, indexing, identifying, and faceting much more accurate and efficient as we look forward to a Linked Data/post-MARC future.

Videorecordings: Entity Attributes I

340: Physical Medium (R)

\$b: Dimensions (R) (RDA 3.5.1.4.4)

- 4 3/4 in.

\$d: Information recording technique (R) (RDA 3.9.1.3)

- burning, stamping

\$g: Color content (R) (RDA 7.17)

- black and white, color, sepia

344: Sound Characteristics (R)

\$a: Type of recording (R) (RDA 3.16.2)

- digital

\$b: Recording medium (R) (RDA 3.16.3)

- optical

\$g: Configuration of playback channels (R) (RDA 3.16.8)

- mono, stereo, surround

\$h: Special playback characteristics (R) (RDA 3.16.9)

- LPCM (Linear Pulse-Code Modulation)

346: Video Characteristics (R)

\$b: Broadcast standard (R) (RDA 3.18.3)

- HDTV, NTSC, PAL, SECAM

347: Digital File Characteristics (R)

\$a: File type (R) (RDA 3.19.2)

- video file

\$b: Encoding format (R) (RDA 3.19.3)

- DVD video, Blu-ray

\$e: Regional encoding (R) (RDA 3.19.6)

- region [number], all regions



Videorecordings: Entity Attributes

Because fields such as 300, 500, and 538 really have never allowed for full differentiation of individual data elements through subfielding, new fields and subfields have been implemented for many of the elements we've just looked at.

The legacy field 340 for Physical Medium has 20 subfields, nine of which have been defined in MARC since 2011. Three subfields have relevance to video recordings.

340: Physical Medium (R)

\$b: Dimensions (R) (RDA 3.5.1.4.4)

Measurements of the material configuration (e.g., 4 3/4 in. videodiscs).

\$d: Information recording technique (R) (RDA 3.9.1.3)

burning (for most recordable discs)

stamping (for most commercially produced discs)

\$g: Color content (R) (RDA 7.17)

black and white, color, sepia

Several of the remaining 34X fields that are also useful for video recordings have likewise been defined since 2011.

344: Sound Characteristics (R)

\$a: Type of recording (R) (RDA 3.16.2)

digital

\$b: Recording medium (R) (RDA 3.16.3)

optical

\$g: Configuration of playback channels (R) (RDA 3.16.8)

mono, stereo, surround

\$h: Special playback characteristics (R) (RDA 3.16.9)

An equalization system, noise reduction system, etc., used in making an audio recording, including audio tracks of motion pictures (LPCM: Linear Pulse-Code Modulation, which is part of both the DVD and Blu-ray standards related to audio and video storage).

346: Video Characteristics (R)

\$b: Broadcast standard (R) (RDA 3.18.3)

HDTV, NTSC, PAL, SECAM

347: Digital File Characteristics (R)

\$a: File type (R) (RDA 3.19.2)

video file

\$b: Encoding format (R) (RDA 3.19.3)

A schema, standard, etc., used to encode the digital content of a resource (DVD video, Blu-ray).

\$e: Regional encoding (R) (RDA 3.19.6)

region [number], all regions

Although some of these fields and subfields were implemented as a result of RDA's need for greater detail in coding, you are encouraged to use these fields in non-RDA records, as well.

Videorecordings: Entity Attributes II

\$3 - Materials specified (NR)

Part of the described materials to which the field applies.

\$2 – Source (NR)

Identification of the source of terms when they are from a controlled list.

- Controlled Vocabulary Identified in Subfield \$2.
 - Usually in RDA Registry (<https://www.rdaregistry.info/>)
- Vocabulary Not Possible, Subfield \$2 Omitted.
 - Dimensions
 - Speeds
- No Current Vocabulary, Subfield \$2 Omitted.

Use separate 34X field for each unique term and subfield \$2 code.



Videorecordings: Entity Attributes

In upcoming slides, we'll look in more detail at each of the eleven 34X field entity attributes listed in the previous slide. The four fields under consideration have certain things in common, the most important of which in our context are the unrepeatable subfields \$2 (Source) and \$3 (Materials Specified). Subfield \$3 is used when needed to specify the part of the described materials to which the field applies, as it does throughout MARC 21.

Subfield \$2 identifies the source of a term when it is from a controlled list. Many of the 34X subfields have specific controlled vocabularies, which are usually found in the RDA Registry (<https://www.rdaregistry.info/>); we'll mention **many of these vocabularies in upcoming slides**. Some 34X elements don't lend themselves to controlled vocabularies, often because they have something to do with such highly variable attributes as dimensions or speed. Some of the 34X elements may be future candidates for controlled vocabularies but don't currently have one. In those cases, a vocabulary may (or may not) be under development in one of the specialist communities or may have been overlooked.

Current practice is to **use a separate field for each unique term**, repeating the respective 34X field for each individual subfield \$2 code (that is, for each element from a different vocabulary). No subfield \$2 is included when the element does not have an associated controlled vocabulary.

Videorecordings: Dimensions

RDA 3: Describing Carriers
RDA 3.5: Dimensions
RDA 3.5.1: Basic Instructions on
Recording Dimensions
RDA 3.5.1.4: Dimensions of Carrier
RDA 3.5.1.4.4: Discs



340: Physical Medium (R)
\$b: Dimensions (R) (RDA 3.5.1.4.4)
– 4 3/4 in.

340 \$b 4 3/4 in.



