

# Best Practices for Cataloging Streaming Media

Using RDA and MARC21

Version 1.2  
September 2022

Prepared by the Online Audiovisual Catalogers Inc.  
Cataloging Policy Committee Streaming  
Media RDA Guide Task Force

With additional assistance from Jay Weitz

*Task Force Members:*

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

## Contents

Section I. About this Document .....	1
Section II. Introduction to Streaming Media .....	3
A. What Are Streaming Media? .....	3
B. Examples of Streaming Media .....	4
C. What Are Not Considered Streaming Media? .....	10
Section III. Best Practice Guidelines for Cataloging Streaming Media .....	12
A. Recognizing RDA Records.....	12
B. Preliminary Decisions: Comprehensive vs. Analytical Description.....	14
C. Recording Attributes of Manifestation and item.....	17
Title (RDA 2.3) .....	17
Statement of Responsibility (RDA 2.4) .....	22
Edition Statement (RDA 2.5) .....	24
Publication statement (RDA 2.8) .....	25
Copyright date (RDA 2.11) .....	27
Series Statement (RDA 2.12) .....	28
Information Related to Carriers (RDA Chapter 3) .....	28
Media Type (RDA 3.2) .....	29
Carrier Type (RDA 3.3) .....	30
Extent (RDA 3.4) .....	30
Restrictions on Access (RDA 4.4) .....	32
Restrictions on Use (RDA 4.5) .....	32
Uniform Resource Locator (RDA 4.6) .....	32

D. Recording Attributes Relating to Content of

Work/Expression.....	34
Content Type (RDA 6.9) .....	34
Nature of the Content (RDA 7.2) .....	35
Form of Work (RDA 6.3) .....	35
Sound Content (RDA 7.18) .....	36
Colour Content (RDA 7.17) .....	36
Duration (RDA 7.22) .....	38
Date of Work (RDA 6.4) .....	39
Date of Expression (RDA 6.10.1).....	40
History of the work (RDA 6.7).....	41
Place and Date of Capture (RDA).....	41
Language of the Content (RDA 7.12) .....	42
Aspect Ratio (RDA 7.19) .....	43
Performer, Narrator, and/or Presenter (RDA 2.4 and 2.17.3)... ..	44
Artistic and/or Technical Credit (RDA 2.4 and 2.17.3).....	45
Accessibility Content (RDA 7.14) .....	45
Supplementary Content (RDA 7.16) .....	46
Summarization of the Content (RDA 7.10) .....	46
Recording Relationships .....	47
Recording Authorized Access Points to Represent Works and Expressions (RDA 6.27-6.28).....	48
Recording Relationships to a Person, Family or Corporate Body Associated with Work or Expression (RDA 18.4-18.5) .....	59
Recording Related Works (RDA 25.1), Expressions (RDA 26.1) and Manifestations (RDA 7.1).....	64

Section IV. Special situations .....	74
A. Single vs. Separate Records.....	74
Separate Records Approach .....	74
Single record approach .....	76
B. Resources Converted to Streaming Media from Different Formats .....	76
Option #1: Provider-Neutral practice .....	76
Option #2: Provider-specific approach .....	78
Section V. Sample Records .....	79
A. Streaming Video .....	79
B. Streaming Audio.....	91
Section VI. List of Additional Resources .....	102
Section VII. Appendices .....	105
A. List of “Core” Elements in RDA .....	105
Core Elements for Manifestations and Items .....	105
Core Elements for Content of Works and Expressions .....	107
Core Elements for Works .....	108
Core Elements for Persons, Families and Corporate Bodies Associated with a Work.....	108
Core Elements for Expressions .....	109
Core Elements for Persons, Families and Corporate Bodies Associated with an Expression.....	109
Related Works, Expressions, Manifestations and Items .....	109
B. MARC21 Coding for Selected Fields .....	111
Leader/06 (OCLC “Type of Record”) .....	111
Leader/07 (OCLC “Bibliographic level”) .....	111
008 field.....	111
006 field .....	111
007 field .....	112
040 field .....	114
Options for Recording Technical Details .....	114
Option #1. Recording technical details in a shared cataloging environment using the MARC21 format while staying consistent with provider-neutral approach .....	116
Option #2. Recording technical details in a shared cataloging environment using the MARC21 format while NOT following the provider-neutral approach.....	119

Option #3. Recording technical details in one’s local catalog only using the MARC21 format .....123

## Section I. About this Document

This document is intended to assist catalogers in creating records for streaming media according to instructions within *Resource Description and Access (RDA)*, the successor to the *Anglo-American Cataloguing Rules (AACR2)*. Like the original *Best Practices for Cataloging Streaming Media*, made available in 2008, it covers both streaming video and audio, including those that are born digital, as well as those that are created from an existing resource in another format, such as a video issued on DVD or videocassette. Its main focus is on resources that are “streaming” over the Internet in real-time, rather than resources that are not (e.g., video on CD-ROM or DVD-ROM, MP3 files on compact disc). In addition, it includes some examples of online video and audio files that can be downloaded in their entirety to one’s local computer.

Since the original *Best Practices* document was made available, libraries have continued to collect streaming resources. The popularity of streaming media has continued to grow with more vendors making resources available in related formats for libraries and their users. The purpose of this document is to provide “best practice” guidance for the most common situations encountered in libraries. It does not attempt to provide an exhaustive list of all possible resources or situations.

The examples in this document are presented in MARC21 format. The task force recognizes that efforts are underway at the Library of Congress and among the larger cataloging and metadata community to develop and test BIBFRAME, a model with the aim to transition libraries beyond MARC to a linked data environment. At the same time, it also recognizes that such a transition will take time, and that libraries will continue to catalog according to the MARC format in the meantime. Thus, this document serves as an interim guide at this point in time, and will be re-examined and updated when libraries have successfully transitioned to a new communication format that is not based on MARC. It will also continue to be updated as the rules in RDA are continually revised.

This document is organized into the following sections: an introduction presenting definitions and examples of streaming vs. non-streaming media; guidelines on recognizing RDA records, “best practice” guidelines on cataloging streaming media and special types of situations; examples of catalog records for both streaming video and audio; and a list of resources that catalogers may also find helpful when cataloging streaming media. Appendices are included listing elements considered “core” by RDA, the Program for Cooperative Cataloging (PCC) and the Library of Congress, MARC21 coding, and optional guidelines for recording technical details in both provider-neutral and non-provider-neutral records.



## Section II. Introduction to Streaming Media

### A. What Are Streaming Media?

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

Streaming technology allows users to access audiovisual content on the Internet (or any computer network) without waiting for entire files to download. This minimizes both the amount of time required to view audiovisual content online, and the amount of storage space necessary to do so. Streaming technology also makes it possible for remote users to access live events, such as lectures or radio broadcasts, in real time.

#### File Types and Software Players

Below are some of the most common file types for video and audio. These file types may be used for streaming, downloadable, and tangible resources.

File extension(s)	File type
.aiff, .aif, .aifc	AIFF audio file
.asf, .asx	Advanced Systems formats, usually viewed by Microsoft's Windows Media Player
.au, .snd	Audio file
.avi	Audio Video Interleave
.cda	Music CD playback
.flv	Flash Video, viewed by Adobe Flash Player
.midi, .mid, .rmi	MIDI audio file
mov, .qt	Apple Quicktime formats
.mpe, .mp4	MPEG compression
.mp3, .m3u	MP3 audio file
.rm	RealMedia format, usually viewed by Real Player. It is often <b>used</b> in conjunction with RealVideo (as well as RealAudio)
.ogg	OGG audio and video file
.swf	Macromedia Flash, usually viewed by the Adobe Flash Player
.wav	Windows audio file

.wma, .wax	Windows Media audio file
.wmv	Windows Media Video, usually viewed by Microsoft's Windows MediaPlayer

## B. Examples of Streaming Media

### Streaming video

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



#### Science Areas

**Atmosphere and Weather**  
**Biology & Ecosystems**  
**Climate Change**  
**Coastal and Marine Science**  
**Earthquakes**  
**Energy**  
**Geochemistry and Biochemistry**  
**Geology**  
**Human Health**  
**Landslides**  
**Mapping and Remote Sensing**  
**Planetary Science**  
**Plate Tectonics**  
**Polar Science**  
**Tsunamis**  
**Volcanoes**  
**Water**  
**Miscellaneous**

#### USGS Online Lectures

This is a collection of selected videotaped lectures that were given at USGS facilities and are typically 60-90 minutes long (60 minute lecture plus question/answer).

For the most up-to-date listings, to find older lectures, or to browse lectures with a

- [USGS Earthquake Science Center Seminar Series](#)
- [USGS Water Resources Seminar Series](#)
- [USGS Oregon Water Science Center Seminar Series](#)
- [USGS Western Region Colloquium](#)
- [USGS Public Lectures—Menlo Park, California](#)
- [USGS Public Lectures—Reston, Virginia](#)

*Due to sequestration, public lectures have been suspended until October, 2013*

#### Atmosphere and Weather

[ARkSTORM: A Scenario of a Massive West Coast Storm](#)

Dale Cox, USGS - February 25, 2010

[Trends in Snowfall Versus Rainfall in the Western United States](#)

Noah Knowles, USGS - April 5, 2007

[Frozen in Time: How Ice Cores Are Revealing the Composition and Temperature of E](#)

Todd Hinkley, USGS - December 8, 2005

*A video available on the Internet Archive*

## Best Practices for Cataloging Streaming Media – Version 1.2 (September 2022)

[Academic Films](#) > [Fadiman Social Documentaries](#) > SHATTERING the MYTH of AGING: Senior Games Celebrate Healthy Lifestyles, Competition and Community

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



SHATTERING the MYTH of AGING celebrates seniors who participate in a full range of athletic activities. The impressive result is that these men and women become stronger and more active, rather than less, as the years go by than 200 Senior State and Regional medals. We watch as he and other seniors discover that, with attention, their bodies continue to learn new skills.

<http://www.opednews.com/articles/Senior-Athlete-Ron-Chilton-by-Joan-Brunwasser-100208-157.html>

This movie is part of the collection: [Fadiman Social Documentaries](#)

**Director:** Dorothy Fadiman

**Producer:** Dorothy Fadiman, Matthew Luotto, Keith Parish

**Production Company:** Fadiman Social Documentaries

**Audio/Visual:** sound, color

**Keywords:** [dorothy fadiman](#); [matthew luotto](#); [ron chilton](#); [keith parish](#); [senior games](#); [senior olympics](#); [retirement](#); [fitness](#); [health](#); [exercise](#); [motivation](#); [aging](#)

**Contact Information:** Concentric Media <http://concentric.org/index.html>

**Creative Commons license:** [Attribution-Noncommercial-No Derivative Works 3.0](#)

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### Stanford University's YouTube Channel

StanfordUniversity Subscribe 275,015

Videos Discussion About

**Celebrating Michael Levitt's Nobel Prize**  
11,399 views 2 weeks ago  
Three past Nobel Prize winners were in attendance when Stanford's newest laureate spoke to the press. They share their reflections on a man President John Hennessy calls "a leader in the field that he helped start."  
For news and conversation about the award, visit: <http://stanford.io/nobel2013>  
Executive Producer: John Stafford, MA '06  
Director of Photography: Aaron Kehoe...  
[Read more](#)

**Stanford 2013 Nobel Prize Winners**  
For updated news and conversation about Stanford's 2013 Nobel Prize recipients, visit: <http://stanford.io/nobel2013>

**A Nobel Morning: 2013 Nobel Prize in Chemistry** 1:10  
**Michael Levitt: 2013 Nobel Prize in Chemistry Press Co...** 28:34  
**Friends, Colleagues and Family Celebrate a Nobel L...** 2:12  
**Michael Levitt: 2013 Nobel Prize in Chemistry Press Co...** 2:14  
**Celebrating Michael Levitt's Nobel Prize** 1:32

More Stanford Channels

- stanfordathletics Subscribe
- Stanford Graduate ... Subscribe
- Stanford Medicine Subscribe
- stanfordlawschool Subscribe
- Stanford School of ... Subscribe
- stanfordeng Subscribe
- Stanford Alumni As... Subscribe
- stanfordonline Subscribe
- stanfordearthscience Subscribe

Related channels on YouTube

- Khan Academy Subscribed
- thenevboston Subscribe
- MIT Subscribe
- Yale University Cou... Subscribe
- UCBerkeley Subscribe

## Streaming audio

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

## NIC HARCOURT



### Chasing Kings

JUN MAR 13, 2011

**Host:** Nic Harcourt

*Listen to/Watch entire show:*

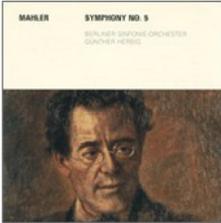
[LISTEN](#) [+MY SHOWS](#)



Nic's been playing songs from **Chasing Kings'** debut EP, *The Current State of Our Future*, for the last 18 months. Catch this LA buzz band's catchy indie pop in their first live radio session on Nic's show at 8.30.

