

OLAC Virtual Conference
2020 October 15

Advanced 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.

Videorecordings: Title I

Title (RDA 2.3.1.1)

“A word, character, or group of words and/or characters that names a resource or a work contained in it.”

**RDA LC-PCC PS 6.27.1.9,
Appendix 1: Motion Pictures,
Television Programs, Radio
Programs**



Title (RDA 2.3.1.1): “A word, character, or group of words and/or characters that names a resource or a work contained in it.”

Sounds simple enough, but an entire workshop could probably be created around videorecording titles alone. To complicate matters, there are apparent contradictions within RDA that are pointed out in the OLAC Best Practices as well as unresolved issues that are noted in certain Policy Statements. We don’t have time to consider each and every aspect of videorecording titles, but we will try to touch upon at least a few of the more troublesome issues that are commonly encountered, including franchise titles, part titles that can and cannot stand alone, and introductory words to include and exclude from titles proper.

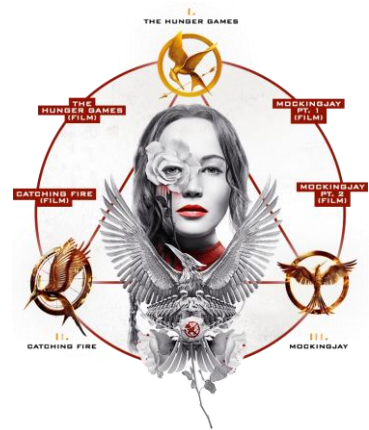
We are not covering it explicitly, but you should be aware of the RDA LC-PCC PS 6.27.1.9, Appendix 1: Motion Pictures, Television Programs, Radio Programs, in particular, which is as invaluable as it is lengthy. It covers the creation of access points for works and expressions. The context is RDA 6.27, Constructing Access Points to Represent Works and Expressions; RDA 6.27.1, Authorized Access Point Representing a Work; RDA 6.27.1.9, Additional Elements in Authorized Access Points Representing Works.

Videorecordings: Title II

Franchise Title (OLAC BP)

"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" (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."

Best Practices for Cataloging Video Games Using RDA and MARC21 http://www.olacinc.org/sites/capc_files/GameBestPractices.pdf



Franchise Title (OLAC BP)

This "franchise title" concept is actually borrowed from the OLAC *Best Practices for Cataloging Video Games Using RDA and MARC21* (http://www.olacinc.org/sites/capc_files/GameBestPractices.pdf), but it can also be useful with video titles.

"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" (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."

Videorecordings: Title III

Franchise Title (OLAC BP)

“Record the franchise title and the number and/or specific title as part of the title proper (245 subfield a), adding a colon 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.”

245 04 The hunger games: Catching fire

246 30 Catching fire

246 3 Hunger games 2



Franchise Title (OLAC BP)

“Record the franchise title and the number and/or specific title as part of the title proper (245 subfield a), adding a colon 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.”

245 04 The hunger games: Catching fire

246 30 Catching fire

246 3 Hunger games 2

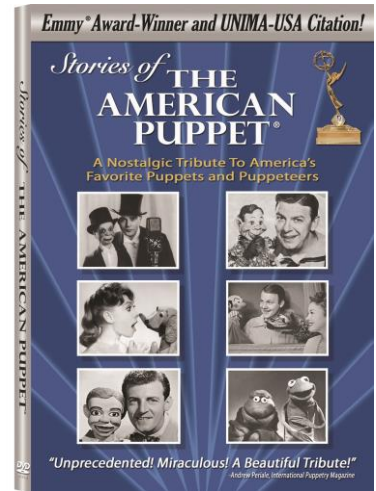
Note that the colon between “games” and “catching” is not regarded as ISBD punctuation, and so is neither set off by a space before it nor separately subfielded.

Videorecordings: Title IV

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

“If the title of a separately issued part, section, or supplement appears on the source of information without the title that is common to all parts or sections, record the title of the part, section, or supplement as the title.”

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



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

“If the title of a separately issued part, section, or supplement appears on the source of information without the title that is common to all parts or sections, record the title of the part, section, or supplement as the title.”

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

Videorecordings: Title V

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

"If a title of a separately issued part, section, or supplement appears on the source of information with the title that is common to all parts or sections, apply these instructions, as applicable:

title of part, section, or supplement insufficient to identify the manifestation (see 2.3.1.7.1)

title of part, section, or supplement sufficient to identify the manifestation (see 2.3.1.7.2)."

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

Generally apply this instruction when there is no franchise title present.



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

"If a title of a separately issued part, section, or supplement appears on the source of information with the title that is common to all parts or sections, apply these instructions, as applicable:

title of part, section, or supplement insufficient to identify the manifestation (see 2.3.1.7.1)

title of part, section, or supplement sufficient to identify the manifestation (see 2.3.1.7.2)."

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

Generally apply this instruction when there is no franchise title present.

Videorecordings: Title VI

Title of Part, Section, or Supplement Insufficient to Identify the Manifestation (RDA 2.3.1.7.1)

"If: the title of the separately issued part, section, or supplement appears on the same source of information with the title common to all parts or sections (or the title of the larger manifestation)

and

the title of the part, section, or supplement alone is insufficient to identify the manifestation

then:

record the common title followed by the title of the part, section, or supplement."



245 00 Looney tunes. \$p Golden collection. \$n Volume 2.

Title of Part, Section, or Supplement Insufficient to Identify the Manifestation (RDA 2.3.1.7.1)

"If: the title of the separately issued part, section, or supplement appears on the same source of information with the title common to all parts or sections (or the title of the larger manifestation)

and

the title of the part, section, or supplement alone is insufficient to identify the manifestation

then:

record the common title followed by the title of the part, section, or supplement."

245 00 Looney tunes. \$p Golden collection. \$n Volume 2.

The collective title of the larger resource (*Looney tunes*) is included in title proper because the title of the individual content (*Golden collection*) doesn't sufficiently identify the resource.

Videorecordings: Title VII

Title of Part, Section, or Supplement Sufficient to Identify the Manifestation (RDA 2.3.1.7.2)

If: the title of a separately issued part, section, or supplement appears on the same source of information with the title common to all parts or sections (or the title of the larger manifestation)

and

the title of the part, section, or supplement alone is sufficient to identify the manifestation

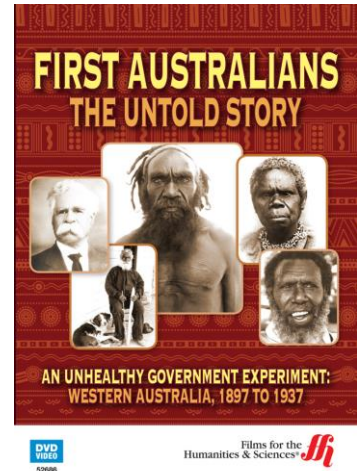
then:

record the title of the part, section, or supplement as the title."

245 03 An unhealthy government experiment : \$b Western Australia, 1897 to 1937 / \$c Blackfella Films, SBS and Screen Australia present in association with New South Wales Film and Television Office in association with the South Australian Film Corporation, ScreenWest and Lotterywest ; directed by Beck Cole ; producers, Darren Dale, Rachel Perkins ; written by Beck Cole, Louis Nowra.

490 1 First Australians, the untold story ; \$v episode 5

830 0 First Australians ; \$v episode 5.



Title of Part, Section, or Supplement Sufficient to Identify the Manifestation (RDA 2.3.1.7.2)

If: the title of a separately issued part, section, or supplement appears on the same source of information with the title common to all parts or sections (or the title of the larger manifestation)

and

the title of the part, section, or supplement alone is sufficient to identify the manifestation

then:

record the title of the part, section, or supplement as the title."

245 03 An unhealthy government experiment : \$b Western Australia, 1897 to 1937 / \$c Blackfella Films, SBS and Screen Australia present in association with New South Wales Film and Television Office in association with the South Australian Film Corporation, ScreenWest and Lotterywest ; directed by Beck Cole ; producers, Darren Dale, Rachel Perkins ; written by Beck Cole, Louis Nowra.

490 1 First Australians, the untold story ; \$v episode 5

830 0 First Australians ; \$v episode 5.

Videorecordings: Title VIII

OLAC BP RDA 2.3.2.7, Recording the Title Proper

"Introductory words not meant to be part of the title are omitted. The title including introductory words may be given as a variant title."

245 00 Ponyo / \$c a Studio Ghibli film.

246 1 \$i At head of title on disc: \$a Disney presents a Studio Ghibli film



Another situation common to videorecording titles is the presence of introductory words that should not be considered part of the title proper. The OLAC Best Practices document deals with this under RDA 2.3.2.7, Recording the Title Proper: “Introductory words not meant to be part of the title are omitted. The title including introductory words may be given as a variant title.”