Videorecordings: Dimensions

The MARC 21 field 340 (Physical Medium) is one of the older 34X fields, but has gotten more attention only in the RDA era. It contains “Physical description information for an item that requires technical equipment for its use, and/or more granular description information of an item’s material properties to facilitate access and discovery or to support collection management.” Although other subfields may occasionally be used for videorecordings, only subfields \$b, \$d, and \$g would be commonly used.

Let’s begin with 340 subfield \$b for Dimensions. Here’s the RDA instruction hierarchy for dimensions of a disc:

RDA 3: Describing Carriers
RDA 3.5: Dimensions
RDA 3.5.1: Basic Instructions on Recording Dimensions
RDA 3.5.1.4: Dimensions of Carrier
RDA 3.5.1.4.4: Discs

340: Physical Medium (R)
\$b: Dimensions (R) (RDA 3.5.1.4.4)
4 3/4 in.

The diameter of both DVDs and Blu-ray Discs is 4 3/4 in. As we talked about earlier for the 300 subfield \$c, LC-PCC PSs 3.5.1.3 and 3.5.1.4.4 and OLAC BP say to record disc diameter in inches. Abbreviation “in.” for “inches” still used (RDA Appendix B.7). Use of field 340 subfield \$b is optional, given that the dimensions are routinely recorded in 300 subfield \$c. Because the size is not from a controlled list of terms, there is no subfield \$2 included in 340 representing Dimensions.

340 \$b 4 3/4 in.

Videorecordings: Production Method

RDA 3: Describing Carriers
RDA 3.9: Production Method
RDA 3.9.1: Basic Instructions on Recording Production Method
RDA 3.5.1.3: Recording Production Method

340: Physical Medium (R)

\$d: Information recording technique (R) (RDA 3.9.1.3)

- burning
 - Used for most recordable DVDs and Blu-ray Discs (such as DVD-R)
- stamping
 - Used for most commercially-produced discs, and so optional.

340 \$d burning \$2 rdapm

340 \$d stamping \$2 rdapm

rdapm = RDA Production Method
(<http://www.rdaregistry.info/termList/RDAproductionMethod/>)



Videorecordings: Production Method

Field 340 subfield \$d for Production Method. Here's the RDA instruction hierarchy for production method:

RDA 3: Describing Carriers
RDA 3.9: Production Method
RDA 3.9.1: Basic Instructions on Recording Production Method
RDA 3.5.1.3: Recording Production Method

340: Physical Medium (R)

\$d: Information recording technique (R) (RDA 3.9.1.3)

- burning
 - Used for most recordable DVDs and Blu-ray Discs (such as DVD-R)
- stamping
 - Used for most commercially-produced discs, and so optional.

340 \$d burning \$2 rdapm

340 \$d stamping \$2 rdapm

These terms are from the controlled list "RDA Production Method," so include a subfield \$2 with the code "rdapm".
rdapm = RDA Production Method (<http://www.rdaregistry.info/termList/RDAproductionMethod/>)

Videorecordings: Colour Content

RDA 7: Describing Content
RDA 7.17: Colour Content
RDA 7.17.1: Basic Instructions on
Recording Colour Content

340: Physical Medium (R)

\$g: Color content (R) (RDA 7.17)

– black and white, color, sepia

340 \$g black and white

340 \$g color

340 \$g sepia



Use only with terms “monochrome” or “polychrome”
rdacc = RDA Colour Content

(<http://www.rdaregistry.info/termList/RDAColourContent/>)



Videorecordings: Colour Content

Field 340 subfield \$g for Colour Content. Here’s the RDA instruction hierarchy for colour content:

RDA 7: Describing Content
RDA 7.17: Colour Content
RDA 7.17.1: Basic Instructions on Recording Colour Content
RDA 7.1.7.1.3: Alternative

340: Physical Medium (R)

\$g: Color content (R) (RDA 7.17)
black and white, color, sepia

340 \$g black and white

340 \$g color

340 \$g sepia

Because these terms are suggested by the alternative LC-PCC PS 7.17.1.3 (“*LC practice for Alternative*: If recording colour content, generally use a substitute term (e.g., color), or record a phrase such as “some color” or “chiefly color” as details of colour content”) and confirmed by the OLAC BP, and are not from a controlled list of terms, there is no subfield \$2.

There is a controlled list for RDA Colour Content with the code “rdacc” (<http://www.rdaregistry.info/termList/RDAColourContent/>), but it contains only the terms “monochrome” and “polychrome” from RDA 7.17.1.3, proper. If you choose to use the alternative, do not use this controlled list and so do not use the code in subfield \$2

“Sepia,” by the way is defined as follows: “A sepia tone, which is a conversion of a black-and-white image in silver to sepia (a brownish grey to dark olive brown) by metallic compounds. Sepia was the most common tone used, and was used in black-and-white prints of films for special sequences to enhance the dramatic or pictorial effect.” The still of Dorothy and Toto is in sepia.

Videorecordings: Type of Recording

RDA 3: Describing Carriers
 RDA 3.16: Sound Characteristics
 RDA 3.16.2: Type of Recording
 RDA 3.16.2.3: Recording Type of
 Recording

344: Sound Characteristics (R)

\$a: Type of recording (R) (RDA 3.16.2)

– digital

344 digital \$2 rdatr

rdatr = RDA Type of Recording

(<http://www.rdaregistry.info/termList/typeRec/index.html>)



MARC 21 field 344, Sound Characteristics, contains “Technical specifications relating to the encoding of sound in a resource.” Although the field is primarily intended for audio recordings, certain of the elements also apply to the audio aspects of videorecording as well. For DVD and Blu-ray videodiscs, only subfields \$a (Type of recording), \$b (Recording medium), \$g (Configuration of playback channels), and \$h (Special playback characteristics) are to be used.