*A title included in the Naxos Music Library service*

Home > Album Information > MAHLER, G.: Symphony No. 5 (Berlin Symphony, Herbig)



View 500x500



Pay for a Subscription  
Login to the Service  
Begin a 15-minutes Preview

Buy Album Now

**Album Information**

Genre: Classical Music

Category: Orchestral

Composer(s):  
Mahler, Gustav

Artist(s):  
Berlin Symphony Orchestra •  
Herbig, Gunther

**MAHLER, G.: Symphony No. 5 (Berlin Symphony, Herbig)**

Detailed information about this album may be seen after you log into the site. You can see examples of this information by giving the 15-minute Preview a try.

**Track Details**

Mahler, Gustav

	Symphony No. 5 in C sharp minor-	01:07:04
1	I. Trauermarsch	00:11:19
2	II. Sturmisch bewegt, mit grosser Vehemenz	00:13:22
3	III. Scherzo	00:17:58
4	IV. Adagio	00:09:58
5	V. Rondo-Finale	00:14:27

*A title included in the Alexander Street Press Jazz service*

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Alexander Street Press

Show Navigation and Search

Jazz > Search: *bill evans village vanguard*, Audio, Text, Video > View work

0 items selected Select Language Help

### Bill Evans Trio: Sunday at the Village Vanguard

performed by Bill Evans, Scott LaFaro and Paul Motian, The Bill Evans Trio (Riverside, 2001), 1:16:37 mins

Watch a video tutorial on using the player



Tracks and Details Liner Notes Cite Email Share Add to Playlist Embed Add to Selected Items



**Now Playing**

**Track 1: Gloria's Step [Take 2]**

Composer: Scott LaFaro

Content Type: Music recording

Discipline: Music & Performing Arts

Duration: 6 minutes

Ensemble: The Bill Evans Trio

Field of Study: Jazz

Format:

Instrument Played: Jazz piano trio

Song Title: Gloria's Step

Specialized Area of Study: Piano Jazz

Title: Gloria's Step [Take 2]

Year Composed:

**Tracks**

, composed by Scott LaFaro

- Track 1. Gloria's Step [Take 2] ( 06:10);
- Track 6. Jade Visions [Take 2] ( 03:45);
- Track 7. Gloria's Step [Take 3] ( 06:56);
- Track 10. Jade Visions [Take 1] ( 08:05);
- Track 11. Jade Visions [Take 1] ( 04:16);

, composed by George Gershwin

- Track 2. My Man's Gone Now ( 05:22);

, composed by Miles Davis

- Track 3. Solar ( 08:55);

, composed by Sammy Fain

- Track 4. Alice in Wonderland [Take 2] ( 08:36);
- Track 8. Alice in Wonderland [Take 1] ( 07:02);

, composed by Cole Porter

- Track 5. All of You [Take 2] ( 08:20);
- Track 9. All of You [Take 1] ( 08:10);

### Audio of a speech by Franklin D. Roosevelt



**Characteristics of non-streaming media include:**

- The media file is downloaded in its entirety to the local disk drive (streaming media progressively load portions of the file into a buffer and discard/overwrite each portion after playback).
- Playback is based on the downloaded file on the local system, not on portions of the file temporarily stored in a buffer. Large files generally are not available for playback until the entire file has downloaded to the user's local disk drive.
- Playback is not in "real time."
- Playback does not require a persistent client (or media player)-to-server connection and continuous data flow since it is based on the downloaded file.
- User has access to downloaded content.
- User must consider local disk storage capacity for downloads.
- In many cases, user has ability to manipulate or edit content, load content on additional devices, or "burn" content to a CD-ROM or DVD-ROM.

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

*iTunes*. This service includes streaming and non-streaming content (abbreviated previews of music and video are available as streaming media in real-time, while purchased audio and video files are downloaded to the user's system to play back at any time)

*Animated vector graphics*. Often described as streaming media, these files actually use a "progressive download" (Austerberry, 2005, 142) or "pseudo-streaming" (Brannon, Digan, and Koyanagi, 1998, 192). Progressive downloads are not considered true streaming as the entire media file is being downloaded to the local machine even though, like streaming media, the file can be played while the download is occurring (Storlarz, 2005, 146).

*Anarchy Online media downloads* (<http://forum.anarchy-online.de/content/downloads/>). This gaming site includes audio, video and image downloads which can easily be saved to the user's hard drive. While you can click on any of the files and view them fairly quickly, each media file is actually downloaded in its entirety to the local system before playing.

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## Section III. Best Practice Guidelines for Cataloging Streaming Media

### A. Recognizing RDA Records

In order for something to be considered cataloged according to RDA, both conditions must apply:

- 1) The MARC **Leader/18 (Desc<sup>1</sup>)** should be coded either **i** (ISBD punctuation included) or **c** (ISBD punctuation omitted).
- 2) The MARC **040** field must be coded **rda** in subfield **e**.

For other parts of a record, refer to the RDA rules and guidelines in this OLAC “best practices” document for cataloging streaming media. If a record is cataloged according to RDA, not only will the MARC **Leader/18** and MARC **040** field be coded appropriately, but the data elements in the description will be recorded according to instructions within RDA.

*CAUTION: Although RDA records contain particular data elements or MARC21 fields implemented to accommodate instructions in RDA, do not interpret their mere presence to automatically mean that the record was created according to rules within RDA.*

Refer to the PCC Guidelines for Enhancing and Editing non-RDA Monograph Records ([http://www.loc.gov/aba/pcc/rda/PCC\\_RDA\\_guidelines/Hybrid-Guidelines-Monographs-Post-Impl.docx](http://www.loc.gov/aba/pcc/rda/PCC_RDA_guidelines/Hybrid-Guidelines-Monographs-Post-Impl.docx)) for information on descriptive elements and MARC21 fields that may be used in both RDA and non-RDA records:

According to this document, non-RDA records may be enhanced with the following “new” MARC fields and subfields that also appear in RDA records:

- MARC **264** fields (although its content will follow AACR2 rather than RDA conventions)
- MARC **336/337/338** fields (these can be added to AACR2 records to enhance access)
- Relationship designators in MARC **1xx**, **7xx**, and **8xx** subfields **e**, **i**, and **j** (these may also be added to AACR2 records to enhance access)

In addition, refer to the following document for OCLC’s policy on “hybrid” records at <http://www.oclc.org/rda/new-policy.en.html>. According to this policy, such non-RDA records may be edited in the following ways:

---

<sup>1</sup> Throughout this document, MARC21 Leader position codes are followed by OCLC fixed field elements in parentheses.

---

Best Practices for Cataloging Streaming Media – Version 1.2 (September 2022)

- Adding relator terms to access points
- Spelling out non-transcribed abbreviations
- Adding complete statements of responsibility in MARC **245** (in place of “[et al.]”)
- Adding MARC **336/337/338** fields

Thus, it is legitimate for AACR2 as well as RDA records to include new MARC fields described above and to contain relationship designators with access points, as well as other “RDA”-like features (e.g., spelled out abbreviations and complete statements of responsibility). All of these characteristics are also legitimate for non-RDA records. Such records have been referred to as “hybrid records.” There may be additional MARC fields that could be included in both AACR2 and RDA records, such as the MARC **344, 346** and the **347** fields.

When evaluating whether a record conforms to RDA, it is necessary to look at how the **Leader/18** and MARC **040** field is coded, as well as whether the entire record as a whole complies with instructions within the RDA Toolkit.

## B. Preliminary Decisions: Comprehensive vs. Analytical Description

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

**RDA 1.5.2** offers further information on what types of resources may receive a comprehensive description. These include resources issued as a single unit, multipart monographs, serials, integrating resources, and whole collections. **RDA 1.5.3** indicates that individual parts of any of the above types of resources may receive analytical descriptions. It states: “It is possible to prepare separate analytical descriptions for any number of parts of a larger resource (i.e., for one part only, for two or more selected parts, or for all parts of the resource).”

In most cases, comprehensive description will be the best choice for individual streaming media resources. But if you decide that analytical description is a better fit for your particular circumstances, be sure to follow the instructions for that method when RDA makes a distinction, and be careful to use the same level throughout your description.

### Choosing the Preferred Source of Information

**RDA 2.1.2.2** instructs the cataloger to “choose a source of information identifying the resource as a whole” when creating a comprehensive description for a resource issued as a single unit. Note that this does not apply to integrating resources. For comprehensive descriptions of integrating resources, **RDA 2.1.2.4** instructs the cataloger to “choose a source of information identifying the current iteration of the resource as a whole.” Updating websites that are portals to collections of streaming media fall into this category.

For resources issued as a single unit, including most individual streaming audio or video files, instructions for choosing the preferred source of information are found in **RDA 2.2.2.1**, which states that the preferred source of information should be selected based on the type of description (e.g., comprehensive or analytical) and “the presentation format of the resource.”

Format-specific instructions apply to the choice of a preferred source. **RDA 2.2.2.3** applies to moving image resources, and instructs the cataloger to “use the title frame or frames, or title screen or screens” as the preferred sources. **RDA 2.2.2.3** makes an exception to the rule requiring the use of title frames or screens as the preferred source of information for situations

in which title frames only list titles of individual contents and another source in the resource provides a formally presented collective title. In these cases, the source bearing the collective title is to be used as the preferred source of information.

**RDA 2.2.2.3.2** applies to online moving image resources that lack title frames/title screens. For those resources, the cataloger is to use “textual content” bearing a title as the preferred source of information. Failing that, **RDA 2.2.2.3.2** instructs the cataloger to use “embedded metadata in textual form” bearing a title as the preferred source of information for the resources. Finally, if an online moving image resource lacks a title frame/screen, textual content bearing the title, and embedded metadata bearing the title, the cataloger is to use “another source forming part of the resource itself” with preference given to formal presentations of information.

For other online resources, including online sound recordings/streaming audio, **RDA 2.2.2.4.2** applies. This instruction states that catalogers should use first “textual content” bearing a title. If there is no such content, catalogers should use “embedded metadata in textual form” that bears a title. As with online moving image resources, if neither of these is present in the resource, **RDA 2.2.2.4.2** instructs catalogers to use “another source forming part of the resource itself,” with preference given to those sources that present the information formally.

What is “Part of the Resource Itself”?

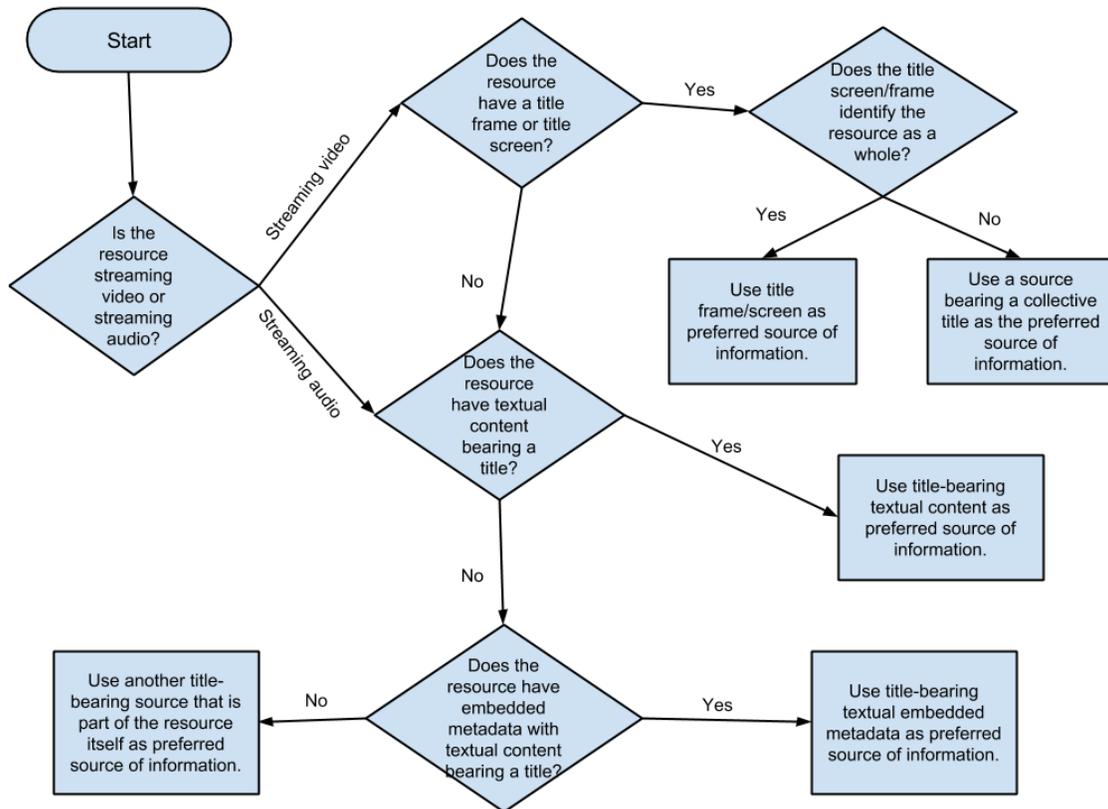
Follow the instructions in **RDA 2.2.2.3.2** and **RDA 2.2.2.4.2** to select another source of information forming part of the resource itself, giving preference to sources in which the information is formally presented in the absence of preferred source of information listed in these rules.