Or you may create a 246 “At head of title” note.

245 00 Ponyo / \$c a Studio Ghibli film.

246 1 \$i At head of title on disc: \$a Disney presents a Studio Ghibli film

Videorecordings: Title IX

OLAC BP RDA 2.3.2.7, Recording the Title Proper

"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 William Shakespeare's Romeo + Juliet.

246 30 Romeo + Juliet

246 3 Romeo and Juliet



The OLAC Best Practices document dealing with RDA 2.3.2.7 goes on to say: "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."

In most cases, you'll also want to create a 246 field for the unadorned title, as well.

245 00 William Shakespeare's Romeo + Juliet.

246 30 Romeo + Juliet

246 3 Romeo and Juliet

Videorecordings: Statements of Responsibility I

Statement of Responsibility: RDA 2.4.1.1

“A statement relating to the identification and/or function of any agents responsible for the creation of, or contributing to the realization of, the intellectual or artistic content of a resource. A statement of responsibility sometimes includes words or phrases that are neither names nor linking words.”



Statement of Responsibility: RDA 2.4.1.1: “A statement relating to the identification and/or function of any agents responsible for the creation of, or contributing to the realization of, the intellectual or artistic content of a resource. A statement of responsibility sometimes includes words or phrases that are neither names nor linking words.”

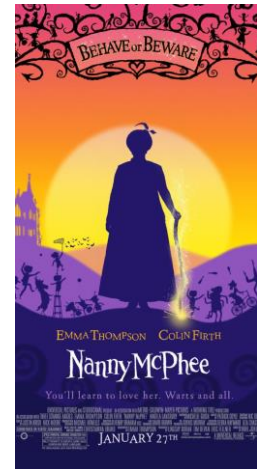
If, like me, you are of a certain age and/or are fond of old movies, you will know that films once had maybe half a dozen screens of title and credit information at the beginning and sometimes at the end. And if, like me, you go to the movies nowadays (or at least did, in the before-times), you know that often there are no title or credit screens before a movie starts, but at the end, the credits go on forever. And if, like me, you are an obsessive-compulsive cataloger, you stay until the credits are absolutely over and done with, while your companions fidget and complain or leave without you. And if you watch a film on your television or desktop or laptop or tablet or, heaven forfend, your phone, forget about being able to read anything at all.

Obviously, even the most obsessive cataloger could not and would not be able to follow the RDA 2.4.1.1 definition of “Statement of Responsibility” to the exact letter. Not even I would transcribe each and every scene painter or driver or sound technician listed in the credits. Or in the elegant words of RDA: “... any agents responsible for the creation of, or contributing to the realization of, the intellectual or artistic content of a resource.” There are limits, if not to subfield, field, or record size, then to our time and patience as catalogers.

Videorecordings: Statements of Responsibility II

For moving images, various types of statements of responsibility are commonly distributed over at least three MARC fields:

- 245 Subfield \$c (Statement of responsibility, etc.)
- 508 (Creation/Production Credits Note)
- 511 (Participant or Performer Note)
 - Use of 511 for “participants, players, narrators, presenters, or performers.”
 - Generally, a film’s “cast.”



Traditionally for moving images, various types of statements of responsibility have commonly been distributed over at least three MARC fields:

- 245 Subfield \$c (Statement of responsibility, etc.)
- 508 (Creation/Production Credits Note)
- 511 (Participant or Performer Note)
 - Use of 511 for “participants, players, narrators, presenters, or performers” fairly straightforward.
 - Generally, a film’s “cast”

Occasionally, it may make sense to include some credit information in other fields such as a 505 Contents Note. Statements of responsibility can also occur in association with other elements such as editions and series, but with videorecordings, these are infrequent. Even with three MARC fields at our disposal, we need to be selective about which credits are recorded and which names get authorized access points. Some of that will depend upon your users and their needs, of course. But this is one area where looking back through cataloging traditions may offer at least a bit of intelligent guidance. So let’s look at how both AACR2 and RDA have dealt with statements of responsibility in general.

Video Recordings: Statements of Responsibility III

Field 245 Subfield \$c

AACR2 7.1F1: Transcribe statements of responsibility relating to those persons or bodies credited in the chief source of information with a major role in creating a film (e.g., as producer, director, animator) as instructed in 1.1F. Give all other statements of responsibility (including those relating to performance) in notes.



In AACR2, we had a distinction between those with “a major role in creating a film” (usually limited to directors, screenwriters, producers) and everyone else, including performers, when it came to which entities were mentioned in the statement of responsibility (245 subfield \$c).

AACR2 7.1F1: Transcribe statements of responsibility relating to those persons or bodies credited in the chief source of information **with a major role in creating a film** (e.g., as producer, director, animator) as instructed in 1.1F. Give all other statements of responsibility (including those relating to performance) in notes.

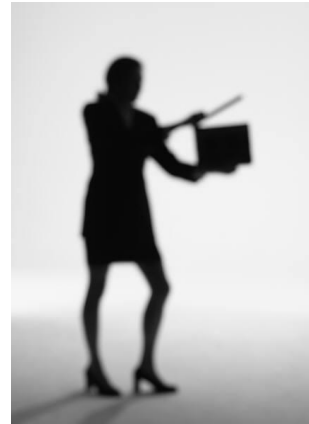
Library of Congress Rule Interpretation (LCRI) 7.1F1, which was cancelled in 2001 but is still useful to explain the spirit of what remained in AACR2 7.1F1: Those with “**some degree of overall responsibility**” go in 245 subfield \$c

- producers
- directors
- writers

Videorecordings: Statements of Responsibility IV

AACR2 7.7B6: Statements of responsibility

- **Cast.** List featured players, performers, narrators, and/or presenters.
 - **Field 511: Participant or Performer Note.**
 - Incorporate names of the cast into the contents note [field 505] if appropriate (see 7.7B18).
- **Credits.** List persons (other than the cast) who have contributed to the artistic and/or technical production of a motion picture or videorecording and who are not named in the statements of responsibility (see 7.1F). Do not include the names of assistants, associates, etc., or any other persons making only a minor contribution. Preface each name or group of names with a statement of function.
 - **Field 508: Creation/Production Credits Note.**



Videorecordings: Statements of Responsibility

AACR2 7.7B6: Statements of responsibility.

Cast. List featured players, performers, narrators, and/or presenters.

Field 511: Participant or Performer Note.

Incorporate names of the cast into the contents note if appropriate (see 7.7B18). Field 505.

Credits. List persons (other than the cast) who have contributed to the artistic and/or technical production of a motion picture or videorecording and who are not named in the statements of responsibility (see 7.1F). Do not include the names of assistants, associates, etc., or any other persons making only a minor contribution. Preface each name or group of names with a statement of function.

Field 508: Creation/Production Credits Note.

AACR2 LCRI 7.7B6: Although this LCRI was long ago cancelled, much of the guidance remains solid and useful. Include those responsible for only one segment or aspect of the work in field 508:

- photographers
- cinematographers
- animators
- artists, illustrators
- film editors
- music/composers
- consultants, advisers

Videorecordings: Statements of Responsibility V

RDA 2.4.1: Basic Instructions on Recording Statements of Responsibility

RDA 2.4.1.1: "A statement relating to the identification and/or function of any agents responsible for the creation of, or contributing to the realization of, the intellectual or artistic content of a resource. A statement of responsibility sometimes includes words or phrases that are neither names nor linking words."

RDA 2.4.2.3: Recording Statements of Responsibility Relating to Title Proper

"... If not all statements of responsibility appearing on the source or sources of information are being recorded, give preference to those identifying creators of the intellectual or artistic content. In case of doubt, record the first statement.

Make a note on agents not recorded in a statement of responsibility, if considered important for identification, access, or selection (see 2.17.3)"



Videorecordings: Statements of Responsibility

In the April 2015 Update to RDA, the instructions regarding Statements of Responsibility were greatly simplified, with much more being left to cataloger's judgment. This is mostly thanks to a joint CC:DA task group of OLAC and MLA that tried to rationalize some complex instructions in RDA 2.4 (Statement of Responsibility), RDA 7.23 (Performer, Narrator, and/or Presenter), and RDA 7.24 (Artistic and/or Technical Credit). The instructions in RDA 7.23 and 7.24 were essentially deprecated in favor of references back to RDA 2.4 and 2.17.3 for Statements of Responsibility and forward to RDA Chapters 19 and 20 for "recording relationships to agents associated with a work or expression."