Field 344 subfield \$a for Type of Recording. Here’s the RDA instruction hierarchy for Type of Recording:

RDA 3: Describing Carriers
 RDA 3.16: Sound Characteristics
 RDA 3.16.2: Type of Recording
 RDA 3.16.2.3: Recording Type of Recording

344: Sound Characteristics (R)
 \$a: Type of recording (R) (RDA 3.16.2)
 digital

344 digital \$2 rdatr

The Type of recording is “The method used to encode audio content for playback (e.g., analog, digital)”. DVDs and Blu-ray Discs are always “digital”. The term derives from the “RDA Type of Recording” vocabulary (<http://www.rdaregistry.info/termList/typeRec/index.html>), so the code “rdatr” is included in subfield \$2.

Videorecordings: Recording Medium

RDA 3: Describing Carriers
RDA 3.16: Sound Characteristics
RDA 3.16.3: Recording Medium
RDA 3.16.3.3: Recording Recording Medium

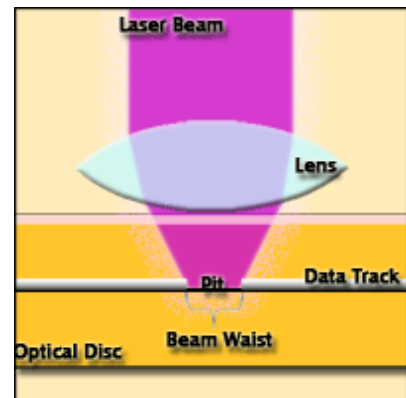
344: Sound Characteristics (R)

\$b: Recording medium (R) (RDA 3.16.3)

– optical

344 \$b optical \$2 rdarm

rdarm = RDA Recording Medium
(<http://www.rdaregistry.info/termList/recMedium/>)



Field 344 subfield \$b for Recording Medium. Here's the RDA instruction hierarchy for Recording Medium:

RDA 3: Describing Carriers
RDA 3.16: Sound Characteristics
RDA 3.16.3: Recording Medium
RDA 3.16.3.3: Recording Recording Medium

344: Sound Characteristics (R)

\$b: Recording medium (R) (RDA 3.16.3)

optical

344 \$b optical \$2 rdarm

The Recording Medium is “The type of medium used to record sound on an audio carrier (e.g., magnetic, optical).” DVDs and Blu-ray Discs are always “optical”. The term derives from the “RDA Recording Medium” vocabulary (<http://www.rdaregistry.info/termList/recMedium/>), so the code “rdarm” is included in subfield \$2.

Videorecordings: Configuration of Playback Channels

RDA 3: Describing Carriers
RDA 3.16: Sound Characteristics
RDA 3.16.8: Configuration of Playback Channels
RDA 3.16.8.3: Recording Configuration of Playback Channels

344: Sound Characteristics (R)

\$g: Configuration of playback channels (R) (RDA 3.16.8)

– mono, stereo, surround

344 \$g mono \$2 rdacpc

344 \$g stereo \$2 rdacpc

344 \$g surround \$2 rdacpc

rdacpc = RDA Configuration of Playback Channels
(<http://www.rdaregistry.info/termList/configPlayback/>)



Field 344 subfield \$g for Configuration of Playback Channels. Here's the RDA instruction hierarchy for Configuration of Playback Channels:

RDA 3: Describing Carriers
RDA 3.16: Sound Characteristics
RDA 3.16.8: Configuration of Playback Channels
RDA 3.16.8.3: Recording Configuration of Playback Channels

344: Sound Characteristics (R)

\$g: Configuration of playback channels (R) (RDA 3.16.8)
mono, stereo, surround

344 \$g mono \$2 rdacpc

344 \$g stereo \$2 rdacpc

344 \$g surround \$2 rdacpc

The Configuration of Playback Channels is “The number of sound channels used to make a recording (e.g., one channel for a monophonic recording, two channels for a stereophonic recording).” “Stereo” and “mono” are no longer abbreviations, so are not followed by periods. The terms derive from the “RDA Configuration of Playback Channels” vocabulary (<http://www.rdaregistry.info/termList/configPlayback/>) so the code “rdacpc” is included in subfield \$2.

Videorecordings: Special Playback Characteristics

RDA 3: Describing Carriers
RDA 3.16: Sound Characteristics
RDA 3.16.9: Special Playback Characteristic
RDA 3.16.9.3: Recording Special Playback Characteristic

344: Sound Characteristics (R)

\$h: Special playback characteristics (R) (RDA 3.16.9)

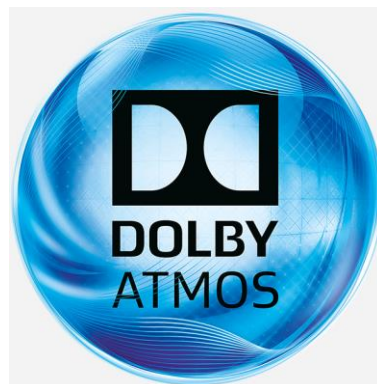
– LPCM

344 \$h LPCM \$2 rdaspc

344 \$h Dolby Atmos

344 \$h DTS-HD Master Audio 5.1

rdaspc = RDA Special Playback Characteristic
(<http://www.rdaregistry.info/termList/specPlayback/>)