***Best Practice Recommendation:*** Consider a website that contains a link to the streaming media resource being cataloged as “part of the resource itself.” As explained earlier in this section, “textual information” on such websites may be treated as the preferred source of information for streaming audio files, as well as for streaming video files when there are no title frames or screens available.

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

The chart below summarizes the process for selecting the preferred source of information for streaming media resources.

Figure 1. Choosing the preferred source of information for streaming media issued as a single unit:



### Note on Title

**RD A 2.17.2.1** describes “note on title” as “providing information on: the source from which a title was taken; the date the title was viewed; variations in titles, inaccuracies, deletions, etc.; or other information relating to a title.” **RD A 2.17.2.3** instructs the cataloger to provide a note on the source from which the title proper is taken if it is taken from a source other than a title frame or title screen of a moving image resource. According to the LC-PCC Policy Statement for this rule, one should not omit this note.

**RD A 2.17.13.5** also states that one should record a note identifying the date on which an online resource was viewed for description.

**Best Practice Recommendation:** Always record a note on source of title. Although, **RD A 2.17.2.3** states: “For online resources, make a separate note indicating the date the resource was viewed,” recommended best practice is to follow the Program for Cooperative Cataloging’s (PCC) guidelines for provider-neutral records

(<http://loc.gov/aba/pcc/scs/documents/PCC-PN-guidelines.html>) and record both the source of title and the date viewed in a single note. When following this approach, record the note in the form recommended by these guidelines and include the provider or resource in addition to the source of the title proper and date viewed.

***Recording source of title note:***

588 Description based on online resource; title from title screen (Alexander Street Press, viewed November 26, 2012).

## **C. Recording Attributes of Manifestation and item**

This section covers elements used to meet users' identification needs related to manifestation and items, such as title, statement of responsibility, edition statement, as well as elements related to carrier.

### **Title (RDA 2.3)**

*(Title proper is core for RDA; Other title information is core for LC and the PCC's BIBCO Standard Record (BSR); Parallel title proper is core for LC/PCC and the PCC's BSR; Later title proper for multipart monographs or serials is core for LC/PCC and the PCC's BSR and Earlier title proper for integrating resources is core for LC unless changes are numerous; Variant title is core for PCC's BSR)*

#### **Title proper (RDA core element)**

Take the title proper from the preferred source of information. Refer to **Section III.B.** of this document for guidance on preferred sources of information for streaming video and audio resources.

For general information on the scope, sources of information, and general instructions on how to record titles, consult **RDA 2.3**, **RDA 1.7-1.8**, and **Appendices A, B and C**.

Transcribe the title proper as it appears on the source of information (**RDA 2.3.2.7** and **2.3.1.4**). Include any diacritical marks (**RDA 1.7.4**) or errors (**RDA 1.7.9**) that appear in the title proper as it appears on the source of information.

If the title proper contains inaccuracies, record the corrected title proper as a variant title (**RDA 2.3.6**). Do not transcribe introductory words that are not part of the title proper (**RDA 2.3.1.6**).

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

For streaming audio files containing recordings of musical works, consult **RDA 2.3.2.8.1** to determine which elements should be included in the title proper.

**For titles other than title proper such as parallel title proper**, other title information, abbreviated title and variant title, consult **RDA 2.3.3-2.3.10**.

Take other title information from the same source as the title proper. Parallel titles proper may be taken from any source within the resource. Variant titles may be taken from any source. For more details, consult the rules referenced in the paragraph above.

**For reproductions**, consult the best practice guidelines in **Section IV.B.** of this document.

### Recording Title Proper for streaming video

*Title taken from title frames during playback for a streaming video:*



245 0 2 #a A perfect candidate

(The first phrase is "Arpie Film Presents")

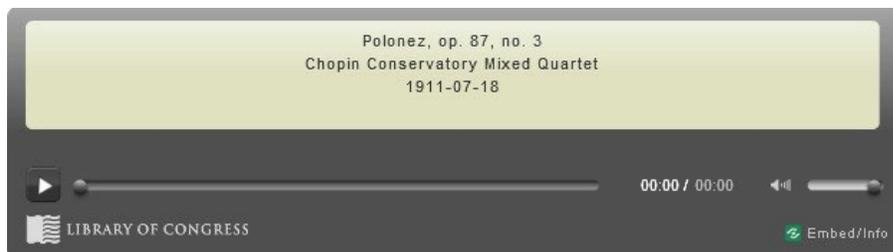
***Title appearing on title frames during playback differs from title appearing on the resource web page:***

## The Tenth Inning



245 0 0 #a Baseball. #p The tenth inning.  
(A set consisting of various parts for a streaming video)

### Recording Title Proper for streaming audio:



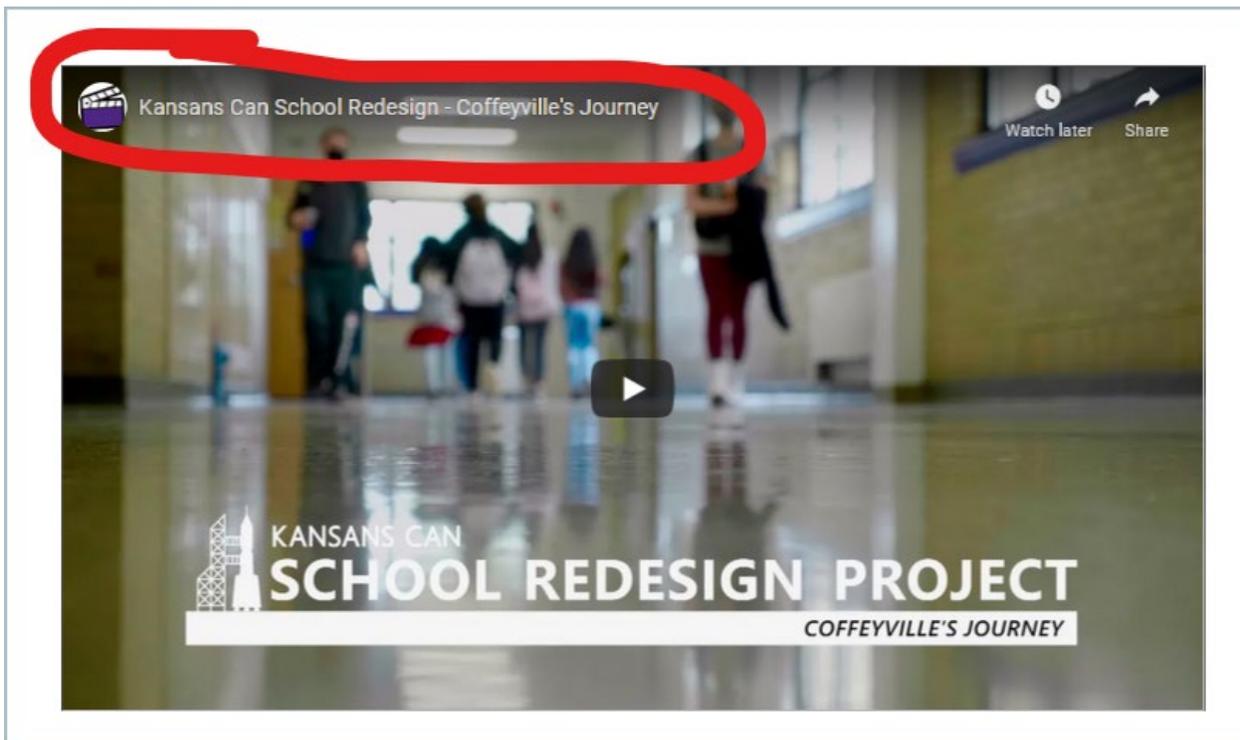
245 00 #a Polonez op. 87, no. 3

*Note: Title consists of name of a type of composition plus numbering, so all elements are transcribed in order of appearance as the title proper per **RDA 2.3.2.8.1**. Consult the Music Library Association's Types of Compositions for Use in Authorized Access Points for Music for assistance in determining whether a title is a type of composition*

Best Practices for Cataloging Streaming Media – Version 1.2 (September 2022)  
([http://www.musiclibraryassoc.org/mpage/cmc\\_accpointsrda](http://www.musiclibraryassoc.org/mpage/cmc_accpointsrda)) (This is not a an example of a provider-neutral record. If it were, information would have been transcribed from the title of the original manifestation rather than the digital “reproduction.”)

### Special situations

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

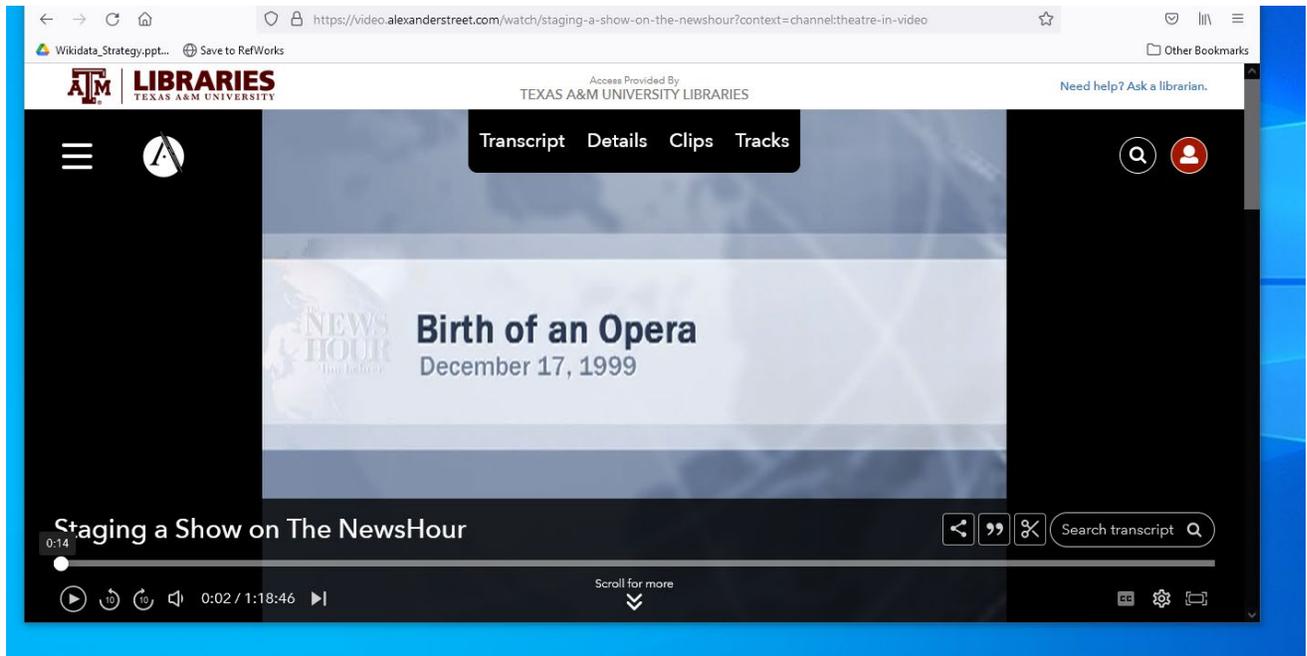


Such titles are embedded in the metadata of the video, so they would not be treated as the preferred source if there is a title screen or a title on the streaming video’s website. Treat them as alternative forms of the title proper if they do not match what is recorded in the 245 field, as in the following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

```
245 00 #a Kansas Can school redesign project : #b Coffeeyville's
      journey.
246 30 #a Coffeeyville's journey
246 1_ #i Title at top of the screen: #a Kansas Can school
      redesign : #b Coffeyville's journey
```

## Best Practices for Cataloging Streaming Media – Version 1.2 (September 2022)

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



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

Since the title “News Hour” also appears on the preferred source (the title screen prior to the one shown above), this resource is an episode of that television program. Record the title proper following the instructions at Appendix 1: Motion Pictures, Television Programs, Radio Programs at LC-PCC for 6.27.1.9: Additions to Access Points Representing Works. The latter is recommended as a best practice.