RDA 2.4.1: Basic Instructions on Recording Statements of Responsibility

RDA 2.4.1.1: "A statement relating to the identification and/or function of any agents responsible for the creation of, or contributing to the realization of, the intellectual or artistic content of a resource. A statement of responsibility sometimes includes words or phrases that are neither names nor linking words."

RDA 2.4.2.3: Recording Statements of Responsibility Relating to Title Proper

"... If not all statements of responsibility appearing on the source or sources of information are being recorded, give preference to those identifying creators of the intellectual or artistic content. In case of doubt, record the first statement.

Make a note on agents not recorded in a statement of responsibility, if considered important for identification, access, or selection (see 2.17.3)"

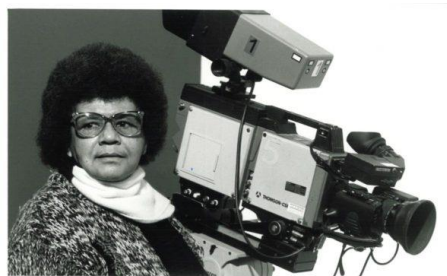
That second paragraph and the reference to RDA 2.17.3 are the results of the April 2015 RDA Update.

Videorecordings: Statements of Responsibility VI

OLAC Best Practices

Statement of Responsibility Relating to Title Proper (RDA 2.4.2)

“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”



Sarah Maldoror (born 1939; died 2020 April 15), French-born “Matriarch of African Cinema.”



Videorecordings: Statements of Responsibility

Keeping in mind the bibliographic history we’ve just considered and what the current instructions look like, here’s what the OLAC Best Practices document says about Statements of Responsibility Relating to Title Proper:

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.

This echoes the legacy of moving image cataloging that we’ve briefly reviewed with directors, producers, and writers in field 245 subfield \$c, as well as others such as animators (for animated films), choreographers (for dance films), or composers (for musical films) in specific circumstances.

The image is of Sarah Maldoror (born 1939 in France), the “matriarch of African cinema.” Her most renowned film is the 1972 *Sambizanga*, which told the story of Angola’s struggle for liberation through the eyes of a woman. She died complications from COVID-19 on April 15, 2020.

Videorecordings: Statements of Responsibility VII

OLAC Best Practices

Statement of Responsibility Relating to Title Proper (RDA 2.4.2)

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.



Ava DuVernay
(born 1972, Long Beach, California)

Videorecordings: Statements of Responsibility

OLAC Best Practices

Statement of Responsibility Relating to Title Proper (RDA 2.4.2)

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."

The image is of Ava DuVernay, born 1972 in Long Beach, California, director of *Selma* and the documentary *13th*, about the U.S. criminal justice system, referencing the Thirteenth Amendment to the Constitution outlawing slavery.

Videorecordings: Statements of Responsibility VIII

245 Subfield \$c: Statement of Responsibility, etc.

Work-Level Roles (RDA Appendix I.2):

- casting director
- director
- director of photography
- film director
- filmmaker
- film producer
- production company
- producer
- screenwriter
- television director
- television producer
- Others when appropriate:
 - animator (RDA Appendix I.3.1)
 - choreographer
 - composer
 - librettist
 - lyricist

245 00 Muppets most wanted / ÷c Disney presents a Mandeville Films production ; produced by David Hoberman, Todd Lieberman ; written by James Bobin & Nicholas Stoller ; directed by James Bobin.



Videorecordings: Statements of Responsibility

245 Subfield \$c: Statement of Responsibility, etc.

Work-Level Roles (RDA Appendix I.2):

casting director: This looks odd to me; I'd suggest putting casting directors in 508. In fact, RDA 2.17.3.5 has an example with "Casting" credit included in what appears to be the 508 note.

director
director of photography
film director
filmmaker
film producer
production company
producer
screenwriter
television director
television producer
Others when appropriate:
animator (RDA Appendix I.3.1)
choreographer
composer
librettist
lyricist

Note that when these others are contributors to an expression rather than creators of a work, see RDA Appendix I.3.1 (Relationship Designators for Contributor)

245 00 Muppets most wanted / ÷c Disney presents a Mandeville Films production ; produced by David Hoberman, Todd Lieberman ; written by James Bobin & Nicholas Stoller ; directed by James Bobin.

RDA Appendix I.2. Relationship Designators for Agents Associated with a Work

I.2.1. Relationship Designators for Creator

screenwriter: An author of a screenplay, script, or scene.

Reciprocal relationship: screenwriter of.

filmmaker: An agent responsible for creating an independent or personal film.

A filmmaker is individually responsible for the conception and execution of all aspects of the film.

Reciprocal relationship: filmmaker of.

I.2.2. Relationship Designators for Other Agent Associated with Work

casting director: An agent responsible for most aspects of assigning parts and duties to performers.

Reciprocal relationship: casting director of.

director: An agent responsible for the general management and supervision of a filmed performance, a radio or television program, etc.

Reciprocal relationship: director of.

film director: A director responsible for the general management and supervision of a filmed performance.

Reciprocal relationship: film director of.

television director: A director responsible for the general management and supervision of a television program.

Reciprocal relationship: television director of.

director of photography: An agent that captures images, either electronically or on film or video stock, and often selects and arranges the lighting.

The director of photography for a movie is also called the chief cinematographer.

Reciprocal relationship: director of photography of.

producer: An agent responsible for most of the business aspects of a production for screen, sound recording, television, webcast, etc.

The producer is generally responsible for fund raising, managing the production, hiring key personnel, arranging for distributors, etc.

Reciprocal relationship: producer of.

film producer: A producer responsible for most of the business aspects of a film.

Reciprocal relationship: film producer of.

television producer: A producer responsible for most of the business aspects of a television program.

Reciprocal relationship: television producer of.

production company: A corporate body that is responsible for financial, technical, and organizational management of a production for stage, screen, sound recording, television, webcast, etc.

Reciprocal relationship: production company of.

Videorecordings: Statements of Responsibility IX

RDA 2.17: Note on Manifestation

RDA 2.17.3: Note on Statement of Responsibility

RDA 2.17.3.5: Other Information Relating to a Statement of Responsibility

Make notes on other details relating to a statement of responsibility, including information not recorded in the statement of responsibility element, if considered important for identification, access, or selection. Include a word or short phrase if necessary to clarify the role of an agent named in the note.



Videorecordings: Statements of Responsibility

RDA 2.17: Note on Manifestation

RDA 2.17.3: Note on Statement of Responsibility

RDA 2.17.3.5: Other Information Relating to a Statement of Responsibility

Make notes on other details relating to a statement of responsibility, including information not recorded in the statement of responsibility element, if considered important for identification, access, or selection. Include a word or short phrase if necessary to clarify the role of an agent named in the note.

MARC 21 divides these Statements of Responsibility into two fields:

- 508: Creation/Production Credits Note (R)
- 511: Participant or Performer Note (R)

Videorecordings: Statements of Responsibility X

Technical Credits

508: Creation/Production Credits Note (R)

Credits for persons or organizations, other than members of the cast, who have participated in the creation and/or production of the work. The introductory term *Credits:* is usually generated as a display constant. Field 508 is repeatable to record complex or multiple credit notes.

508 Director of photography, Burnett Guffey ; art director, Robert Peterson ; film editor, Viola Lawrence ; set decorator, William Kiernan ; gowns by Jean Louis ; musical score, George Antheil ; musical director, Morris Stoloff.



Videorecordings: Statements of Responsibility

Technical Credits: 508 Creation/Production Credits Note (R)

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

Credits for persons or organizations, other than members of the cast, who have participated in the creation and/or production of the work. The introductory term *Credits:* is usually generated as a display constant. Field 508 is repeatable to record complex or multiple credit notes.

508 Director of photography, Burnett Guffey ; art director, Robert Peterson ; film editor, Viola Lawrence ; set decorator, William Kiernan ; gowns by Jean Louis ; musical score, George Antheil ; musical director, Morris Stoloff.

OLAC BP: "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."

Videorecordings: Statements of Responsibility XI

Performer Credits

511 Participant or Performer Note (R)

Information about the participants, players, narrators, presenters, or performers. The participant or performer note is sometimes displayed and/or printed with an introductory term or phrase that is generated as a display constant based on the first indicator value.

511 1 Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr, Jack Haley, Billie Burke, Margaret Hamilton.



Videorecordings: Statements of Responsibility

Performer Credits: 511 Participant or Performer Note (R)

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

Information about the participants, players, narrators, presenters, or performers. The participant or performer note is sometimes displayed and/or printed with an introductory term or phrase that is generated as a display constant based on the first indicator value.

511 1 Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr, Jack Haley, Billie Burke, Margaret Hamilton.

OLAC BP: "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."