Field 344 subfield \$h for Special Playback Characteristics. Here's the RDA instruction hierarchy for Special Playback Characteristics:

RDA 3: Describing Carriers
RDA 3.16: Sound Characteristics
RDA 3.16.9: Special Playback Characteristic
RDA 3.16.9.3: Recording Special Playback Characteristic

\$h: Special playback characteristics (R) (RDA 3.16.9)
LPCM

344 \$h LPCM \$2 rdaspc

344 \$h Dolby Atmos

344 \$h DTS-HD Master Audio 5.1

A Special Playback Characteristic is "An equalization system, noise reduction system, etc., used in making an audio recording." The only term in the RDA Special Playback Characteristic vocabulary (<http://www.rdaregistry.info/termList/specPlayback/>) that is likely to be used for DVDs or Blu-ray Discs is "LPCM", "A special playback characteristic of sound that is a digital sampling of analogue sound based on the pulse-code modulation method."

Essentially all of the other controlled terms in that vocabulary are limited to describing analog sound characteristics, including the "Dolby" terms, each of which refers explicitly to "analog magnetic tape recording." Any "Dolby" reference on a DVD or Blu-ray Disc is almost certain to mean some variety of "Dolby Digital," for which there are no current controlled terms. Those and any other uncontrolled terms referring to Special Playback Characteristics may be put into field 344 subfield \$h, but without including a subfield \$2 in the field.

Videorecordings: Sound Characteristics

Options for Sound Characteristics

- Include sound characteristics in 538 System Details Note**

538 DVD; NTSC; region 1; Dolby Digital surround 5.1.

- Include sound characteristics in 546 Language Note**

546 English soundtrack (surround); French soundtrack (mono).

- Separate 500 note**

500 Recorded in Dolby digital 5.0 surround and 2.0 stereo (1st film) and Dolby digital mono (2nd film)

500 2000 version is stereo, 1973 version is mono; both full screen 1.33:1.



Videorecordings: Sound Characteristics

Additional Options for Sound Characteristics Beyond Field 344

In addition to all of these coding issues for field 344, you will, of course, also want to present any important sound characteristics so that human beings who happen not to be catalogers can understand them. This will especially be the case if your local system can't yet do anything useful with the 34X fields.

Depending upon the situation, there are several different ways in which it may be appropriate to note particular sound characteristics.

Perhaps the most common would be to include sound characteristics in field 538, as we covered earlier.

538 DVD; NTSC; region 1; Dolby Digital surround 5.1.

In cases where sound characteristics are associated with particular language soundtracks, it would make sense to specify those details in a 546 Language note.

546 English soundtrack (surround); French soundtrack (mono).

It may occasionally be clearer to include sound characteristics in a separate 500 note, especially if the situation is complicated.

500 Recorded in Dolby digital 5.0 surround and 2.0 stereo (1st film) and Dolby digital mono (2nd film).

500 2000 version is stereo, 1973 version is mono; both full screen 1.33:1.

Videorecordings: Broadcast Standard I

RDA 3: Describing Carriers
 RDA 3.18: Video Characteristic
 RDA 3.18.3: Broadcast Standard
 RDA 3.18.3.3: Recording Broadcast Standard

346: Video Characteristics (R)

\$b: Broadcast Standard (R) (RDA 3.18.3)

A system used to format a manifestation of a video for television broadcast.

– HDTV, NTSC, PAL, SECAM

346 \$b HDTV \$2 rdabs

346 \$b NTSC \$2 rdabs

346 \$b PAL \$2 rdabs

346 \$b SECAM \$2 rdabs

rdabs = RDA Broadcast Standard

(<http://www.rdaregistry.info/termList/broadcastStand/>)



Videorecordings: Broadcast Standard

RDA 3.18, Video Characteristic is for “A technical specification relating to the encoding of video images in a manifestation.” This corresponds to MARC 21 field 346, Video Characteristics.

RDA 3.18.2, Video Format and the corresponding field 346 subfield \$a apply by definition only to analog video, never to DVDs or Blu-ray Discs. We’ll deal with the encoding format for digital video in a few minutes under field 347 subfield \$b. Don’t even ask why this is.

In contrast, RDA 3.18.3 for Broadcast Standard, “A system used to format a manifestation of a video for television broadcast,” and its corresponding 346 subfield \$b are not limited to analog video. In our increasingly global cataloging world, you should always indicate the Broadcast Standard when the resource identifies it.

Here’s the RDA instruction hierarchy for Broadcast Standard:

RDA 3: Describing Carriers
 RDA 3.18: Video Characteristic
 RDA 3.18.3: Broadcast Standard
 RDA 3.18.3.3: Recording Broadcast Standard

346: Video Characteristics

\$b: Broadcast Standard

A system used to format a manifestation of a video for television broadcast.