As episodes in this example are not intended to be viewed consecutively, follow the instructions under ““Television Programs (including video and film formats,” Section “2. Comprehensive title/Individual title, b. Individual titles not intended to be viewed consecutively.” This section instructs us to “...use as the title proper a structured combination that consists of a comprehensive title and an individual title when one is available.”

In addition, record the title appearing in the lower left corner of the screen as an alternative title in the 246 field.

245 04 #a The News Hour. #p Birth of an opera, December 17, 1999.

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

## Statement of Responsibility (RDA 2.4)

*(The first statement of responsibility relating to the title proper is core for RDA)*

A statement of responsibility is defined as a “statement relating to the identification and/or function of any persons, families, or corporate bodies responsible for the creation of, or contributing to the realization of, the intellectual or artistic content of a resource” (RDA 2.4.1.1).

For general information on the scope, sources of information and general instructions on how to record general statements of responsibility, consult **RDA 2.4.1.1-2.4.1.10**. For more detailed information on statements of responsibility that relate to the title proper, consult **RDA 2.4.2**.

### Statement of responsibility that relates to the title proper (RDA core element)

Transcribe (**RDA 2.4.1.4** and **2.4.2.3**) the statement of responsibility that relates to the title proper in the form in which it appears on the same source of information as the title proper (**RDA 2.4.2.2**). If absent on the source of the title proper, take it in this order of preference: from another source within the resource itself (**RDA 2.2.2**) or one of sources specified at **RDA 2.2.4**.

Consistent with the definition of a statement of responsibility (**RDA 2.4.1.1**), record creators of or contributors to the realization of the intellectual or artistic content. If not all statements of responsibility are being recorded prefer those identifying creators. When in doubt, record the first statement of responsibility relating to the title proper (**RDA 2.4.2.3**, **RDA 2.4.1.5**).

If the relationship between the title proper and the statement of responsibility is unclear, add a word or short phrase to clarify this role in brackets (**RDA 2.4.1.7**).

If more than one name appears for persons, families, or corporate bodies, record all names as a single statement (**RDA 2.4.1.5** and **LC-PCC PS 2.4.1.5**), unless you prefer the optional omission of any but the first of each if there is more than three.

Do not include in the statement of responsibility relating to the title proper members of group, ensemble, company, etc. if the group, etc. has already been named (**RDA 2.4.1.5**); if they are considered important, then record them in a note identifying performers, narrators, presenters, etc. (**RDA 2.4** and **2.17.3**).

**Best Practice Recommendation:** Generally prefer recording roles at the work level (e.g., creators and individuals or groups associated with the work in Appendix I) when recording statements of responsibility. Use cataloger’s judgment to decide which to record based on the significance of their involvement in the creation of the artistic and intellectual content of the work being cataloged.

For parallel statements of responsibility relating to title proper, which is not a core element, record these statements as they appear on the same source of information as the parallel title proper they relate to (RDA 2.4.3). If there is more than one parallel statement of responsibility related to the title proper, record the statements in the same order as the parallel titles to which they correspond or in the order as found on the resource (RDA 2.4.3.3).

*(Examples follow on the next page.)*

**Recording Statement of Responsibility relating to Title Proper:**



245 0 2 #a A perfect candidate / #c a film by R.J. Cutler and David Van Taylor.

*(Streaming video taken from title frames during playback for a streaming video)*

**Recording Statement of Responsibility relating to Title Proper for streaming audio:**



For edition designations in more than one language or script, record the designation in the same language as the title proper (**RDA 2.5.2.4**).

For more information on edition designations relating to parallel designations of edition, statements of responsibility relating to the edition, general statements of responsibility, or named versions, etc. consult **RDA 2.5.4-2.5.9**.

***Transcribing edition designations for streaming video:***

250 \_ \_ Director's Cut.  
(Title screen of a streaming video has "Director's Cut" displayed)

***Transcribing edition designations for streaming audio:***

250 \_ \_ [Edited version].  
(An external source confirms that the resource being cataloged has lyrics edited from the original lyrics)

## **Publication statement (RDA 2.8)**

***(Place of Publication, publisher's name, and date of publication are core elements in RDA)***

The publication statement is a core element for published resources, according to **RDA 2.8**. All online resources, including streaming media, are considered published, according to **RDA 2.8.1.1**.

For general information, including parallel statements, consult **RDA 2.8**.

Transcribe the places of publication and the publishers' names as they appear and in the order they appear on the source of information (**RDA 2.8.1.4**). If more than one place of publication is named on the source of information, record the place names in the order indicated by the sequence, layout of typography of the names on the source of information (**RDA 2.8.2.4**). If more than one person, family, or corporate body is named as a publisher, record the publishers' names in the order indicated by the sequence, layout, or typography of the names on the sources of information (**RDA 2.8.4.5**).

Record both the local place name and the larger jurisdiction name(s) if they appear on the source of information (**RDA 2.8.2.3**).

Include statements on the function of publisher(s), other than solely publishing, if they appear on the source of information (**RDA 2.8.4.4**).

Supply the known or probable place(s) if they are not identified in the resource (**RDA 2.8.2.6**) whenever possible per **LC-PCC PS 2.8.2.6**. Indicate that this information is taken from outside of the resource by either bracketing it or adding a note indicating where this information came from.

If the publisher name cannot be identified from either within the resource or any of the sources listed in **RDA 2.2.4**, then record “publisher not identified” per **RDA 2.8.4.7**. Indicate that this information is taken from outside of the resource by either bracketing it or adding a note indicating where this information came from.

Transcribe the publication date as it appears on the source of information (**RDA 2.8.6.3, 2.8.1.4**). If there is no publication date, supply the date or an approximate date (**RDA 2.8.6.6**).

If the publication statement appears in more than one language or script, record the designation in the same language as that used for the title proper (**RDA 2.8.2.5** and **2.8.4.6**).

If there is no publication statement, it is still core even if the information must be supplied or estimated.

### ***Best Practice Recommendations***

It is recommended to follow the **PCC’s provider-neutral guidelines**. When doing so, one must record publication details that reflect all versions of an online resource.

- 1) **For online reproductions**, record publication information that relates to the work as it was published in its original format. If it is not taken from within the resource or must be estimated, give it in square brackets. Follow information with a question mark if it is uncertain whether it relates to the original publication of a resource.

If information is taken from within the resource, but it is not certain whether it relates to the original publication of a resource, also supply square brackets and follow it with a question mark. For streaming videos that were originally issued as motion pictures, one may record the production company in square brackets.

- 2) **For streaming media resources that are not reproductions** (e.g., that were “born digital”), record publication information that relate to the earliest online iteration of a resource. For example, choose or estimate a date that a resource was first made available online. Since a single publication date for a particular provider-specific version is unlikely to represent all versions of a resource, **it is recommended as a best practice to always record the publication date (i.e., date a resource was made available online) in square brackets**. While catalogers are encouraged to supply the earliest date they can

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Best Practices for Cataloging Streaming Media – Version 1.2 (September 2022)  
find regardless of provider, they are not required to search for such information beyond  
the particular provider version that is being cataloged.

However, if one chooses to NOT follow the provider-neutral guidelines, one may record the  
publication date without square brackets, if it is stated within the resource.

***Recording publication information for a “born digital” video cataloged according to provider-neutral  
guidelines:***

```
264 _1 Bethesda, Md. : #b National Institutes of Health, #c  
[2013]
```

*(A date of publication appeared on website containing link to streaming video file)*

*Note: The example above would appear the same if the resource had been a streaming audio file  
with date of publication on its website. Although **RDA 1.9.2**, which instructs catalogers to supply  
question marks “if the probable year is known,” no question mark appears in this example  
because the date of publication (e.g., date resource was made online) is clearly stated on the  
publisher’s website and thus, is a known, and not probable year. If this example had been for a  
record not following the provider-neutral guidelines, then the date would appear as “2013”  
without square brackets.*

## **Copyright date (RDA 2.11)**

Record the copyright date as it appears on the source of information with the copyright or  
phonogram symbol preceding the date (**RDA 2.11.1.3**).

If the symbol cannot be reproduced, write out the word “copyright” or “phonogram copyright”  
before the date.

If there are multiple copyright dates that apply to a single aspect, record only the latest one.

If multiple copyright dates apply to different aspects (e.g., text, sound, graphics), “record any  
that are considered important for identification or selection” (**RDA 2.11.1.3**).

*(Examples follow on the next page.)*

***Recording copyright information for streaming video:***

```
264 _1 Bethesda, Md. : #b National Institutes of Health, #c  
[2013?]
```

```
264 _4 #c ©2013
```

***Example for recording copyright information for streaming audio:***

---

Best Practices for Cataloging Streaming Media – Version 1.2 (September 2022)  
264 \_1 [England?] : #b Two Goes Production, #c [2013?] 264  
\_4 #c ©2013

*Note: In both examples above, dates of publication were missing and were estimated from copyright dates without further evidence. Thus, they are followed by a question mark per RDA 1.9.2, which instructs catalogers to supply question marks “if the probable year is known.” However if publication dates appeared elsewhere (e.g., the provider’s website linking to the streaming media resource), a question mark would not be necessary.*

## Series Statement (RDA 2.12)

*(Series title proper, series numbering, subseries title proper, numbering within subseries are core in RDA; ISSN of series and subseries are core for the PCC’s BSR)*

For general information on series statements and details, consult **RDA 2.12**.

Record the title proper of the series statement as it appears on the source of information (**RDA 2.12.2.2-2.12.2.3**). Transcribe any numbering that is integral to the title proper of the series.

If the title proper of the series appears in more than one language, use statement in the same language as the content of the streaming media (**RDA 2.12.2.4**).

**Best Practice Recommendation:** When following the provider-neutral guidelines, only record series statements that reflect all versions of an online resource regardless of provider.

## Information Related to Carriers (RDA Chapter 3)

*(Carrier type is core to RDA; extent is core to RDA only if the resource is complete or its total extent is known; media type is LC/PCC core) Best Practice Recommendations*

It is recommended to follow the provider-neutral guidelines (<http://www.loc.gov/aba/pcc/scs/documents/PCC-PN-guidelines.html>) by the Program for Cooperative Cataloging (PCC). Thus, technical details applicable for streaming media, such as sound characteristics, digital file characteristics, equipment or system requirements are not included in this section, since they can vary according to different providers.

However, if one feels that such details are important for users, one may either optionally add them locally in one’s own catalog, or record them in a shared cataloging environment (if permitted according to the policy of one’s bibliographic utility), following the guidelines

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Best Practices for Cataloging Streaming Media – Version 1.2 (September 2022)  
described in **Section VII, Appendix C** of this document. Please consult this Appendix for more information about these options.

As a general best practice when recording carrier information in the MARC format, enter data both in fields that are intended for display (MARC **300**) and fields that are intended to be machine-actionable (MARC **337** and **338**). Although it may seem redundant to enter duplicate information in multiple fields, their function may differ.

For example, the MARC **300** field contains physical description information that displays in a standard format for identification of the manifestation; the MARC **337** and **338** fields contain concise terms and codes about a particular manifestation that, depending on the system, can be used as a results filter or to display user-friendly terms or icons.

It is recommended to include coded values for the MARC **337** and **338** fields. Coded values for the MARC **337** field can be found at <http://www.loc.gov/standards/valuelist/rdamedia.html> while coded values for the MARC **338** field can be found at <http://www.loc.gov/standards/valuelist/rdacarrier.html>.

## Media Type (RDA 3.2)

*(Core element for LC/PCC and PCC's BSR)*

The appropriate term for both streaming audio and video in RDA is "computer," as both are considered online resources (RDA 3.2.1.3).

### *Recording Media Type:*

```
337  _#a computer #b c #2 rdamedia
```

**Best practice recommendation:** Although this element is not “core” in RDA, follow the LC/PCC PS for RDA 3.2 to always record it. Do not use separate 337 fields to record both the term (\$a) and the coded form of the term (\$b). Continue to use “\$2 rdamedia” as the source of the term and/or coded form of the term.<sup>2</sup>

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<sup>2</sup> This recommendation aligns with the recommendations issued by the Joint MLA-OLAC 33X/34X Task Group. The recommendations can be accessed [here](https://tinyurl.com/y866dcbf) (<https://tinyurl.com/y866dcbf>).

## Carrier Type (RDA 3.3)

*(RDA Core element)*

The appropriate term for both streaming audio and video is "online resource" (**RDA 3.3.1.3**).