Videorecordings: Language I

Video Language Coding: Best Practices (2012)

http://olacinc.org/sites/capc_files/VideoLangCoding2012-09.pdf

- 008/35-37 (Language)
- 041 (Language Code)
- 546 (Language Note)

Major Premises of the Best Practices

1. Coded language data is intended for use in retrieval, limiting, and sorting.
2. Coded language data does not need to describe all language-related information about an item that might be of interest to users. Coded language information can be expanded on and complemented by information in 546 free text language notes.
3. Coded language data should support the retrieval of the language(s) of the main work(s) on the item rather than the language(s) of supplementary and bonus materials.
4. Coded language data should support retrieval based on language(s) in which the item is usable rather than all language(s) that might be found in the item.
5. For moving image materials, patrons are most interested in retrieving, limiting, and sorting by the following types of language information:
 - Spoken, sung, or signed language of the main content.
 - Written language of the main content (including subtitles, captions, and intertitles).
 - The original language of the work.

Video Language Coding: Best Practices

Created by the
OLAC Cataloging Policy Committee
Video Language Coding Best Practices Task Force

2006-2007 task force members:

Kelley McGrath, Chair
Cindy Badilla-Melendez
Susan Leister
Katia Strieck
Carolyn Walden

2012 task force members:

Kelley McGrath, Chair
Karen Gorss Benko
Irina Stanishevskaya
Carolyn Walden



Videorecordings: Language

If you're lucky and have led a clean, kind, and magnanimous life, every videodisc you ever catalog will have only one language associated with it. You can code the 008/35-37 (Lang) and maybe make a simple 546 Language note and be done with it. Most of us, sadly, have strayed from the straight and narrow and will be eternally confronted with DVD Videos, Blu-ray Discs, and other resources that take full advantage of the myriad language options that their large capacities allow. Language data appear in coded form in the 008/35-37 (Lang) and field 041, and in textual form usually in field 546 (although depending upon the circumstances, language information may appear elsewhere as well, in such fields as 500 or 505). In 2007, OLAC's CAPC issued the *OLAC CAPC Video Language Coding Best Practices Task Force Draft Recommendations* (http://olacinc.org/sites/capc_files/langcodedraft1.pdf) devoted entirely to language data. In 2012, a revised version of the document -- **Video Language Coding: Best Practices** (http://olacinc.org/sites/capc_files/VideoLangCoding2012-09.pdf) -- was released, taking into account various changes to the 041 field that OLAC had proposed and that had been implemented in the meantime. Of course, each of the other OLAC Best Practices documents we've mentioned today deals with language, also.

As we said earlier about titles, an entire workshop could be devoted solely to the many language aspects associated with moving images. Today we will deal with only a few. The Languages Best Practices document tried to rationalize the coding and description of language data, acknowledging that not every last detail that may be described in notes about the languages associated with a resource needs to be coded. The BP recommendations were based on five major premises:

1. Coded language data is intended for use in retrieval, limiting, and sorting.
2. Coded language data does not need to describe all language-related information about an item that might be of interest to users. Coded language information can be expanded on and complemented by information in 546 free text language notes.
3. Coded language data should support the retrieval of the language(s) of the main work(s) on the item rather than the language(s) of supplementary and bonus materials.
4. Coded language data should support retrieval based on language(s) in which the item is usable rather than all language(s) that might be found in the item.
5. For moving image materials, patrons are most interested in retrieving, limiting, and sorting by the following types of language information:
 - Spoken, sung, or signed language of the main content.
 - Written language of the main content (including subtitles, captions, and intertitles).
 - The original language of the work.

Note that field 041 in particular has undergone several additional changes in the years since the Language Best Practices were last revised in 2012, including new subfields and revisions to existing subfields.

Videorecordings: Language II

041 - Language Code (R)

First Indicator: Translation indication

- blank - No information provided
- 0 - Item not a translation/does not include a translation
- 1 - Item is or includes a translation

Second Indicator: Source of code

- blank - MARC language code
- 7 - Source specified in subfield \$2

\$a - Language code of text/sound track or separate title (R)

\$b - Language code of summary or abstract (R)

\$e - Language code of librettos (R)

\$g - Language code of accompanying material other than librettos and transcripts (R)

\$h - Language code of original (R)



Videorecordings: Language

041 - Language Code (R)

First Indicator: Translation indication

- blank - No information provided
- 0 - Item not a translation/does not include a translation
- 1 - Item is or includes a translation

Second Indicator: Source of code

- blank - MARC language code
 - 7 - Source specified in subfield \$2
- Use for non-MARC Language codes.

Field 041 currently includes 19 subfields, several of which have been defined and/or redefined in recent years to improve access to a resource in an alternative accessible mode. These five subfields are among the more familiar ones.

\$a - Language code of text/sound track or separate title (R)

- Predominant spoken or sung language, or when no predominant language, the first language code alphabetically; first code must match Language Code in 008/35-37 (Lang).
- Sign language and any language codes for accompanying sound.
- When signed language is the *primary* mode of access, use subfield \$a.

\$b - Language code of summary or abstract (R)

\$e - Language code of librettos (R)

- For operas, musicals, etc., use subfield \$e for language of accompanying libretto, with original language of libretto in subfield \$n. (Language BP discourages routine use of subfield \$n.)

\$g - Language code of accompanying material other than librettos and transcripts (R)

- Code for significant accompanying material, including translations, with use of subfield \$m for original language of accompanying material, if desired. (Language BP discourages routine use of subfield \$m.)
- Includes program notes, prefaces, commentaries, manuals, codebooks, user instructions, etc.
- For **visual materials**, subfield \$g is used for all accompanying material, except for accompanying printed script for projected still images or accompanying sound (which are recorded in subfield \$a).

\$h - Language code of original (R)

Always include code for the original language of the primary content when known.

Another depiction of the Tower of Babel on the right, by Marten van Valckenborch (1535-1612).

Videorecordings: Language III

Elements Recommended for Routine Coding:

- 008/35-37 (Lang): Spoken, sung, and signed languages.
- 041 subfield \$a: Spoken, sung, and signed languages.
- 041 subfield \$h: Original languages of main work(s).
- 041 subfield \$i: Language codes of silent film intertitles or title cards.
- 041 subfield \$j: Written languages in the form of subtitles.
- 041 subfield \$p: Language codes of open (SDH) or closed (CC) captions.
- 041 subfield \$q: Language codes of accessible audio (Described Video).
- 041 subfield \$r: Language codes of accessible visual language (non-textual).

Data Recommended Not to Code:

- Packaging language(s) (disc or tape label, container, disc menu).
- Special feature language information (audio commentary tracks on DVDs and Blu-ray Discs, spoken and written languages on special features).
- Credits.
- Accompanying material (e.g. guides, booklets).



Videorecordings: Language

Elements Recommended for Routine Coding:

- 008/35-37 (Lang): Spoken, sung, and signed languages.
 - Code for the main or predominant language of the resource.
 - If there is no predominant language, order the language codes alphabetically and enter the first language code.
 - When signed language is the *primary* mode of access, use subfield \$a.
- 041 subfield \$a: Spoken, sung, and signed languages.
- 041 subfield \$h: Original languages of main work(s).
- 041 subfield \$i: Language codes of silent film intertitles or title cards.
 - Filmed text that is shown between the scenes of a silent film to provide dialogue or narrative context.
- 041 subfield \$j: Written languages in the form of subtitles.
- 041 subfield \$p: Language codes of open (Subtitles for the Deaf and Hard of Hearing or SDH) or closed (CC) captions.
- 041 subfield \$q: Language codes of accessible audio (Described Video).
 - An alternative mode of access to the visual or textual content of a resource.
 - Described Video is a supplementary audio track providing additional access to moving image visual content using audio description.
- 041 subfield \$r: Language codes of accessible visual language (non-textual).
 - When signed language provides alternative access to the audio content, use subfield \$r.

Data Recommended Not to Code:

- Packaging language(s) (disc or tape label, container, disc menu)
- Special feature language information (audio commentary tracks on DVDs and Blu-ray Discs, spoken and written languages on special features)
- Credits
- Accompanying material (e.g. guides, booklets)

By the way, that's a depiction of the Tower of Babel on the right, *Turris Babel* by the German Jesuit scholar Athanasius Kircher (1602-1680).

Videorecordings: Language IV

Use Field 041 When:

- 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.



Videorecordings: Language

Use Field 041 When:

- 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.

Another depiction of the Tower of Babel on the right, Gustave Dore's 1865 engraving *The Confusion of Tongues*.

Videorecordings: Language V

546 - Language Note (R)

Intertitle: Text inserted into or between scenes of a motion picture, often conveying dialogue or other contextual information.