NTSC, PAL, SECAM, HDTV

346 \$b HDTV \$2 rdabs

346 \$b NTSC \$2 rdabs

346 \$b PAL \$2 rdabs

346 \$b SECAM \$2 rdabs

rdabs = RDA Broadcast Standard

(<http://www.rdaregistry.info/termList/broadcastStand/>)

Videorecordings: Broadcast Standard II

•NTSC (National Television System Committee)

- Used in US, Canada, Mexico, Japan, a few other places
- 525 horizontal lines

•PAL (Phase Alternating Line)

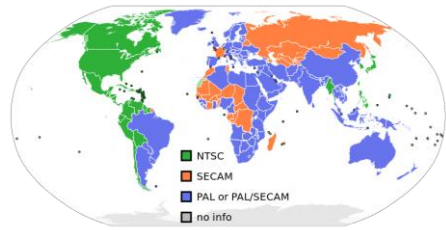
- Used in most of Western Europe (except France); China; India; Australia; New Zealand; parts of Africa, Asia, and South America
- Developed in Germany
- 625 horizontal lines

•SECAM (Séquentiel Couleur Avec Mémoire)

- Used in France, Russia, Eastern Europe, Francophone Africa, Middle East
- Developed in France
- 625 horizontal lines

•HDTV (High-Definition Television)

- Digital broadcast replaced NTSC in United States on 2009 June 12
- Supports various image sizes
- Line standard of 720 or greater



Videorecordings: Broadcast Standard

Back in AACR2, “Broadcast Standard” was referred to as the “Color Recording System” or “Color Broadcast System.” By whatever name, it has to do with the technology of displaying video color: the number of horizontal lines displayed and the way the lines are transmitted.

NTSC, PAL, and SECAM were the three major widespread systems in the analog broadcast era and are now referred to collectively as “standard definition television systems” (SDTV).

NTSC (National Television System Committee)

- Used in US, Canada, Mexico, Japan, a few other places
- 525 horizontal lines
- “Never Twice the Same Color”

PAL (Phase Alternating Line)

- Developed in Germany and used in most of Western Europe (except France); China; India; Australia; New Zealand; parts of Africa, Asia, and South America
- 625 horizontal lines
- “People Are Lavender”; “Picture Always Lousy”; “Perfection At Last”

SECAM (Séquentiel Couleur Avec Mémoire)

- Developed in France and used there, in Russia, Eastern Europe, Francophone Africa, Middle East
- 625 horizontal lines
- “System Entirely Contrary to American Method”

[Joke designations courtesy of Marc Richard, McGill University]

HDTV (High-Definition Television)

- Digital broadcast replaced the NTSC standard in United States on 2009 June 12
- Supports various image sizes
- A line standard of 720 or greater
 - HDTV is a broad designation for a range of digital broadcast standards, covering multiple frame sizes, scanning systems, and frame rates.
- “Hot Damn That’s Vivid”

Videorecordings: File Type

RDA 3: Describing Carriers
RDA 3.19: Digital File Characteristic
RDA 3.19.2: File Type
RDA 3.19.2.3: Recording File Type

347: Digital File Characteristics (R)

\$a: File type (R) (RDA 3.19.2)

A general type of data content encoded in a computer file.

– video file

347 video file \$2 rdaft

rdaft = RDA File Type

(<http://www.rdaregistry.info/termList/fileType/>)



Videorecordings: File Type

RDA 3.19, Digital File Characteristic, defines “A technical specification relating to the digital encoding of text, image, audio, video, and other types of data in a manifestation.” Field 347 Digital File Characteristics is the corresponding MARC 21 field.

Three subfields in 347 apply to DVDs and Blu-ray Discs: subfields \$a (File Type), \$b (Encoding Format), and \$e Regional Encoding).

We won’t go into the well-intentioned mess that RDA creates by dividing analog formats from digital formats. Both that division and that mess get carried over into MARC. We’re dealing here with the single file type of “video file.”

Here’s the RDA instruction hierarchy for File Type:

RDA 3: Describing Carriers
RDA 3.19: Digital File Characteristic
RDA 3.19.2: File Type
RDA 3.19.2.3: Recording File Type

347: Digital File Characteristics (R)

\$a: File type (R) (RDA 3.19.2)

A general type of data content encoded in a computer file.

• video file

video file \$2 rdaft

rdaft = RDA File Type

(<http://www.rdaregistry.info/termList/fileType/>)

Videorecordings: Encoding Format

RDA 3: Describing Carriers
RDA 3.19: Digital File Characteristic
RDA 3.19.3: Encoding Format
RDA 3.19.3.3: Recording Encoding Format

347: Digital File Characteristics (R)

\$b: Encoding Format (R) (RDA 3.19.3)

A schema, standard, etc., used to encode the digital content of a manifestation.

- DVD video, Blu-ray

347 \$b DVD video

347 \$b Blu-ray

347 \$b 4K Ultra HD Blu-ray



Videorecordings: Encoding Format

Here's the RDA instruction hierarchy for Encoding Format:

RDA 3: Describing Carriers
RDA 3.19: Digital File Characteristic
RDA 3.19.3: Encoding Format
RDA 3.19.3.3: Recording Encoding Format

347: Digital File Characteristics (R)

\$b: Encoding Format (R) (RDA 3.19.3)

A schema, standard, etc., used to encode the digital content of a manifestation.

- DVD video, Blu-ray

There is no longer a controlled list of terms associated with RDA 3.19.3 or with field 347 subfield \$b, so subfield \$2 is not included for Encoding Format. That does allow you to include other "Details of a schema, standard, etc., used to encode the digital content of a manifestation," according to both RDA 3.19.3.4 and the OLAC Best Practices.

347 \$b DVD video

347 \$b Blu-ray

347 \$b 4K Ultra HD Blu-ray

Videorecordings: Regional Encoding

RDA 3: Describing Carriers
 RDA 3.19: Digital File Characteristic
 RDA 3.19.6: Regional Encoding
 RDA 3.19.6.3: Recording Regional Encoding

347: Digital File Characteristics (R)

\$e: Regional Encoding (R) (RDA 3.19.6)

A code identifying the region of the world for which a digital file has been encoded which may prevent the file from being played on a player from a different region.