### **Recording Carrier Type:**

```
338 __#a online resource #b cr #2 rdacarrier
```

**Best Practice Recommendation:** Do not use separate 338 fields to record both the term (\$a) and the coded form of the term (\$b). Continue to use "\$2 rdacarrier" as the source of the term and/or coded form of the term.<sup>3</sup>

## Extent (RDA 3.4)

*(RDA Core element)*

Apply **RDA 3.4.1.7.5** to describe the extent and type of carrier as an online resource with the extent and file type of the subunits in parentheses.

Prefer the prescribed terms online resource (**RDA 3.3.1.3**) to record carrier type and the terms audio file and video file to record subunits (**RDA 3.19.2.3**).

### **Recording Extent:**

```
300 __#a 1 online resource (1 video file)
```

```
300 __#a 1 online resource (1 audio file, 1 video file)
```

*(A website containing separate files for a streaming video and for a streaming audio recording)*

```
300 __#a 1 streaming video file
```

*(A locally created streaming video file where there are no plans to make it downloadable)*

### **Best Practice Recommendations**

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<sup>3</sup> This recommendation aligns with the recommendations issued by the Joint MLA-OLAC 33X/34X Task Group. The recommendations can be accessed [here](https://tinyurl.com/y866dcbf) (<https://tinyurl.com/y866dcbf>).

If following the provider-neutral guidelines, as recommended by the task force, do not record **Details of File Type (RDA 3.19.2.4)** such as streaming video file or streaming audio file in the extent unless one is certain that the resource will also not be made downloadable in the future (e.g., a locally created streaming resource at one’s institution that has control over this).

When there are multiple files of the same online resource on a specific provider’s website and if following the recommended provider-neutral guidelines, record “1 online resource (video files)” or “1 online resource (audio files)” in the subfield **a** of the 300 field, as the number of files representing the same resource may vary according to provider.

If choosing NOT to follow the recommended provider-neutral guidelines, one may record as many files of a single online resource that appear on a specific provider’s website (e.g., “1 online resource (3 video files)”, etc.).

Include the **overall duration of the resource**, if it is stated or readily ascertainable (**RDA 7.22.1.3**). As a best practice, record the overall duration within its own set of parentheses following the number of subunits in the parentheses after “online resource” in the 300 field, as presented in the PCC’s provider-neutral guidelines document referenced earlier. However, duration of parts of the resource may be recorded in a note with details of the contents. See **Section III.E.** of this document for more details and examples on recording durations in content notes.

For streaming video, record the presence of color (**RDA 7.17.3**) and record either “sound” or “silent” to indicate the presence of a sound track (**RDA 7.18.1.3** exception).

For streaming audio, optionally record the type of recording as “digital” (**RDA 3.16.2.3**) in subfield **b** of the MARC **300** field. It is encouraged to also record this information in subfield **a** of the MARC **344** field. See **Section VII: Appendix C** of this document for details about recording the MARC **344** field for provider-neutral records.

***Recording Extent for streaming video:***

```
300__#a 1 online resource (video files (40 min. each)) : #b  
silent, color, with black and white sequences
```

***Recording Extent for streaming audio:***

```
300__#a 1 online resource (1 audio file (56 min., 17 sec.)) :  
#b digital
```

Refer to **Section III.D.** and **Section VII: Appendix C** of this document more details and examples.

## Restrictions on Access (RDA 4.4)

**Best Practice Recommendation:** If following the PCC provider-neutral guidelines, as recommended by the task force, do not record information about limitations on access to a resource. Such information is specific to a particular manifestation and may vary according to the purchasing/licensing terms of a particular provider and institution. If considered important, record such details in one’s local catalog only.

Information may be taken from any source.

**Record this information in one’s local catalog:**

```
506_#a Original recordings are restricted; access copies of the  
sound recordings are available for use by qualified researchers.
```

## Restrictions on Use (RDA 4.5)

**(Core element for LC; PCC Core for archival materials where absence of restrictions should be noted)**

**Best Practice Recommendation:** If following the PCC provider-neutral guidelines, as recommended by the task force, do not record information about restrictions on use of a resource UNLESS the resource being cataloged is known to be archival in nature and the information would apply to the public beyond one’s local institution. If this is not the case and such details are considered important, record them in one’s local catalog only.

**Information may be taken from any source:**

```
506 #a Permission of the creator of this film is required to cite,  
quote or reproduce.
```

```
506 #a Includes public performance and streaming rights until  
2014.
```

*(The above example only appears in the local catalog of a particular library)*

## Uniform Resource Locator (RDA 4.6)

**(Core element for LC; core for the PCC’s BSR)**

Provide the resource’s URL in an 856 field (RDA 4.6).

### **Best Practice Recommendations**

Whenever possible and feasible, the URL given should be a direct link to the streaming media file(s) being cataloged.

When it is not possible or feasible to link directly to the streaming media file(s), include a URL that links to a website at a higher level of granularity relative to the streaming file being described. Such websites often include descriptive information about the streaming resource being cataloged that patrons may find useful. Even if one is able to link directly to the streaming resource itself, one may optionally also include a link to the related website if it is judged beneficial to do so.

If following the provider-neutral guidelines, supply the package/provider name in subfield **3** of the MARC **856** field if the domain name does not specifically name the package/provider.

Do not use subfield **z** of the MARC **856** field for information that is institution specific.

Do not include proxy URLs that are restricted for use at a specific institution.

#### **Recording URLs that link to streaming files:**

```
856 40 #3 Academic Film Archive of North America #u
https://ia700200.us.archive.org/2/items/journey_to_the_center_of_
a_triangle/journey_to_the_center_of_a_triangle.mpeg
```

```
856 40 #u http://ativ.alexanderstreet.com/View/1779974
```

*(The provider can be inferred from the URL, thus the subfield #3 was not recorded)*

```
856 40 #3 Part 1, MPEG-4 (Internet Archive) #u
https://archive.org/download/HolyGhostPeople/HolyGhost1.mp4
```

```
856 40 #3 Part 2, MPEG-4 (Internet Archive) #u
https://archive.org/download/HolyGhostPeople/HolyGhost2.mp4
```

#### **Recording URL that links to a related website for a streaming video file:**

```
856 42 #3 Center for Global Studies (resource page) #u
http://www.cgs.uiuc.edu/resources/webvideo/thompson_breakdown.html
(The 856 field provides a link to the resource description page of an online video)
```

## D. Recording Attributes Relating to Content of a Work/Expression

This section covers elements used to meet users’ selection needs related to intellectual and artistic content of a work or expression, such as intended audience, language, etc. Information used to describe content should be taken from the resource itself, when available, but in some cases may be taken from sources outside the resource.

As a general best practice, apply the option, when available, to utilize MARC subfields that parse data into separate attributes. These include MARC **518 (Date/time and place of event)** and **505 (Formatted contents)** fields. This will help make the MARC data more useful in a future linked data framework.

### Content Type (RDA 6.9) (RDA core element)

Content type is defined by RDA as “a categorization reflecting the fundamental form of communication in which the content is expressed and the human sense through which it is intended to be perceived” (RDA 6.9.1.1).

Take content type from any source and use one of the prescribed terms listed in **RDA Table 6.1**. It is recommended to also include coded values for the MARC **336** field when cataloging using the MARC format.

Coded values for this field can be found at <http://www.loc.gov/standards/valuelist/rdacontent.html>.

#### **Recording Content Type for streaming video:**

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

#### **Recording Content Type for streaming audio:**

```
336 __#a spoken word #b spw #2 rdacontent
```

```
336 __#a sounds #b snd #2 rdacontent 336 #a  
performed music #b prm #2 rdacontent Best
```

**Practice Recommendation: Do not use separate 336**

---

Best Practices for Cataloging Streaming Media – Version 1.2 (September 2022)  
**fields to record both the term (\$a) and the coded form of**

**the term (\$b). Continue to use “\$2 rdacontent” as the  
source of the term and/or coded form of the term.<sup>4</sup>**

***Best Practice Recommendation:*** For streaming videos containing filmed performances of musical works, provide an additional content type with the value “performed music” if it is judged that a user would be likely to search for a given resource using that content type. Use judgment about whether to assign an additional content type of “spoken word” for streaming videos where the content is mostly spoken (i.e., filmed poetry readings, etc.).

## **Nature of the Content (RDA 7.2)**

Record information about the nature of content if it is considered important for identification or selection.

This information may be taken from any source.

### ***Recording Nature of the Content:***

500 \_\_#a Opera in 3 acts.

500 \_\_#a For piano solo. 500

#a Lecture.

## **Form of Work (RDA 6.3)**

***(RDA Core when needed to differentiate a work from another work)***

Record the class or genre to which the work belongs.

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<sup>4</sup> This recommendation aligns with the recommendations issued by the Joint MLA-OLAC 33X/34X Task Group. The recommendations can be accessed [here](https://tinyurl.com/y866dcbf) (<https://tinyurl.com/y866dcbf>).

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Best Practices for Cataloging Streaming Media – Version  
1.2 (September 2022)

380 #a Motion Pictures. \$2 lcgft

380 #a Television programs \$2 lcgft

380 #a Radio programs \$2 lcgft

***Best Practice Recommendation:*** Provide the form of work if readily ascertainable. Take terms from a controlled vocabulary (e.g., LCGFT, LCSH, etc.) and capitalize the first word to provide consistency. (This recommendation corresponds with Section III.E. of this document's instructions on recording form of the work in authorized access points.)

## Sound Content (RDA 7.18)

For streaming video, record “sound” or “silent” to indicate the presence of a sound track. A video of a silent film with a musical soundtrack would NOT be described as “silent” but as containing “sound.”

### ***Recording Sound Content for streaming video:***

300\_\_#b sound, ...

300\_\_#b silent, ...

300\_\_#b sound, ... 500 #a Originally released  
as a silent film.

*(A silent film with a musical soundtrack)*

## Colour Content (RDA 7.17)

When describing streaming videos, record this element to indicate the presence and/or the specific types of color (including black and white) in the resource. Information should be taken from the resource itself.

**Use these terms to record colour content:**

Resource	Term to Use
black and white	black and white
tinted	black and white (tinted)
toned	black and white (toned)
tinted and toned	black and white (tinted and toned)
sepia	sepia
color	color

When there are combinations of the above situations, describe the combination as concisely as possible. Complex combinations can be described in a note.

***Best Practice Recommendations***

As a best practice, follow **LC-PCC PS** for **RDA 7.17.1.3** by using the spelling “color” when describing streaming videos.

Also as a best practice, use the following definitions from OCLC’s *Bibliographic Formats and Standards* website when deciding when to use the terms “tinted”, “toned” and “sepia”:

*Sepia tone*

Sepia tone is a conversion of a black-and-white image in silver to sepia (a brownish grey to dark olive brown) by metallic compounds. Sepia was the most common tone used, and was used in black-and-white prints of films for special sequences to enhance the dramatic or pictorial effect.

*Tone*

Color created by chemically altering the color, for example, uranium produces red, or increasing the brilliance of a print. Toning differs from tinting in that the clear portions of the film remain unaffected. Only the silver image of the positive film becomes colored.

*Tint*

Early in the history of tinting, a tint was created by dipping film in a bath of chemical dyes to get a dominant hue. Later raw stock became available already tinted in eleven stock shades: peach blow, blue for moonlight, amber for firelight, etc. The tinting of a film may be in whole or in part. Tinting was common until the advent of sound.

**Recording Colour Content for streaming video:**

300 `=$b ... black and white`

300 `=$b ... black and white (tinted and toned) 300`

`=$b ..._color with black and white sequences`

## Duration (RDA 7.22)

*(LC Core Element; Core for PCC's BSR for audio and moving image recordings when readily available)*

Duration is the playing or running time of the content of a resource. Information may be taken from any source.

According to **RDA 7.22.1.3**, when recording the duration, record the time as follows. If the total playing time, running time, etc. is:

- a) stated on the resource, record the time stated.
- b) not stated on the resource but is readily ascertainable, record it.
- c) neither stated on the resource nor readily ascertainable, record an approximate time preceded by “approximately”.
- d) cannot be approximated, omit it.

For resources consisting of more than one unit, and the units have a stated or approximate uniform playing or running time, alternatively record the playing or running time of each unit followed by “each.”

### **Best Practice Recommendations**

Abbreviate units of time as instructed in **RDA Appendix B.5.3** per the **LC-PCC PS for RDA 7.22.1.4**.

When preparing a comprehensive description for a resource consisting of more than one component, record the duration of each component. Record overall duration in the 300 field and record individual durations in a note if the durations vary for each component. For information on notes for individual parts of a streaming resource, refer to **Section III.E** of this document.