008/35-37: zxx (no linguistic content)

041 0 \$i eng

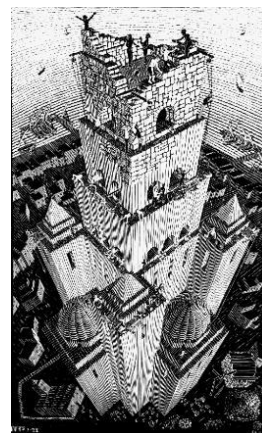
546 Silent film with English intertitles.

Subtitle: A text displayed at the bottom of a moving image expression that is a translation or transcription of the dialogue or narrative.

008/35-37: ger

041 1 ger \$j eng \$j fre \$j ger \$j ita \$h ger

546 Sung in German; optional English, French, German, or Italian subtitles.



Videorecordings: Language

546 - Language Note (R)

In field 546, one may explain the language information as clearly and succinctly as possible, even regarding elements that may not have been presented in coded form. OLAC BP: "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."

OLAC BP: "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." Record the language of the intertitles in MARC field 041 subfield \$i and in MARC 546.

008/35-37: zxx (no linguistic content)

041 0 \$i eng

546 Silent film with English intertitles.

OLAC BP: "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." RDA Glossary: "Subtitle. A text displayed at the bottom of a moving image expression that is a translation or transcription of the dialogue or narrative."

008/35-37: ger

041 1 ger \$j eng \$j fre \$j ger \$j ita \$h ger

546 Sung in German; optional English, French, German, or Italian subtitles

Another depiction of the Tower of Babel on the right, M.C. Escher's 1928 woodcut.

Videorecordings: Language VI

Publishers often provide:

- Data chart/grid on back of container
- Option menu when disc begins

008/35-37 (Lang): eng

041 1 eng \$a fre \$j eng \$j fre \$p eng \$h eng

546 English or French soundtracks with optional English or French subtitles.

532 1 Closed-captioned in English.

SOME OF THE INFORMATION IN THE GRID BELOW MAY NOT APPLY TO SPECIAL FEATURES

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



Videorecordings: Language

On videodiscs, language options of many types are often helpfully spelled out in a chart or grid provided by the publisher, usually on the back of the container. Publishers also usually provide a menu when you view the disc. Sometimes the information on the container and the information in the menu even agree. Occasionally one or the other or both are even correct. It's best not to take any of the language options as truth without checking them out in reality, if that's possible. Try to be as accurate, concise, and clear in your description of the available options as you can in a 546 or other appropriate note. To assist both users and other catalogers, you might also note any discrepancies between what the publisher says and what is reality.

008/35-37: eng

Main content is English.

041 1 eng \$a fre \$j eng \$j fre \$p eng \$h eng

- First Indicator "1" because translation is involved regarding the main content.
- Subfields \$a for the two spoken language options (English, French).
- Subfields \$j for subtitled languages (English, French).
- Subfield \$p for captioned language (English).
- Subfield \$h for the original language.
- Note that there is no redundancy in the coding but that some detail is lost.

546 English or French soundtracks with optional English or French subtitles

532 1 Closed-captioned in English.

We'll take a closer look at Accessibility Note field 532 in a moment.

Videorecordings: Accessibility Content I

341 - Accessibility Content (R)

First Indicator: Application

- blank - No information provided
- 0 - Adaptive features to access primary content
- 1 - Adaptive features to access secondary content

Subfield Codes

- \$a - Content access mode (NR)
- \$b - Textual assistive features (R)
- \$c - Visual assistive features (R)
- \$d - Auditory assistive features (R)
- \$e - Tactile assistive features (R)
- \$2 - Source (NR)
- \$3 - Materials specified (NR)

532 - Accessibility Note (R)

First Indicator: Display constant controller

- 0 - Accessibility technical details
- 1 - Accessibility features
- 2 - Accessibility deficiencies
- 8 - No display constant generated

Subfield Codes

- \$a - Summary of accessibility (NR)



Videorecordings: Accessibility Content

Assistive technologies and accessibility features, often aspects of language content, have long been vital parts of many library resources. Think large print and Braille publications or talking books from the National Library Service for the Blind and Physically Handicapped (<https://www.loc.gov/nls/>). Videorecordings have had accessibility features for decades, but the information about those features has tended to be buried in bibliographic records.

OLAC and the Canadian Committee on Metadata Exchange (CCM) worked together on the MARC Advisory Committee (MAC) to devise new MARC coding to highlight such accessibility features as captions for the hearing impaired and audio description for those with visual disabilities, making these features themselves more accessible in library catalogs. As a result of those efforts, two complementary new Bibliographic fields were added to MARC 21 in 2018, Accessibility Content field 341 and Accessibility Note field 532.

341 - Accessibility Content (R)

First Indicator: Application

- blank - No information provided
- 0 - Adaptive features to access primary content
- 1 - Adaptive features to access secondary content

Subfield Codes

- \$a - Content access mode (NR)
- \$b - Textual assistive features (R)
- \$c - Visual assistive features (R)
- \$d - Auditory assistive features (R)
- \$e - Tactile assistive features (R)
- \$2 - Source (NR)
- \$3 - Materials specified (NR)

532 - Accessibility Note (R)

First Indicator: Display constant controller

- 0 - Accessibility technical details
- 1 - Accessibility features
- 2 - Accessibility deficiencies
- 8 - No display constant generated

Subfield Codes

- \$a - Summary of accessibility (NR)

The OLAC Best Practices do not yet account for fields 341 and 532, so at this point, we have little guidance about the use of the fields and no true set of codes or controlled vocabularies to employ in field 341.

Videorecordings: Accessibility Content II

RDA 7.14.1.1. Accessibility Content

An indication of content that provides alternative sensory modes to perceive the primary content of an expression. Accessibility content includes accessible labels, audio description, captioning, image description, sign language, and subtitles. Accessibility content does not include subtitles in a language different from the spoken content.

LC-PCC PS 7.14: Accessibility Content

Sign Languages

LC practice/PCC practice: For items in which a sign language is present (e.g., a book containing pictures of the hand shape of each letter of a particular sign system, a videorecording that is signed), give a note stating the particular sign system (e.g., American Sign Language, British Sign Language). Formulate the note to reflect the situation, i.e., use terminology to distinguish between cases in which the content of the whole item is signed, whether as the sole medium of communication or in conjunction with one or more others, and those in which a sign language is present but the whole item is not signed.

For example, for a videorecording in which the sign language is the sole medium of communication, give the note "Signed in [name of sign system]." For a videorecording that 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]." For more complex situations (e.g., a dictionary containing both a language and a sign language), give the note "Includes sign language; the sign system represented is [name of sign system]." If it cannot be determined what sign system has been used, give a note indicating that the item is signed but not specifying the sign system; e.g., "Includes sign language."; "Open signed."



Videorecordings: Accessibility Content

In the meantime, we do have RDA 7.14, Accessibility Content, and its LC-PCC PS.

RDA 7.14.1.1 reads: "An indication of content that provides alternative sensory modes to perceive the primary content of an expression. Accessibility content includes accessible labels, audio description, captioning, image description, sign language, and subtitles. Accessibility content does not include subtitles in a language different from the spoken content."

RDA LC-PCC Policy Statement 7.14 is devoted entirely to sign languages and of course, predates the addition of fields 341 and 532 to MARC Bibliographic. That makes it helpful as far as it goes, but it doesn't go far.

Videorecordings: Accessibility Content III

532 - Accessibility Note (R)

Field Definition and Scope

Textual information describing the accessibility features, hazards, and deficiencies of a resource, including technical details relating to accessibility features. This field may be used to expand on or to qualify data in field 341 (Accessibility Content).

\$a - Summary of accessibility

Text describing accessibility features, hazards, and deficiencies as well as technical details relating to accessibility features.

532 1 Closed captioning in English

532 1 Open captioning in French and English

532 1 Described video

532 1 Picture-in-picture signing

532 2 Menu not navigable



Videorecordings: Accessibility Content

Until we have official controlled vocabularies and better guidance on the use of field 341, in particular, you may want to account for accessibility content by using free text notes in Accessibility Note field 532.

532 - Accessibility Note (R)

Field Definition and Scope

Textual information describing the accessibility features, hazards, and deficiencies of a resource, including technical details relating to accessibility features. This field may be used to expand on or to qualify data in field 341 (Accessibility Content).

\$a - Summary of accessibility

Text describing accessibility features, hazards, and deficiencies as well as technical details relating to accessibility features.

532 1 Closed captioning in English

532 1 Open captioning in French and English

532 1 Described video

532 1 Picture-in-picture signing

532 2 Menu not navigable

Videorecordings: Accessibility Content IV

OLAC BP (Based on RDA LC-PCC PS 7.14)

When sign language is the sole medium of communication, give the note "Signed in [name of sign system]."