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

rdare = RDA Regional Encoding

(<http://www.rdaregistry.info/termList/RDARegionalEncoding/>)



Videorecordings: Regional Encoding

Here's the RDA instruction hierarchy for Regional Encoding:

RDA 3: Describing Carriers
 RDA 3.19: Digital File Characteristic
 RDA 3.19.6: Regional Encoding

RDA 3.19.6.3: Recording Regional Encoding

RDA 3.19.6.1 defines Regional Encoding as “A designation for one or more regions of the world for which a videodisc or video game carrier has been encoded, indicating that playback is restricted to a device configured to decode it.” The Regional Encodings of DVDs are numeric, those of Blu-Ray Discs are usually alphabetic but may be numeric, and those for videogames are alphabetic and need to be differentiated from the Blu-Ray regions.

347: Digital File Characteristics (R)

\$e: Regional Encoding (R) (RDA 3.19.6)

A code identifying the region of the world for which a digital file has been encoded which may prevent the file from being played on a player from a different region.

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

rdare = RDA Regional Encoding

(<http://www.rdaregistry.info/termList/RDARegionalEncoding/>)

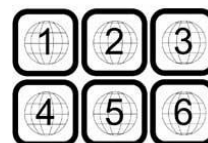
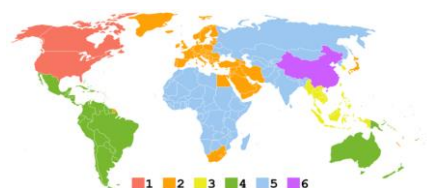
DVD Videos: Regional Encoding

Regional restrictions indicated by code number superimposed on globe

- region 0: No region code embedded, or region codes 1-6 embedded (coded: **all regions**)
- **region 1:** USA and 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 special use (protected copies sent to film industry professionals or to the media)
- **region 8:** Special international venues (airline, cruise ship industries, spacecraft, etc.)

347 \$e all regions \$2 rdare

347 \$e region 1 \$2 rdare



DVD Videos: Regional Encoding

Many DVDs (and DVD players) include an indication that they will play only in a certain region or regions. On DVDs, this is usually represented by the region number(s) superimposed on a world globe often enclosed in a square. The symbols shown here are among the more common versions, but there are several other variations, including the term “All” superimposed on the globe. For DVDs, “region 0,” “region free,” and “all regions” designations are coded as “**all regions**” in 347 subfield \$e. Each of the **bold** designations is a legitimate code in the “RDA Regional Encoding” controlled vocabulary. The term “region” is not capitalized.

region 0: No region code embedded, or region codes 1-6 embedded (coded: **all regions**)

region 1: USA and 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 special use (protected copies sent to film industry professionals or to the media)

region 8: Special international venues (airline, cruise ship industries, spacecraft, etc.)

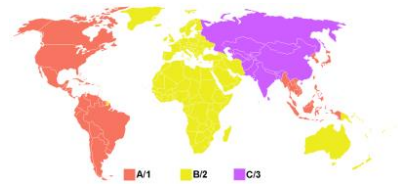
347 \$e all regions \$2 rdare

347 \$e region 1 \$2 rdare

Blu-ray Discs: Regional Encoding

Regional restrictions indicated by code letter or number superimposed on globe:

- **region A** or 1 (Orange): North America, South America, Central America, Japan, Taiwan, North Korea, South Korea, Hong Kong, and Southeast Asia.
- **region B** or 2 (Yellow): Europe, Greenland, French territories, Middle East, Africa, Australia, and New Zealand.
- **region C** or 3 (Purple): India, Bangladesh, Nepal, Mainland China, Pakistan, Russia, Central and South Asia.



347 \$e **region A** \$2 rdare
 347 \$e **region B** \$2 rdare
 347 \$e **region C (Blu-ray)** \$2 rdare

Blu-ray Discs: Regional Encoding

Likewise, many Blu-ray Discs (and players) include an indication that they will play only in a certain region or regions. On Blu-ray Discs, this is represented by the regional letters (usually) or (occasionally) numbers superimposed on a world globe enclosed in a hexagon.

For Blu-ray Discs, also use the “**all regions**” code in field 347 subfield \$e for “region free” and “all region” designations. Each of the **bold** designations is a legitimate code in the “RDA Regional Encoding” controlled vocabulary. The term “region” is not capitalized, but the alphabetic code is capitalized.

- **region A** or 1 (Orange): North America, South America, Central America, Japan, Taiwan, North Korea, South Korea, Hong Kong, and Southeast Asia
- **region B** or 2 (Yellow): Europe, Greenland, French territories, Middle East, Africa, Australia, and New Zealand
- **region C** or 3 (Purple): India, Bangladesh, Nepal, Mainland China, Pakistan, Russia, Central and South Asia

347 \$e **region A** \$2 rdare
 347 \$e **region B** \$2 rdare
 347 \$e **region C (Blu-ray)** \$2 rdare

The Regional Encoding for Blu-ray Disc region C must be qualified with “(Blu-ray)” to distinguish it from the different region C for videogames, which is qualified with “(video game)”.

Videorecordings: Aspect Ratio I

RDA 7: Describing Content

RDA 7.19: Aspect Ratio

RDA 7.19.1.3: Recording Aspect Ratio

- Record an aspect ratio of the expression as a numerical ratio in standard format with a denominator of 1.