If the actual playing or running time is significantly different from the time stated on the resource, apply the optional addition at **RDA 7.22.1.3**: record the stated playing time followed

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Best Practices for Cataloging Streaming Media – Version 1.2 (September 2022)  
by “that is” and the actual playing/running time. Indicate (by making a note or using square brackets) that the information was taken from a source outside the reference itself.

***Recording playing time of the content of an online resource consisting of 2 audio files that do not have the same duration:***

300\_\_#a 1 online resource (2 audio files (27 min.))  
505 0\_ #a Part 1 (10 min.) – Part 2 (17 min.)

*Note: The example above does not include an enhanced contents note because the individual parts did not have distinctive titles. However if such were the case, it is recommended to give an enhanced contents note.*

***Recording playing time of the content of an online video file:***

300\_\_#a 1 online resource (1 video file (11 min., 30 sec.))

***Recording playing times of the contents of an online resource consisting of audio files are of the same duration:***

300\_\_#a 1 online resource (3 audio files (20 min. each))

***Recording playing time that differs significantly from the time stated on the resource (follow the optional addition in RDA 7.22.1.3):***

300\_\_#a 1 online resource (1 video file (45 min., that is 30 min.))

*(The publisher’s website stated the duration as 45 minutes; the actual duration is 30 minutes)*

## **Date of Work (RDA 6.4)**

***(Core element when needed to differentiate a work from another work)***

Date of work is defined by **RDA 6.4.1** as “the earliest date associated with a work.” With regard to streaming media, the date of work may represent the date that a motion picture was originally released in theaters or for distribution in the film or video market. It may also represent when an audio recording was “published” or distributed in its original format (e.g., as an LP, a compact disc, etc.). If the resource was originally released as a streaming file, it may represent the date it was first made available online.

### ***Best Practice Recommendations***

Record date of work whenever it is known, even when it is not needed to differentiate an expression of a work from another expression of the same work. It may be recorded in the subfield **k** of the MARC **046** field and in a free-text note (RDA element **History of the Work**, which is explained later in this section).

Use caution about estimating dates of work from dates of expression that reflect a time period prior to when a work was released or published/distributed to an audience (e.g., date of the recording of an event, etc.). Generally prefer the earliest dates that are associated with the first public releases of a moving image or audio work (i.e., the first time something was released in theaters, aired on television, published online, or distributed as a video, compact, disc, etc.).

***Recording Date of Work for streaming video:***

046    #k 1995

500    #a Originally released as a motion picture in 1995.

## **Date of Expression (RDA 6.10.1)**

***(Core element when needed to differentiate an expression of a work from another expression of the same work).***

According to RDA 6.10.1, the date of expression with regard to streaming media may represent “the date of final editing of a moving image work, the date of first broadcast for a television or radio program...the date of the recording of an event, etc.”

***Best Practice Recommendation: Record the date of expression for streaming resources if it is readily known when they were originally broadcast or recorded, even when it is not needed to differentiate an expression of a work from another expression of the same work. Record the date, giving the year, month, day, and time, as applicable. This information may be recorded in a MARC 518 field and in coded form in a MARC 033 field.***

When using the 518 field, it is recommended to parse the data in separate subfields, as in the following example.

***Recording Date of Expression for streaming video:***

033 01 20130115 518 #o Broadcast #d

2013 January 15.

*(A streaming video that originally aired as a television program)*

Although it is recommended as a best practice to include date of broadcast using subfields in the MARC **518** field, one may also add a free-text note with further details if desired. (See the examples in the following section on **History of the work**.)

## History of the work (RDA 6.7)

**Best Practice Recommendation:** For streaming video or audio files of works originally released in different formats (e.g., motion pictures, LPs), record information about the original release (e.g., original date, title the work was originally released as, etc.) if this information is readily available or ascertainable.

### **Recording History of the Work:**

500\_\_#a Originally released as a motion picture in 1985.  
(A streaming video that was originally released as an educational short film in 1985)

500\_\_#a Originally aired on PBS as an episode of Frontline in 2013.  
(A streaming video that originally aired as a television program)

*Note: The free-text note above appears in conjunction with another MARC 518 note where the elements are parsed in separate subfields. See example in section on Date of Expression (RDA 6.10.1).*

500\_\_#a Filmed on the campus of Texas A&M University in College Station, Texas as part of its 125th anniversary celebration.

## Place and Date of Capture (RDA 7.11)

**(Date of capture is recommended for audio recordings for the PCC's BSR)**

Place and date of capture are the place and date associated with the recording, filming, etc. of the content of a resource.

Information may be taken from any source.

**Best Practice Recommendation:** Although only date of capture is recommended for PCC records for audio recordings, one may optionally record place of capture if this information is considered important and is readily available. When recording the place of capture include the name of the recording venue (e.g., studio, concert hall, etc.) in addition to the name of the geographic place. Record the date, giving the year, month, day, and time, as applicable. For complex statements, multiple MARC 518 fields may be used. This information may also be given in coded form in a MARC 033 field. When using the MARC 518 field, optionally parse the data in separate subfields.

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## Best Practices for Cataloging Streaming Media – Version 1.2 (September 2022)

*Note: it is recommended as a best practice to include place and date of capture using subfields in the MARC 518 field in parsed subfields, but one may also add a free-text note with further details if desired. (See the example in the previous section on **History of the work.**)*

### **Recording Place and Date of Capture for streaming audio:**

518\_\_#o Recorded #d 1965 March 21 #p Abbey Road Studio 1, London, England.

033 00 #a 19650321 #b 5754 #c L7

518\_\_#3 1st work #o recorded #d 2011 December 9 #p MediaCity UK, Salford.

518\_\_#3 2nd-5th works #o recorded #d 2012 June 21 #p MediaCity UK, Salford.

518\_\_#3 6th work #o recorded #d 2011 January 27 #p MediaCity UK, Salford.

### **Recording Place and Date of Capture for streaming video:**

518\_\_#o Filmed #p Central Park, Dakar, Senegal #d 2006.

518\_\_#3 DVD segments #o filmed #p various locations in Norway #d 1974-2008.

## **Language of the Content (RDA 7.12)**

*(Core element for LC/PCC; Recommended for PCC's BSR if language of resource is not apparent from the rest of the description).*

Language of the content describes the language used to express the content of a resource. Information may be taken from any source.

**Best Practice Recommendation: Record language in both coded and textual form. Follow guidelines in OLAC's Video Language Coding Best Practices document at**

[http://olacinc.org/sites/capc\\_files/VideoLangCoding2012-09.pdf](http://olacinc.org/sites/capc_files/VideoLangCoding2012-09.pdf).

### **Recording Language of the Content for streaming video:**

008/35-37 fre

41 1\_ #a fre #j eng #j spa

546 #a In French with English or Spanish subtitles.

### **Recording Language of the Content for streaming audio:**

008/35-37 ger

546\_\_#d Sung in German.

**Best Practice Recommendation:** Follow the LC-PCC PS for RDA 7.12.1.3 to supply the language of other content (summaries, tables of contents, etc.) in addition to the language of the primary content if a) this information is readily available and b) if it is judged that this information will assist identification and selection.

**Recording language of other content for streaming audio:**

```
041 0 _ #d ger #b eng #b fre 546 #a  
Sung in German. 500 #a Synopsis in  
English and French.
```

*(An opera, sung in German with synopsis in English and French)*

**Recording language of other content for streaming video:**

```
041 0_ #a eng #g fre #g spa  
500__#a Summaries in French and Spanish in accompanying PDF.
```

## Aspect ratio (RDA 7.19)

Aspect ratio is the ratio of the width to the height of a moving image (RDA 7.19.1.1). It is recorded as full screen, wide screen, or mixed”. The most common aspect ratios are full screen 1.33:1 (sometimes expressed as 4:3) and wide screen 1.78:1 (sometimes expressed as 16:9).

“Full screen” aspect ratios are defined as less than 1.5:1; “Wide screen” aspect ratios are 1.5:1 or greater.

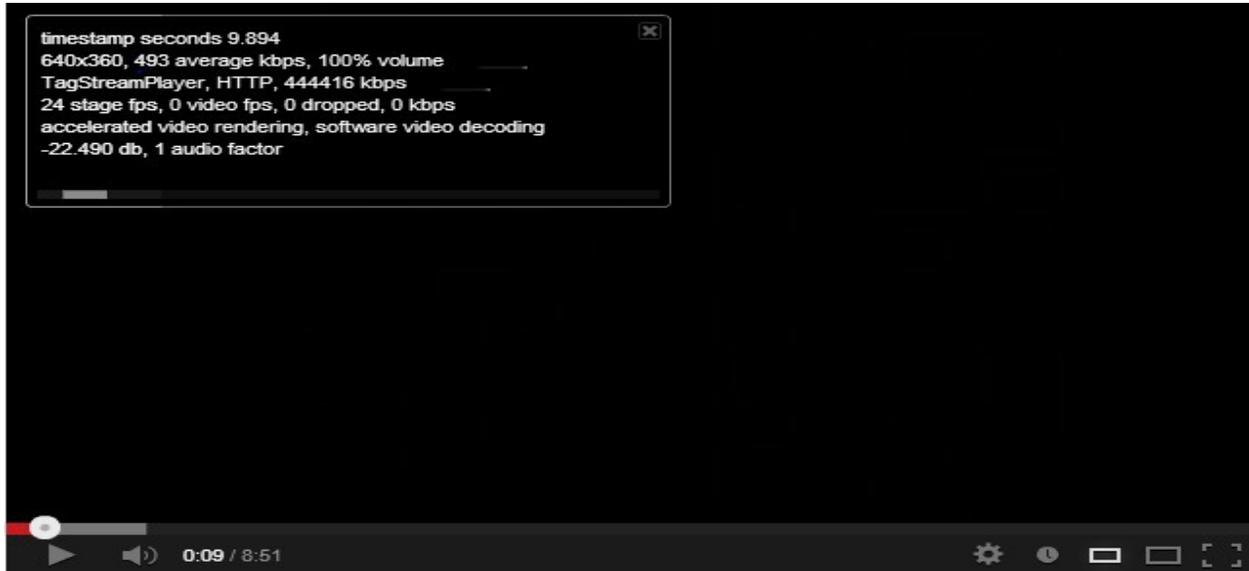
If aspect ratio information is not readily available one can take the pixel dimensions to an online calculator ([http://www.digitalrebellion.com/webapps/aspect\\_calc.html](http://www.digitalrebellion.com/webapps/aspect_calc.html)) to obtain the ratio. Alternatively, one may divide the width by the height (e.g., for 640 x 360 pixels, divide 640 by 360 to obtain 1.78:1).

### Recording aspect ratio for streaming video

YouTube streaming videos often contain pixel dimensions that can be converted to aspect ratio.

*(Example follows on the next page.)*

**Charlie Chaplin’s Making a Living has 640 x 360 pixels or an aspect ratio of 1.78:1:**



500\_\_#a Wide screen (1.78:1)

### ***Best Practice Recommendations***

Always record aspect ratio if it is readily available or ascertainable.

For resources containing multiple aspect ratios within the same work, **RDA 7.19.1.4.1.3** says to use the term “mixed aspect ratio.”

#### ***Recording aspect ratio for streaming video with multiple aspect ratios:***

500\_\_#a Mixed aspect ratios (1.78:1, 1.33:1).

## **Performer, Narrator, and/or Presenter (RDA 2.4 and 2.17.3)**

***(Core for Audio and Moving Image Resources in the PCC’s BSR)***

Names of performers, narrators, and presenters should be recorded. Information may be taken from any source. For musical performers, also record the medium in which each performs.

#### ***Recording performer, narrator, and/or presenter for streaming audio:***

511 0\_ #a MDR Leipzig Radio Symphony Orchestra ; Jun Märkl, conductor.

511 0\_ #a Marta Mathéu, soprano ; Gemma Coma-Alabert, mezzo-soprano ; Agustin Prunell-Friend, tenor ; Enric Martínez-Castignani, baritone ; Joyful Company of Singers; London Philharmonic Orchestra ; Thomas Martin, conductor.

#### ***Recording performer, narrator, and/or presenter for streaming video:***

511 0\_ #a Narrator, Kim Tilbury.

511 0\_ #a Presented by Adolph Zukor.

511 1\_ #a Charles Winninger, John Russell, Arleen Whelan, Stepin Fetchit.

511 1\_ #a Carole Lombard, Dorothy Lamour, Fred MacMurray.

## Artistic and/or Technical Credit (RDA 2.4 and 2.17.3)

Names of those contributing to the artistic and/or technical production of a resource should be recorded. Information may be taken from any source. Include a statement of function with each name or group of names.

### *Recording Artistic and/or Technical Credit for streaming audio:*

508\_\_#a Produced and mixed by Buddy Miller.