532 1 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]."

532 1 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.

532 1 Open signed

532 1 Includes sign language



Videorecordings: Accessibility Content

As we saw a few slides ago, RDA LC-PCC PS 7.14 goes into some detail about Sign Language. The OLAC BP (pages 144-45) sums it up, but predates the definition of the Accessibility Note field 532. I've taken the liberty of updating the examples from the former practice of using the Language Note field 546 to what would be the current practice of using field 532.

When sign language is the sole medium of communication, give the note "Signed in [name of sign system]."

532 1 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]."

532 1 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.

532 1 Open signed

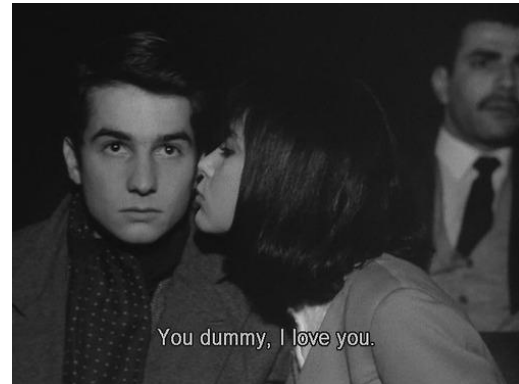
532 1 Includes sign language

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.

Videorecordings: Accessibility Content V

Subtitles Traditionally:

- Were accessible without special equipment; with DVDs and Blu-ray Discs, they are now usually just another menu choice.
- Were intended for those who *can hear the audio* but may not understand the language being spoken.
- Did not include non-textual data.
- Tended toward a condensed essence of text; not usually a word-for-word translation.



Videorecordings: Accessibility Content

You may recall a few slides ago where RDA 7.14.1.1 was quoted in part, “Accessibility content does not include subtitles in a language different from the spoken content.” Let us distinguish subtitles, which have traditionally been more of a purely language aspect of videorecording, from captions, which have traditionally been more of an accessibility aspect of videorecordings. Captions and subtitles have TRADITIONALLY had different technologies as well as different intentions. With the advent of DVDs and Blu-ray Discs, especially, the array of captioning and subtitling possibilities have blossomed, and these differences have blurred, RDA sternly reminds us that we must still make the distinction, so here are hints to help us tell the difference.

Subtitles traditionally:

- Were accessible without special equipment; with DVDs and Blu-ray Discs, they are now usually just another menu choice.
- Were intended for those who *can hear the audio* but may not understand the language being spoken. In other words, subtitles are traditionally “in a language different from the spoken content,” as RDA put it.
- Did not include non-textual data (such as indications of the presence of music, laughter, applause, sound effects, etc.) because those could be heard.
- Tended toward a condensed essence of the text; not usually a word-for-word verbatim translation; often leaving obvious passages (yes/no exchanges, shouts of a character’s name, etc.) untranslated.

The image is from “Masculine-Feminine” (1966) by Jean-Luc Godard; that’s actress-singer Chantal Goya in the center, and on the left, Jean-Pierre Léaud, who played Antoine Doinel in all those Truffaut movies.

Videorecordings: Accessibility Content VI

Captions Traditionally:

- Were accessible only with special equipment; with DVDs and Blu-ray Discs, it's now usually just another menu choice.
- Were intended for those *unable to hear the audio*; now also commonly used in noisy places such as bars and restaurants.
- Included non-textual data for context: identification of speakers, indications of laughter, applause, nonverbal sounds, sound effects.
- Tended toward verbatim transcription; often using rolling text bars, non-proportional fonts against black background, usually the same language as that being spoken.



Videorecordings: Accessibility Content

Captions traditionally:

- Were accessible only with special equipment; with DVDs and Blu-ray Discs, it's now usually just another menu choice.
- Were intended for those *unable to hear the audio*; now also commonly used in noisy places such as bars and restaurants.
- Included non-textual data for context: identification of speakers, indications of laughter, applause, nonverbal sounds, sound effects, etc.
- Tended toward verbatim transcription; often using rolling text bars, non-proportional fonts against black background, usually the same language as that being spoken

The assistive technology of captioning is usually indicated either with words to that effect or some graphic symbol. Among the common symbols, left to right., are:

- National Film Board of Canada's stylized ear with diagonal line through it.
- "Accented TV" symbol with the tail of a speech balloon, from the National Captioning Institute. For some reason, both left- and right-pointed versions exist.
- "CC in a TV" symbol for "Closed Captions," created by WGBH.

The "Closed" in Closed Captioning referred to the fact that it once required special decoding equipment for the captions to be seen; that is generally no longer the case, as captions tend to be a menu item on many videodiscs. Blu-ray Discs don't usually support closed captioning.

Videorecordings: Accessibility Content VII

Subtitles for the Deaf and Hard-of-Hearing (SDH)

Combines features of traditional captions and traditional subtitles:

- Usually in proportional fonts and displayed (without black bars) in a fashion similar to traditional subtitles.
- Hides less of the video image than captioning did with the black bars.
- Includes non-textual cues and identification of speakers.

532 1 Subtitles for the deaf and hard of hearing (SDH)



Videorecordings: Accessibility Content

“Subtitles for the Deaf and Hard-of-Hearing” or SDH is a more recent innovation, introduced during the DVD and Blu-ray Disc era. SDH does not require the use of any special decoder. SDH combines features of traditional captions and traditional subtitles:

- Usually in proportional fonts and displayed (without black bars) in a fashion similar to traditional subtitles.
- Hides less of the video image than captioning did with the black bars.
- Includes non-textual cues and identification of speakers.

532 1 Subtitles for the deaf and hard of hearing (SDH)

Videorecordings: Accessibility Content VIII

Audio Enhancement: Audio description of videos for the visually impaired

- Scenery
- Action
- Costumes
- Gestures
- Other visual elements

Described in voiceovers that do not interfere with existing dialog.

532 1 Audio-described



Videorecordings: Accessibility Content

Moving from the hearing impaired to the visually impaired, Audio Enhancement is the generic term for audio description of videos for the visually impaired. Important visual elements such as scenery, action, costumes, gestures, and other visual elements are described in a voiceover so as not to interfere with existing dialog. With DVD and Blu-ray Disc technologies, this audio enhancement can simply be yet another language choice.

532 1 Audio-described

On the top right is one of the logos for “Descriptive Video Service,” although there are other similar services. On the bottom are two of the more general logos for “audio description.”

Videorecordings: Identifiers I

Identifier for Manifestation

RDA 2.15.1.1: “A character string associated with a manifestation that serves to differentiate a manifestation from other manifestations. An identifier for manifestation includes registered identifiers from internationally recognized schemes, other identifiers assigned by publishers and others following internally devised schemes, identifiers known as fingerprints constructed by combining groups of characters from specified pages of early printed resources, publishers’ numbers for notated music, and plate numbers for notated music.”



Videorecordings: Identifiers

RDA 2.15 Identifier for Manifestation

RDA 2.15.1.1: “A character string associated with a manifestation that serves to differentiate a manifestation from other manifestations. An identifier for manifestation includes registered identifiers from internationally recognized schemes, other identifiers assigned by publishers and others following internally devised schemes, identifiers known as fingerprints constructed by combining groups of characters from specified pages of early printed resources, publishers’ numbers for notated music, and plate numbers for notated music.”

Several types of identifiers are commonly found on videorecordings:

- 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

RDA 2.15.1.4: “If there is a specified display format for an identifier for manifestation (e.g., ISBN, ISSN, URN), record it using that format. If there is no specified display format for the identifier, record it as it appears on the source. Precede the identifier with a trade name or the name of the agency, etc., responsible for assigning the identifier, if readily ascertainable.”

In MARC 21 fields 020 and 024, identifiers are input without hyphens or spaces. In MARC field 028 and 037, identifiers are recorded as presented on the resource.

Videorecordings: Identifiers II

Identifier for Manifestation

OLAC BP: “Record identifiers (especially ISBN and publisher numbers), along with any applicable qualifying information, when present. Enclose the qualifying information in parentheses.”

028 42 CC2331BDDVD \$b Criterion
Collection \$q (set)
028 42 CC2331BDDVD-1 \$b
Criterion Collection \$q (Blu-ray one)
028 42 CC2331BDDVD-2 \$b
Criterion Collection \$q (Blu-ray two)
028 42 CC2331BDDVD-3 \$b
Criterion Collection \$q (DVD one)
028 42 CC2331BDDVD-4 \$b
Criterion Collection \$q (DVD two)
028 42 CC2331BDDVD-5 \$b
Criterion Collection \$q (DVD three)



Videorecordings: Identifiers

RDA 2.15 Identifier for Manifestation

When there are multiple identifiers, recording more than the first is optional, but encouraged by the OLAC BP.