RDA 7.19.1.4: Aspect Ratio

Designation

- Record an aspect ratio designation of the expression using one or more terms from the following list, as appropriate:
 - full screen
 - mixed aspect ratio
 - wide screen



Videorecordings: Aspect Ratio

That covers all of the currently defined 34X entity attributes that apply to DVD and Blu-ray video discs. But more are on the way.

MARC Proposal No. 2020-05 (<https://www.loc.gov/marc/mac/2020/2020-05.html>) "Renaming Field 345 and Defining New Subfields for Aspect Ratio in the MARC 21 Bibliographic Format," which was discussed and accepted at the virtual ALA Annual MARC Advisory Committee meetings in late June and early July 2020, is likely to be part of the pending MARC Bibliographic Update No. 31, expected before the end of 2020.

We await the final details, of course, but field 345 will be renamed "Moving Image Characteristics" from its current name of "Projection Characteristics of Moving Image." The scope of the field, currently limited to use with projected motion picture film, will expand to allow use for all moving images including video. And two new subfields will be defined to accommodate "Aspect Ratio Value" (the numeric ratio of width to height) and "Aspect Ratio Designator" (a description of the ratio, such as "wide screen" or "full screen").

This rights a historic wrong in that MARC 21 has never had a specific home for aspect ratio. In RDA, Aspect Ratio is RDA 7.19. Here is the RDA instruction hierarchy for Aspect Ratio:

RDA 7: Describing Content

RDA 7.19: Aspect Ratio

RDA 7.19.1.3: Recording Aspect Ratio

Record an aspect ratio of the expression as a numerical ratio in standard format with a denominator of 1.

RDA 7.19.1.4: Aspect Ratio Designation

Record an aspect ratio designation of the expression using one or more terms from the following list, as appropriate:

- full screen: "An aspect ratio designation for a moving image resource of less than 1.5:1."
- mixed aspect ratio: "An aspect ratio designation for a moving image resource that includes multiple aspect ratios within the same resource."
- wide screen: "An aspect ratio designation for a moving image resource of 1.5:1 or greater."

Videorecordings: Aspect Ratio II

Aspect Ratio

Horizontal Width of Image:

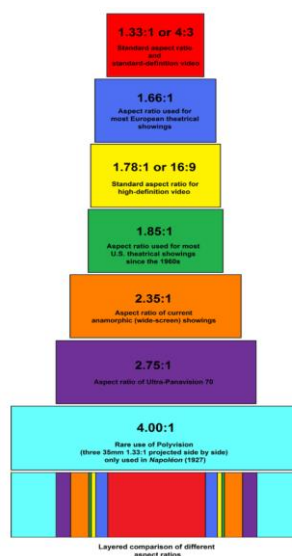
Vertical Height of Image

Often expressed as

XX:1

or as

XX:XX



Videorecordings: Aspect Ratio

“Aspect ratio” is “A numerical ratio of the width to the height of a moving image” (RDA 7.19.1.1). When expressed as XX:1, the smaller that the number to the left of the colon is, the more square the image (as with most older traditional TVs); the larger that the number to the left of the colon is, the wider the image (as with most motion picture screens and modern widescreen televisions).

Aspect ratio can also be expressed in its “unreduced” form, where 4:3 = 1.33:1 and 16:9 = 1.78:1. You can do the math.

Over the history of motion pictures, at least 18 different aspect ratios have been used, a few of them for only one or a small number of individual films. Roughly a half dozen aspect ratios have evolved into sort-of standards in various geographical areas; in various film, video, and/or broadcast media; and/or for various purposes.

One reason that catalogers care at all about aspect ratio is that the difference between the size of an original film image and the size of the screen on which a videorecording is shown often results in different versions of the same video resource, what we have commonly called “letterboxed” (wide screen) and “standard” (full screen) versions.

Videorecordings: Aspect Ratio III



Identifying “Wide Screen” Versions

- Aspect ratio 1.5:1 and larger (commonly 1.66:1 or 5:3, 1.78:1 or 16:9, 1.85:1)
- Also called “Letterboxed” or “Widescreen”

Identifying “Full Screen” Versions

- Aspect ratio smaller than 1.5:1 (commonly 1.33:1, sometimes expressed as 4:3)
- Also called “Pan-and-Scan,” “Standard,” or “Full size”
- “Formatted to fit your TV screen”

Videorecordings: Aspect Ratio

“Letterboxing” is a technique used in video publishing to fit the wide rectangle of a motion picture image into the much more square space of a traditional TV screen. This usually means reducing the size of a video image so that the entire horizontal span fits onto the video screen, leaving black horizontal bands above and below the image. It’s ugly but retains the integrity of the image.

There’s also a less common technique called “pillarboxing” (“reverse letterboxing”) where there are black bands on the sides of the image. It is used when an image not intended for a wide screen is shown on a wide screen. Some early sound films were even more narrow than 4:3 because they had to accommodate the sound-on-film track. Furthermore, there is also “windowboxing,” where both letterboxing and pillarboxing are used. Shadowboxing is a different story all together.

Identifying “Wide Screen” Versions:

Aspect ratio 1.5:1 and larger (commonly 1.66:1 or 5:3, 1.78:1 or 16:9, 1.85:1)
The most common Wide Screen size is 1.78:1 or 16:9
Also called “Letterboxed.”

Identifying “Full Screen” Versions

Aspect ratio smaller than 1.5:1 (commonly 1.33:1, sometimes expressed as 4:3
– this is the most common Full Screen size)
Also called “Pan and Scan,” “Standard,” or “Full size;” in the past, these were commonly noted on videos as “Formatted to fit your TV screen.”