### *Recording Artistic and/or Technical Credit for streaming video:*

508\_\_#a Director, screenwriter, producer, Diego Muñoz Vega; director of photography, Carlos Hidalgo Valdés; music, Pablo Valero; editor, Felipe Gómez Torres.

## Accessibility Content (RDA 7.14)

Accessibility content is content that assists those with a sensory impairment in the greater understanding of content in which their impairment prevents them fully seeing or hearing. Accessibility content includes accessible labels, audio description, captioning, image description, sign language, and subtitles. Use information from any source. Accessibility content does not include subtitles in a language different from the spoken content (see **RDA 7.12**). These are not the same as closed or other types of captions that are designed for the purpose of aiding hearing impaired individuals.

**Best Practice Recommendation:** Follow the LC-PCC PS for RDA 7.14 instruction to give a note stating the particular sign system used when a resource includes sign language. Indicate which parts of the content are signed.

### *Recording Accessibility Content for streaming video:*

546\_\_#a American sign language with English voice-over; English subtitles.

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Best Practices for Cataloging Streaming Media – Version 1.2 (September 2022)  
546\_\_#a In Polish or English, with optional English, German, French, Spanish or Russian subtitles; closed-captioned.

546\_\_#a Closed-captioned; described video.

## Supplementary Content (RDA 7.16)

Supplementary content is content designed to supplement the primary content of a resource. Information may be taken from any source. Supplementary content is recorded when the supplementary content is of special importance, or would assist with identification or selection.

***Best Practice Recommendation:*** If one is following the provider-neutral approach, provide information about the package/provider, since the same supplementary information is not available on all provider versions. If desired, one may include an 856 link to the supplementary material, but again, indicate who the provider is. However, use judgment about how permanent the supplementary materials are expected to be. It is generally not recommended as a best practice to note or provide links to material on commercial websites that can only be expected to be accessible for a limited period of time.

### ***Recording supplementary content for streaming video:***

500\_\_#a Special features contained on Academic Film Archive of North America resource page: Viewer's guide (16 pages); performer biographies; filmography.

### ***If one is NOT following the provider-neutral approach, it is not necessary to specify the package/provider:***

500 #a Accompanied by links on resource page to files containing images and additional information about the film.

## Summarization of the Content (RDA 7.10)

***(Core element (LC) for resources intended for children; Core for PCC's BSR for archival materials; recommended for other resource types when useful to support user tasks)***

Provide a brief objective summary of the content of the resource. Information may be taken from any source.

### ***Best Practice Recommendations***

Provide a summary for streaming media whenever such information can be readily ascertained.

Follow **LC-PCC PS** for **RDA 7.10.1.3** when constructing summaries, abstracts or reviews. Follow OLAC's guidelines in the document *Summary Notes for Catalog Records* at [http://olacinc.org/sites/capc\\_files/summnotes.pdf](http://olacinc.org/sites/capc_files/summnotes.pdf).

Summaries, abstracts or reviews quoted verbatim or from an external source or from within the resource itself should be enclosed in quotation marks and should include an attribution. Links to enhanced content (publisher descriptions, reviews, etc.) may be included in MARC **856** fields.

***Recording Summarization of Content:***

520 #a In this educational video, Timon and Pumbaa learn the importance of protecting their personal information on the Internet, how to be responsible digital citizens, and what to do if they experience cyberbullying. Concepts like the Internet, information permanence, and anonymity are explained.

520 #a "A loan shark is forced to reconsider his violent lifestyle after the arrival of a mysterious woman claiming to be his long-lost mother."--Internet Movie Database.

**Intended Audience (RDA 7.7)**

***(Core element (LC) for resources intended for children)***

Intended audience is the class of user for which the content of a resource is intended, or for whom the content is considered suitable, as defined by age group (e.g., children, young adults, adults), educational level (e.g., primary, secondary), type of disability, or other categorization. Information may be taken from any source.

***Recording Intended Audience:***

521 8\_ #a MPAA rating: Not rated.

521 2\_ #a 9 & up.

**E. Recording Relationships**

The following sections describe best practice recommendations for recording the following types of relationships:

- 1) Relationships between a resource and the work or expression being manifested
- 2) Relationships between a resource and persons/families/corporate bodies associated with it
- 3) Relationship between a resource and other resources that are related to it

RDA gives three options for recording relationships through its various chapters:

- 1) identifiers
- 2) authorized access points
- 3) structured and unstructured descriptions (in the case of recording related works, expressions, manifestations and items)

As the instructions in RDA concerning the use of identifiers for works and expressions apply more to authority records at this time, the following sections of this document focus on recording authorized access points and structured and unstructured descriptions in bibliographic records.

## **Recording Authorized Access Points to Represent Works and Expressions (RDA 6.27-6.28)**

For streaming works consisting of moving images or audio recordings, construct the authorized access points representing the work according to instructions in **RDA 6.27.1** to **6.27.2**.

Construct authorized access points relating to the expression according to the instructions in **RDA 6.27.3** to **6.27.4**.

For streaming works consisting of audio recordings of musical works or expressions, or parts of them, construct the authorized access points representing the work according to instructions in **RDA 6.28.1** to **6.28.2**. Construct authorized access points relating to the expression according to the instructions in **RDA 6.28.3** to **6.28.4**.

Authorized access points for works and expressions will always include the preferred title. According to **RDA 6.2**, this is a core element and must be recorded. A title that is chosen to identify a work is called the preferred title, and is used as the basis for the authorized access point (**RDA 6.2.2.1**). Choose as the preferred title the title in the original language by which the work has become known either through use in resources embodying the work or in reference sources per **RDA 6.2.2.4**.

### ***Best Practice Recommendations***

When identifying titles in the original language in resources embodying the work, prefer the title frame or frames or title screen or screens for works including moving images.

When constructing an authorized access point representing a work/expression for streaming media, do not consider a corporate body as the creator for a work unless it is “responsible for originating, issuing, or causing to be issued” works that fit in any of the categories listed in **RDA 19.2.1.1.1** (also see exception for “Corporate bodies as creators” in **RDA 6.27.1.3**). Note that this would exclude most corporate bodies involved in moving images and audio recordings from

being considered “creators”, although several may still be considered “associated with the work” (**RDA Appendix I.2.2**).

Some examples of corporate bodies that may be considered creators include: a professional association that is responsible for a streaming video recording of the proceedings of a conference it organized, a performing group whose responsibility goes beyond mere performance, execution, etc. of a musical work (e.g., a music video or musical audio file), and two or more artists acting as a corporate body for named individual works of art (e.g., video art).

When constructing authorized access points for works and expressions, follow the instructions in RDA that are appropriate to the following situations:

**a) Works created by one Person, Family or Corporate body**

In the above situation, follow **RDA 6.27.1.2** and construct the authorized access point for the work by combining the following elements in this order:

- 1) the authorized access point representing that person, family , or corporate body, as applicable,
- 2) the preferred title for the work

**Recording access points for streaming video:**

```
100 1_ #a Taylor, Kerry M., #e filmmaker. 245
10 #a Bathroom towel bar repair.
```

```
100 1_ #a Wesch, Michael, #e filmmaker. 245
14 #a The machine is using us.
```

```
100 1_ #a Muller, R. #q (Richard), #e author, #e speaker. 245
10 #a Physics for future presidents.
```

*(A streaming video of a lecture written and presented by a single professor)*

**Streaming videos**

Although **RDA 6.27.1.3** contains an instruction to enter moving images under title, it only applies when there are two or more creators (i.e., “Collaborative Works”). In situations where only one person is responsible for all aspects of a work’s creation do not treat the resource as a collaborative work. In such situations, follow **RDA 6.27.1.2** and construct the authorized access point representing the work by combining the authorized access point of the creator and preferred title of the work.

**For streaming audio of musical works**, (e.g., mp3 files of musical performances), follow the above instructions in **RDA 6.27.1** if they do NOT fall within one of the following categories:

- a) musical works with lyrics, libretto, text, etc. (e.g., a song, opera, musical comedy) b) pasticcios, ballad operas, etc.
- c) works composed for choreographic movement
- d) adaptations of musical works
- e) operas and other dramatic works with new text and title
- f) cadenzas
- g) incidental music for dramatic works

If a resource falls into one of the above categories, apply **RDA 6.28.1.2-6.28.1.8** as appropriate:

For a) and c) follow the instructions in **RDA 6.28.1.2** and **6.28.1.4** to record an authorized access point representing the composer of the music, followed by the preferred title for the work.

For b) follow the instructions at **RDA 6.28.1.3.1** and **6.28.1.3.4** to do the same if music of a pasticcio was especially composed for it or if the work is a single excerpt from a larger musical work. But enter under preferred title if the music consists of previously existing compositions by various composers per **RDA 6.28.1.3.2**. Enter under preferred title of the work from which excerpts are taken if the work is a compilation of musical excerpts from a pasticcio, ballad opera, etc. per **RDA 6.28.1.3.3**.

For d), follow **RDA 6.28.1.5** by constructing an authorized access point representing an adaption of a musical work by recording the authorized access point for the adapter of the music followed by the preferred title of the adaptation only if there is one adapter. If there is more than one adapter, treat the work as a collaborative effort and follow the rule **RDA 6.27.1.3** to enter the work under the person, corporate body or family with principal responsibility or that is named first.

For e), follow **RDA 6.28.1.6** using the authorized access point of the original work followed by the title of the adaptation, enclosed in parentheses.

For f), follow the instructions in **RDA 6.28.1.7**. For g), follow the instructions in **RDA 6.28.1.8**.

***Recording access points for streaming audio recordings of musical works:***

```
100 1_ #a Tan, Dun, #d 1957, #e composer.  
245 10 #a Peony Pavilion. #k Selections  
700 1 _ #i Adaptation of (work): #a Tang, Xianzu, #d 1550-1616.  
#t Mu dan ting.  
(An audio recording of a Chinese opera)
```

*Note: In this case, Tan Dun, the composer, is the sole creator. This work is an adaptation of another work, so the authorized access point consists of the one representing the adapter of the music followed by the preferred title of the adaptation per **RDA 6.28.1.5.2**.*

***Best Practice Recommendations for streaming video performances of musical works***

The cataloger should first judge whether there is more than one “creator,” using the categories in **RDA Appendix I** for guidance. As a best practice, look at **RDA I.2.1 (Relationship Designators for Creators)** and **RDA I.2.2 (Relationship Designators for Other Persons, Families, or Corporate Bodies Associate with a Work)**, and use cataloger’s judgment to determine the significance of the roles in both categories with regard to the “creation” of the work. (Follow the exception in **RDA 6.27.1.3** for “Corporate bodies as creators.”)

In the case of filmed performances, consider the roles that groups or individuals play in the creation of the filmed performance itself (i.e., consider that film a “work” in its own right), rather than for the original musical or dramatic work that is being performed.

If there is one single “creator” who is responsible for all aspects of a filmed performance, follow **RDA 6.27.1.2** in constructing the authorized access point by combining the authorized access point representing that creator and the preferred title for the work.

If there is more than one creator (e.g., the work is “collaborative”), follow the **RDA 6.27.1.3** exception for **Moving Image Works** and construct the authorized access point by using the preferred title for the work.

See section b) below for examples of streaming videos for filmed musical performances.

***b) Works where two or more persons, families, or corporate bodies are collaboratively responsible for creating the work (RDA 6.27.1.3)***

**For streaming video**, follow the exception for moving image works under **RDA 6.27.1.3** and construct the authorized access point for the work using the preferred title of the work.