“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.” LC-PCC PS says “Do not give a span; give each identifier.”

LC-PCC PS 2.15.1.7 Qualification: “*LC practice*: When transcribing multiple ISBNs, transcribe first the number that is applicable to the manifestation being described; transcribe other numbers in the order presented, with appropriate qualification to distinguish. Record ISBNs in [\\$z \(Canceled/invalid\) of MARC field 020](#) if they clearly represent a different manifestation from the resource being cataloged and would require a separate record (e.g., an ISBN for the large print version, e-book, or teacher’s manual on the record for a regular trade publication). If separate records would not be made (e.g., most cases where ISBNs are given for both the hardback and paperback simultaneously), or in cases of doubt, record the ISBNs in [\\$a \(International Standard Book Number\) of MARC field 020](#).”

A repeatable subfield \$q for “Qualifying Information” was added to MARC fields 020 (ISBN) and 024 (Other Standard Identifier) in 2013 and to 028 (Publisher or Distributor Number) in 2012. Qualifying information is enclosed in parentheses.

Videorecordings: Identifiers III

International Standard Book Number (ISBN) (R): Field 020

- ISBN-10: Ten digits in four elements separated by hyphens.
- ISBN-13: Thirteen digits in five elements separated by hyphens.
- ISBNs regularly applied to videos:
 - Often labeled as ISBNs, but not always.
 - ISBN-13s have *978* or *9791 through 9799* as first digits.
- Use subfield \$z for any ISBN representing a manifestation that would require a separate record.



020 1401207707
020 9781401207700



Videorecordings: Identifiers

International Standard Book Number (ISBN): Field 020

ISBNs (International Standard Book Numbers): In spite of their formal name, ISBNs are regularly applied to videos. Often labeled as ISBNs, but not always.

ISBN and ISBN-13: Both go in field 020

- ISBN-10: Ten digits in four elements separated by hyphens
- ISBN-13: Thirteen digits in five elements separated by hyphens
 - ISBN-13s begin with *978* or *9791 through 9799* as first digits.
 - Element one consists of a 3-digit EAN prefix that identifies the book industry. Element two identifies the country or language agency. Element three identifies the publisher prefix. Element four identifies the title or specific edition of a publication. Element five contains a check digit.

All numbers in field 020 are entered **without hyphens or spaces**.

It is recommended that catalogers follow LC Practice for LC-PCC PS 2.15.1.7, in which any ISBN that “clearly represent[s] a different manifestation from the resource being cataloged and would require a separate record” be coded as subfield \$z.

Videorecordings: Identifiers IV

Other Standard Identifier (R): Field 024

First Indicator: Type of Standard Number or Code.

- 1: Universal Product Code (UPC).
- 3: International Article Number (EAN).
- 7: Source specified in subfield \$2.
- 8: Unspecified type of standard number or code.



Videorecordings: Identifiers

Other Standard Identifier: Field 024

Standard number or code published on an item which cannot be accommodated in another field (e.g., field 020 (International Standard Book Number), 022 (International Standard Serial Number), and 027 (Standard Technical Report Number)). The type of standard number or code is identified in the first indicator position or in subfield \$2 (Source of number or code).

First Indicator: Type of Standard Number or Code.

- 1: Universal Product Code (UPC).
- 3: International Article Number (EAN).
- 7: Source specified in subfield \$2.
- 8: Unspecified type of standard number or code.

There are other codes not included here because they are unlikely to ever be associated with a videorecording (0: ISRC for sound recording, 2: ISMN for notated music; 4: SICI for serials.)

We'll take a look at each of these specific codes that may be associated with videorecordings, plus some that would be coded First Indicator "7" with the code identified in subfield \$2.

Videorecordings: Identifiers V

Universal Product Code (UPC): Field 024, First Indicator 1

UPC: Twelve digits

- Includes as the first digit, “Number System Character” (NSC), which may appear outside and to the left of the bar code symbol.
- Includes as the final (twelfth) character, the check digit, which may appear at the bottom right outside the bar code symbol.



020 9738941404397
024 1 738941404397

Videorecordings: Identifiers

Universal Product Code (UPC): Field 024, First Indicator 1

UPC has 12 digits:

- Includes as the first digit, the “Number System Character,” (NSC), which may appear outside and to the left of the bar code symbol.
- Includes as the final (twelfth) character, the check digit, which may appear at the bottom right outside the bar code symbol.
- Do not enter hyphens or spaces.

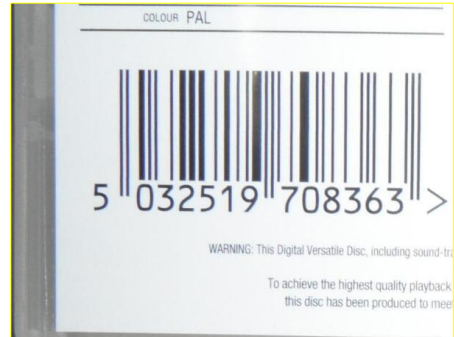
Videorecordings: Identifiers VI

International Article Number (EAN):

Field 024, First Indicator 3

EAN: 13 digits

- Includes left-hand digit, often outside of bar code symbol.
- Don't confuse with the ISBN-13, which always begins with the digits 978 or 9791 through 9799.



024 3 5032519708363

Videorecordings: Identifiers

International Article Number (EAN): Field 024, First Indicator 3

EAN: 13 digits

- Includes left-hand digit, often outside of bar code symbol.
- Don't confuse with the ISBN-13, which always begins with the digits 978 or 9791 through 9799.
- Do not enter hyphens or spaces.

You may well wonder why the "*International Article Number*" is known as the "EAN." In its early days, it was called the "*European Article Number*" and that abbreviation stuck.

Videorecordings: Identifiers VII

Source Specified in Subfield \$2: Field 024, First Indicator 7

First Indicator 7 when source is specified in subfield \$2:

- **gtin-14**: Global Trade Identification Number 14
- **bfi**: British Film Institute Catalogue Number
- **imdb**: Internet Movie Database (IMDb)



024 7 00012345600012 \$2 gtin-14

Standard Identifier Source Codes

(<http://www.loc.gov/standards/sourcelist/standard-identifier.html>)



Videorecordings: Identifiers

Source Specified in Subfield \$2: Field 024, First Indicator 7

The MARC *Standard Identifier Source Codes* list (<http://www.loc.gov/standards/sourcelist/standard-identifier.html>) identifies and often links to dozens of standard number or code systems that may be identified in field 024 subfield \$2 when the First Indicator is coded with value “7”.

The Global Trade Identification Number 14 (gtin-14) is one of those identifiers that has been showing up on videorecordings more often in recent years. The GTIN-14 is a fourteen-digit standard number that currently often looks much like a Universal Product Code (UPC) with leading zeros added up front.

If you take the time to look through the MARC *Standard Identifier Source Codes* list, you will find no fewer than a dozen different identifiers specifically devoted to films around the world. The British Film Institute Catalogue Number (bfi) and Internet Movie Database (IMDb) are merely two of the more familiar ones.

024 7 00012345600012 \$2 gtin-14

Videorecordings: Identifiers VIII

Field 024, Subfield \$d:

Additional codes following the standard number or code

Any supplemental codes are placed in subfield \$d.

All numbers in field 024 are entered **without hyphens or spaces**.



024 1 042100005264 \$d 12345

Videorecordings: Identifiers

Field 024, Subfield \$d: Additional codes following the standard number or code

Any optional digits carried to the right of the number or code, such as digits provided to identify price, title, or issue information.

Any supplemental codes are placed in subfield \$d.

Supplemental codes appear as an additional bar code to the right of the main bar code. This second bar code, which is usually not as tall as the primary bar code, is used to encode additional information, often related to price.

All numbers are entered without hyphens or spaces.

Videorecordings: Identifiers IX

Publisher or Distributor Number (R): Field 028

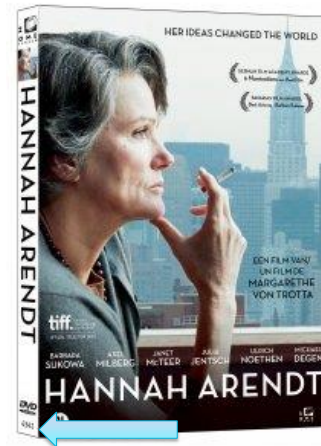
First Indicator:

- 4: Video Recording Publisher Number
- 6: Distributor Number

No standards for either Video Recording Publisher Number or Distributor Number:

- Any format (alphanumeric).
- Any length.