Videorecordings: Aspect Ratio IV

Options for Aspect Ratio:

- **Presented as Edition Statement**
 - 250 Pan and scan edition
 - 500 Full screen (1:48:1).
 - 250 Widescreen version
 - 500 "Widescreen version; theatrical release format; enhanced for widescreen TVs."
- **Presented as 500 Note**
 - 500 2.35:1.
 - 500 Aspect ratio 1.33:1; formatted from the original version to fit the television screen.
 - 500 Full screen (1.33:1).
 - 500 Wide screen (2.35:1).
 - 500 Mixed aspect ratio.
 - 500 "Anamorphic widescreen (1.85:1)."
 - 500 "Standard version presented in a format preserving the aspect ratio of its original television exhibition"-- Container.

Do Not use field 538 (System Details Note) for Aspect Ratio.



Videorecordings: Aspect Ratio

Until the new field 345 subfields for aspect ratio are defined and validated in MARC 21, continue to record aspect ratio most often in field 500, either as a quoted note or as a formal Aspect Ratio statement, as appropriate.

In cases where the Aspect Ratio or its designation is presented as an edition statement (including terms such as "edition" or "version" – use your judgment) record it as an edition statement in field 250 in addition to field 500. Do not use field 538 to record aspect ratios.

For a formal Aspect Ratio statement in field 500 that is not quoted, the first choice is the ratio with a denominator of "1" if it appears that way on the resource. If the aspect ratio appears on the resource with an aspect ratio designation (RDA 7.19.1.4.1.1: "A general designation of the ratio of the width to the height of a moving image"), include both, with the designation in RDA's prescribed two-word forms ("Full screen" and "Wide screen"), or as "Mixed aspect ratio" as appropriate. If you are quoting from the resource, record the designations as they appear.

"Anamorphic widescreen" refers to digital manipulation of the image to compress or stretch it to fit a particular display format. Such notes as "Enhanced for widescreen TVs" also usually indicate anamorphic manipulation.

Videorecordings: Sound Content I

RDA 7: Describing Content

RDA 7.18: Sound Content

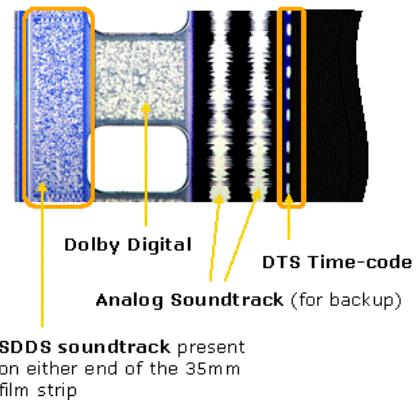
“A presence or absence of sound in an expression.”

RDA 7.18.1.3: Recording Sound Content

- **silent**
 - **A sound content indicator for a resource that does not contain sound.**
- **sound**
 - **A sound content indicator for a resource that contains sound.**

300 1 videodisc : \$b sound, black and white

500 Silent film with added theatre organ musical accompaniment.



Videorecordings: Sound Content

MARC Discussion Paper No. 2020-DP14 (<https://www.loc.gov/marc/mac/2020/2020-dp14.html>) “Defining a New Subfield for Sound Content in Field 344 of the MARC 21 Bibliographic Format,” which was discussed at the virtual ALA Annual MARC Advisory Committee meetings in late June and early July 2020, is likely to return as a proposal at the virtual meeting at ALA Midwinter in early 2021.

Again, we don’t yet know the final details, but the paper suggested the scope of Bibliographic field 344 (Sound Characteristics) be expanded slightly and a new subfield for “Sound Content” be defined, corresponding to RDA 7.18.

RDA 7: Describing Content

RDA 7.18: Sound Content

“A presence or absence of sound in an expression.”

RDA 7.18.1.3: Recording Sound Content

- **silent:** “A sound content indicator for a resource that does not contain sound.”
- **sound:** “A sound content indicator for a resource that contains sound. .”

Both “sound” and “silent” are no longer abbreviated in RDA. The designation currently goes in field 300 subfield \$b.

At first glance, you’d think that the distinction between the presence of sound and silence, or the absence of sound, would be fairly easy for most catalogers to make. But time and again, variations on the same question arise: If a videorecording of a film that was originally released as silent includes a sound track of music and/or sound effects, is that videorecording considered to be “sound”? The OLAC Best Practices document says: “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.”

Videorecordings: Sound Content II

300 1 videodisc (119 min.) : \$b **sound**, black and white ; \$c 4 3/4 in.

546 **Silent film** with Russian and English intertitles.

500 **Originally produced as a silent motion picture in 1925.**

500 **"This print has a musical soundtrack scored by N. Kruikov in 1951."-- Container.**



Videorecordings: Sound Content

For a videorecording of a film originally released as silent that now includes a sound track of music and/or sound effects, specify that as “sound” in field 300 subfield \$b. Just as you’ve always done, include any other pertinent details about the sound content in 500 and/or 546 as appropriate.

300 1 videodisc (119 min.) : \$b **sound**, black and white ; \$c 4 3/4 in.

546 **Silent film** with Russian and English intertitles.

500 **Originally produced as a silent motion picture in 1925.**

500 **"This print has a musical soundtrack scored by N. Kruikov in 1951."-- Container.**

The visual is from the famous Odessa Steps sequence in Sergei Eisenstein’s “Battleship Potemkin.”

Thanks for your kind attention.

Basic Video Cataloging

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Because what is known must be shared.™



Basic Video Cataloging

Thanks for your kind attention.

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