028 40 6342 \$b Home Screen



OC LC

Videorecordings: Identifiers

In 2016, the Publisher Number field 028 was renamed as Publisher or Distributor Number. The First Indicator was also reconfigured somewhat, with value “4” redefined as “Video Recording Publisher Number” and value “6” added as “Distributor Number.” The changes were the result of a joint effort by the Music Library Association and OLAC.

MARC 21 doesn’t say much to define a “Video recording publisher number,” which suggests that identifying such a number must be intuitively obvious. Consider most numbers associated with the manifestation and that are clearly not otherwise identified and not in one of the more common standard number formats, to be a video recording publisher number. They will most commonly be found on video disc labels and/or containers; the number on the DVD container spine in the illustration is typical.

MARC does try to define “Distributor Number” as “Assigned by a distributor to a specific music/music-related publication or to a specific video recording. If in doubt as to whether a number is a Publisher number or a Distributor number, record it as a Publisher number.”

Video Recording Publisher Numbers and Distributor Numbers may be in any alphanumeric format and of any length.

028 40 6342 \$b Home Screen

Videorecordings: Identifiers X

Source of Acquisition (R): Field 037

Prior to Format Integration, Video Recording Publisher Numbers were placed in 037.

OLAC BP: "Stock numbers differ from the other identifiers ... in that the number is usually not present on the resource. It may come from a catalog, a supply list, website, etc."

MARC 21:

–Publisher's and distributor's numbers for video recordings are not carried in field 037, but instead in field 028.

–Field 037 subfield \$a (Stock Number):
"Numbers such as distributor, publisher, or vendor numbers for resources *other than* music, music-related, or audiovisual materials are also recorded in this subfield."



037 887528 \$b Toys "R" Us



Videorecordings: Identifiers

Prior to Format Integration in the mid-1990s, Video Recording Publisher Numbers were placed in field 037, which was redefined in 1993 from "Stock Number" to "Source of Acquisition."

In 2016, in conjunction with the changes to field 028 we just discussed, field 037 was further revised and narrowed. The MARC definition of field 037 now explicitly says that **publisher's and distributor's numbers for video recordings are not carried in field 037, but rather in field 028 (Publisher and Distributor Numbers).** The MARC 21 definition for subfield \$a, Stock Number, reinforces that restriction: "Numbers such as distributor, publisher, or vendor numbers for resources *other than* music, music-related, or audiovisual materials are also recorded in this subfield."

OLAC BP: "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."

Generally, no longer use field 037 for any number associated with a videorecording unless the number does not appear on the resource itself, but is found instead in a catalog, website, or supply list.

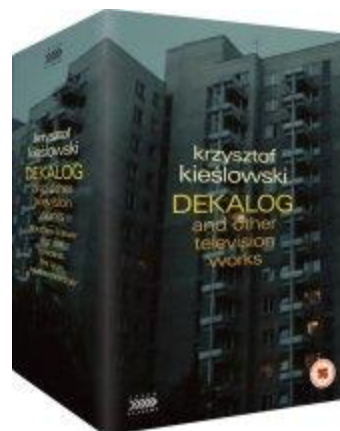
037 887528 \$b Toys "R" Us

Videorecordings: Duration I

RDA 7.22: Duration

RDA 7.22.1.1: A playing time, performance time, running time, etc., of the content of an expression.

- Record total duration of the primary content (e.g., the duration of the feature film), excluding bonus features, in field 300 subfield \$a following extent.
- Recording Duration (RDA 7.22.1.3)
 - Record the exact time if readily ascertainable.
 - If the exact time is not readily ascertainable, but an approximate time is stated or can be readily estimated, record that time preceded by *approximately*.
 - If the time cannot be readily ascertained or estimated, omit it.



Videorecordings: Duration

RDA 7.22: Duration

RDA 7.22.1.1: A playing time, performance time, running time, etc., of the content of an expression.

Duration from any source.

OLAC BP: "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."

Recording Duration (RDA 7.22.1.3)

Record the exact time if readily ascertainable.

If the exact time is not readily ascertainable, but an approximate time is stated or can be readily estimated, record that time preceded by *approximately*.

If the time cannot be readily ascertained or estimated, omit it.

Videorecordings: Duration II

Format of duration is your choice

- XX min.
- XX hr., XX min, XX sec.
- HH:MM:SS

300 10 videodiscs (566 min.) ...

306 092600

or

300 10 videodiscs (9 hr., 26 min.) ...

306 092600

or

300 10 videodiscs (9:26:00) ...

306 092600



Videorecordings: Duration

OLAC BP: "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."

Format of duration is your choice:

- XX min.
- XX hr., XX min, XX sec.
- HH:MM:SS

Total duration of the primary content (the feature film, excluding any "bonus" features) is recorded in MARC 300 subfield \$a following the extent.

Duration may be optionally recorded in coded form in the MARC 306 field.

306 - Playing Time (NR): HHMMSS

\$a: Playing Time (R)

300 10 videodiscs (566 min.) ...

306 092600

or

300 10 videodiscs (9 hr., 26 min.) ...

306 092600

or

300 10 videodiscs (9:26:00) ...

306 092600

Videorecordings: Duration III

505 0 [vol.] 1. Dekalog, one ; Dekalog, two (1989, 54 min. ; 57 min., color) ; Przejście podziemne = Pedestrian subway (1973, 29 min., black and white) ; Still alive (2006, 82 min., color) -- [vol.] 2. Dekalog, three ; Dekalog, four (1989, 56 min. ; 56 min., color) ; Pierwsza miłość = First love (1974, 52 min., color) ; KKTv (2016, 75 min., color) -- [vol.] 3. Dekalog, five ; Dekalog, six (1989, 58 min. ; 59 min., color) ; Personel = Personnel (1975, 67 min., color) ; Tony Rayns on Dekalog (2016, 78 min., color) -- [vol.] 4. Dekalog, seven ; Dekalog, eight (1989, 55 min. ; 55 min., color) ; Spokój = The calm (1976, 82 min., color) ; NFT interview with Kieślowski (1990, 93 min., color) -- [vol.] 5. Dekalog, nine ; Dekalog, ten (1989, 58 min. ; 58 min., color) ; Krótki dzień pracy = Short working day (1981, 73 min., color).



Videorecordings: Duration

OLAC BP: "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 [vol.] 1. Dekalog, one ; Dekalog, two (1989, 54 min. ; 57 min., color) ; Przejście podziemne = Pedestrian subway (1973, 29 min., black and white) ; Still alive (2006, 82 min., color) -- [vol.] 2. Dekalog, three ; Dekalog, four (1989, 56 min. ; 56 min., color) ; Pierwsza miłość = First love (1974, 52 min., color) ; KKTv (2016, 75 min., color) -- [vol.] 3. Dekalog, five ; Dekalog, six (1989, 58 min. ; 59 min., color) ; Personel = Personnel (1975, 67 min., color) ; Tony Rayns on Dekalog (2016, 78 min., color) -- [vol.] 4. Dekalog, seven ; Dekalog, eight (1989, 55 min. ; 55 min., color) ; Spokój = The calm (1976, 82 min., color) ; NFT interview with Kieślowski (1990, 93 min., color) -- [vol.] 5. Dekalog, nine ; Dekalog, ten (1989, 58 min. ; 58 min., color) ; Krótki dzień pracy = Short working day (1981, 73 min., color).

MARC 21, field 306: If the complete playing time is recorded in the physical description area (field 300, subfield \$a) and the playing time of the parts are recorded in the contents note (field 505), field 306 should contain either the playing time of the whole or the playing time of the parts, whichever is deemed more useful.

Videorecordings: Awards Note

RDA 7.28. Award

RDA 7.28.1.1: “A formal recognition of excellence, etc., given by an award- or prize-granting body, for the content of an expression.”

586 - Awards Note (R)

OLAC BP: “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 Academy Award winner, 2017: Best motion picture of the year ; Best Performance by an Actor in a Supporting Role (Mahershala Ali) ; Best adapted screenplay (Barry Jenkins)

586 Golden Globe winner, 2017: Best Motion Picture - Drama



Videorecordings: Awards

RDA 7.28. Award

RDA 7.28.1.1: “A formal recognition of excellence, etc., given by an award- or prize-granting body, for the content of an expression.”

586 - Awards Note (R)

OLAC BP: “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 Academy Award winner, 2017: Best motion picture of the year ; Best Performance by an Actor in a Supporting Role (Mahershala Ali) ; Best adapted screenplay (Barry Jenkins)

586 Golden Globe winner, 2017: Best Motion Picture - Drama

Thanks for your kind attention.

Advanced Video Cataloging

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Because what is known must be shared.™



Advanced Video Cataloging

Thanks for your kind attention.

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