*(Examples follow on the next page.)*

***Recording access points for streaming video for original works created by two or more collaborators:***

245 00 #a Doing the job

245 00 #a Mine me good now

***Recording access points for streaming videos where more than one collaborator is responsible for a filmed performance:***

*Note: Refer to best practices for streaming video performances of musical works in previous section a) for further explanation.*

```
130 0_ #a Così fan tutte (Motion picture : 1983)
245 10 #a Così fan tutte
700 1_ #i Video adaptation of: #a Mozart, Wolfgang Amadeus, #d
1756-1791. #t Così fan tutte.
(A filmed performance of opera composed by Mozart, which took place in 1983)
```

*Note: Although **RDA 6.28.1.2** instructs to construct the authorized access point for musical works with lyrics, libretto, text, etc. using a combination of the one for composer and the preferred title of the work, we enter the filmed performance under preferred title, since it is the film, and not the work performed that is being cataloged. Since the preferred title for the video conflicts with that of another filmed performance of the same work, it is qualified by form and year per **RDA 6.27.1.9**.*

```
245 00 #a Enchanted island.
(A filmed performance of an opera with music consisting of previously existing works from various composers)
```

*Note: This access point was recorded as it would have been if there had been no conflicting authorized access point in the database for another work at the time this work was cataloged. No 700 field for the authorized access point of the work being filmed was given since it would be identical to the one for the film.*

```
130 0_ #a Peony pavilion (Motion picture : 2012)
245 10 #a Peony pavilion
700 1_ #i Video adaptation of (work): #a Tan, Dun, #d 1957- , #t
Peony pavilion.
700 1 _ #i Based on (work): #a Tang, Xianzu, #d 1550-1616. #t Mu
dan ting.
(A filmed performance of a Chinese opera)
```

*Note: In this case, Tan Dun is the creator of the opera being filmed, but the FILM (the work being cataloged) was created in collaboration with Chen Shi-Zheng, who worked with Tan to distill his original play from 19 hours to 70 minutes.*

```
130 0_ #a Swan lake (Motion picture : 1997 : New York City
Ballet)
(The filmed performance is considered the work being cataloged, not the actual ballet being performed)
```

*Note: Although Appendix 1 of LC-PCC 6.27.1.9 instructs to follow the year qualifier by director, the cataloger judged that the ballet company would be more recognizable than the director's name to users in a controlled browse list in an OPAC in support of the FRBR task of identification)*

**For streaming audio**, follow the instructions in RDA 6.27.1.3 to construct authorized access points of a work if it has more than one creator and does not fall in one of the musical categories in **RDA 6.28.1**:

- a) Authorized access point representing the person, family, or corporate body with principal responsibility (if two or more have principal responsibility, enter under first named)
- b) Preferred title of a work

If a streaming audio resource does fall into one of the categories of musical works in **RDA 6.28.1.1**, apply **RDA 6.27.1**. See the previous section a) in this document for more details.

***Recording access points for streaming audio files created by two or more collaborators:***

```
100 1_ #a Schwartz, Tony, #e recordist, #e creator. 245 12 #a  
An actual story in sound of a dog's life : #b as broadcast on  
the CBS radio workshop / #c conceived and recorded by Tony  
Schwartz.
```

*Note: Although multiple individuals were involved with various aspects of the work's creation, Tony Schwartz is the only person whose name is formally presented in the resource and can be considered to have principal responsibility.*

```
245 00 #a Enchanted island.  
(An audio recording of an opera with music consisting of previously existing works from various composers)
```

*Note: The work above is entered under title per **RDA 6.28.1.3.2** for musical works consisting of previously existing compositions. This access point was recorded as it would have been if there had been no conflicting authorized access point in the database for another work at the time this work was cataloged.*

```
100 1_ #a Mozart, Wolfgang Amadeus, #d 1756-1791, #e composer.  
245 10 #a Così fan tutte 700 1_#a Da Ponte, Lorenzo, #d 1749-  
1838, #e librettist.  
(An audio recording of opera composed by Mozart)
```

*Note: **RDA 6.28.1.2** instructs us to construct the authorized access point for musical works with lyrics, libretto, text, etc. using a combination of the one for composer and the preferred title of the work. In this case, it is a collaborative work between composer and librettist.*

**c) *Compilations of works by different persons, families, or corporate bodies (6.27.1.4)***

Construct the authorized access point representing the work by using the preferred title for the compilation; if the compilation lacks a collective title, construct separate access points for each of the works in the compilation.

**Best Practice Recommendation:** If the compilation lacks a title and the number of works within the resource is too numerous, devise a title and record in square brackets. Provide an unstructured note to give the source of the title (e.g., Title supplied by cataloger). Provide authorized access points for as many works within the resource as practical or desired.

**Recording access points for streaming video:**

245 00 #a Potterpuppetpals  
(Name of YouTube website that compiles streaming videos by different creators parodying J.K. Rowling's series of novels and the films based on them)

245 00 #a Yavanika video library  
(Name of website that compiles videos featuring theatrical performances in Asian countries)

245 00 #a History. #p Famous speeches & audio  
(Name of website that provides links to streaming audio recordings of famous speeches by various historical figures)

**Recording access points for streaming audio:**

245 00 #a Morgen Stimmung = #b Morning mood / #c Grieg, Bizet, Schubert, Mendelssohn, Mozart, Vivaldi.  
505 0\_ #a Peer Gynt suite no. 1, op. 46. Morning mood / Grieg --  
On hearing the first cuckoo in spring / Delius --  
... (entire contents note not shown)  
700 12 #i Container of (work): #a Grieg, Edvard, #d 1843-1907.  
#t Peer Gynt. #p Morgenstemning.  
700 12 #i Container of (work): #a Delius, Frederick, #d 1862-1934.  
#t Pieces, #m orchestra #n (1912). #p On hearing the first cuckoo in spring.  
(An audio recording of a compilation of incidental musical works by two different composers)

**Note:** The above example does not fit the categories in **RDA 6.28.1.1**, so we follow its instructions to follow **RDA 6.27.1**. We enter under title since **RDA 6.27.1.4** instructs us to do so for compilations with multiple creators.

245 00 #a Bennett/Brubeck : #b the White House sessions, live 1962.  
700 1\_ #a Bennett, Tony, #d 1926- #e vocalist.  
710 2\_ #a Dave Brubeck Quartet, #e instrumentalist.

(An audio recording of an impromptu collaborative set by Tony Bennett and the Dave Brubeck Quartet)

*Note: The above example also does not fit into the categories covered by **RDA 6.28.1.1**, so we follow its instructions to follow **RDA 6.27.1** for “other types of musical works.” This resource is a compilation, so we follow **RDA 6.27.1.4**, which tells us to use the preferred title of the compilation when constructing this work’s authorized access points.*

**d) Adaptations and revisions (RDA 6.27.1.5)**

If one person, family, or corporate body is responsible for an adaptation or revision of a previously existing work that substantially changes the nature and content of that work and the adaptation or revision is presented as the work of that person, family, or body then construct the authorized access point representing the new work by combining in this order:

1. The authorized access point representing the person, family, or corporate body responsible for the adaptation or revision, as applicable
2. The preferred title for the adaptation or revision

In the case of musical performances (either streaming audio or video) where there is a musical group that goes beyond mere execution and performance, they may be considered creators according to **RDA 19.2.1.1.1**. Thus, in this case, the group would get the authorized access point representing the performing group would be followed by the title of the adaptation. This practice would be consistent with the situation where a work has a single corporate body as its creator, as the adaptation would be considered a new “work” in this scenario. (See the Music Library Association’s *Best Practices for Music Cataloging* guide at [http://c.ymcdn.com/sites/www.musiclibraryassoc.org/resource/resmgr/BCC\\_RDA/RDA\\_Best\\_Practices\\_v1.1-1502.pdf](http://c.ymcdn.com/sites/www.musiclibraryassoc.org/resource/resmgr/BCC_RDA/RDA_Best_Practices_v1.1-1502.pdf) for more guidance on **Categories of Adaptations of Musical Works** and an explanation of **RDA 6.28.1.5.1**.)

**Recording access points for parodies with single creators:**

```
100 1_ #a Cicierega, Neil, #e filmmaker.  
245 10 #a Potter puppet pals. #p Harry’s nightmares  
(Online video parodying J.K. Rowling’s Harry Potter series)
```

```
100 1_ #a Trimble, Ryan P. C., #e filmmaker.  
245 10 #a Mr. Bingley’s post  
(Online video parodying Jane Austen’s novel Pride and Prejudice)
```

If more than one person, family, or corporate body is responsible for the adaptation or revision, follow the instructions on collaborative works at **RDA 6.27.1.3**.

**Recording access points for streaming video that is a collaborative adaptation/remake:**

```
245 00 Star wars uncut
```

*Note: According to its website, this resource is a “crazy fan remake” of the film Star Wars with multiple creators, substantially changing the nature of the original work.*

**e) Recording additional elements to break conflicts between different works (RDA 6.27.1.9)**

Make additions to access points if needed to distinguish the access point for a work: from one that is the same or similar but represents a different work or from one that represents a person, family, corporate body, or place by adding one or more (when a preferred qualifier does not resolve a conflict) of the following elements:

- a) the form of the work
- b) the date of the work
- c) the place of origin of the work
- d) and/or
- e) another distinguishing characteristic of the work

**Best Practice Recommendations**

Catalogers should generally follow **RDA 6.27.1.9** and **Appendix 1: Motion Pictures, Television Programs, Radio Programs** of the **LC-PCC PS for RDA 6.27.1.9**, regarding the choice of elements and the order they should record them in. However, use judgment about which element(s) would best distinguish between different works and how many to record when there is a conflict.

Do not anticipate conflict per **LC-PCC PS for RDA 6.27.1.9**. Do not add elements in **RDA 6.27.1.9** to the authorized access point for a work if there is no conflict.

For form, use “Motion picture” or “Television program” as applicable for streaming video. Use any form as appropriate for streaming audio (e.g., Play, Radio program, Poem, etc.). This best practice corresponds with instructions in **Section III.D.** of this document on recording form of a work in the bibliographic description (MARC field 380).

**Recording authorized access points for authorized access points for works:**

130 0\_ #a Hunger games (Motion picture : 2012)

130 0\_ #a Harry Potter (Online resource : 2006- )

*(Website that consists of streaming videos submitted by Harry Potter fans; it is ongoing as more people add content to it)*

130 0\_ #a Harry Potter and the half-blood prince (Motion picture : 2006)

See earlier parts of this **Section (III.E.)** for more examples.

**f) Authorized Access Point representing a part or parts of a work (6.27.2.2 and 6.27.2.3)**

*If a resource consists of one part of a larger work:*

Construct the authorized access point representing a part of a work by combining in this order per **RDA 6.27.2.2**:

- a) the authorized access point representing the person, family, or corporate body, responsible for the part
- b) the preferred title for the part

**If the part is a season, episode, excerpt, etc., of a television program, radio program etc., whether the title of the part is distinctive or not,** construct the authorized access point representing the part by combining in this order:

- a) the authorized access point representing the work as a whole
- b) the preferred title for the part

**Recording authorized access points for television programs with part titles:**

```
130 0_ #a Simpsons (Television program). #p King of the hill
```

```
130 0_ #a Nova (Television program). #p Earth from space
```

If the part is a work for which instructions at **RDA 6.27.1.3-6.27.1.8** specify the use of the preferred title as the authorized access point for the work, use the preferred title for the part for the authorized access point representing the part.

*If a resource consists of two or more parts of a larger work:*

Construct the authorized access point representing those parts according to **RDA 6.27.2.3**:

**If two or more parts are consecutively numbered AND each is identified only by a general term and a number,** construct the authorized access point by combining in this order:

- a) the authorized access point representing the work as a whole.
- b) the preferred title for the sequence of parts

**Recording access points for television program with consecutive numbering:**

---

Best Practices for Cataloging Streaming Media – Version 1.2 (September 2022)  
130 0\_#a Hype (Television program). #n Episodes 1-8  
(A hypothetical example of a website containing 8 consecutively numbered untitled episodes of a fictitious talk show)

**If two or more parts are unnumbered or non-consecutively numbered**, follow the alternative in **RDA 6.27.2.3** by adding “Selections” to the authorized access point representing the work as a whole.

### **Recording access points for television program with non-consecutive numbering**

130 0 #a Fashionista (Television program). #k Selections  
(A hypothetical example of a website containing an incomplete collection of episodes of a fictitious reality television program)

For part(s) of a musical work, refer to instructions in **RDA 6.28.2**.

### **g) Constructing authorized access points for expressions of works (6.27.3 and 6.28.3):**

Expression refers to the intellectual or artistic realization of a work in the form of alpha-numeric, musical or choreographic notation, sound, image, object, movement, etc. or any combination of such forms.

Construct an access point representing a particular expression of a work or a part or parts of a work by combining in this order (**RDA 6.27.3**):

- a) The authorized access point representing the work or the part or parts of a work
- b) One or more terms from the following list:
  - i. The content type e.g. 336 two-dimensional moving image
  - ii. Date of the expression
  - iii. The language of the expression and/or
  - iv. Another distinguishing characteristic of the expression

**Best Practice Recommendation:** Catalogers should use their best judgment about which element(s) would best distinguish between one expression from another expression of the same work. Generally follow the recommendations of the PCC Access Points for Expressions Task Group at [http://www.loc.gov/aba/pcc/rda/RDA\\_Task\\_groups\\_and\\_charges/PCCExpressionTGFinalReport.docx](http://www.loc.gov/aba/pcc/rda/RDA_Task_groups_and_charges/PCCExpressionTGFinalReport.docx) except use judgment on whether to follow LC practice for creating authorized access points for multiple language expressions for streaming videos. For guidance on that situation, refer to the section of this document dealing with recording related expressions to the resource being cataloged.

**Recording an authorized access point for an expression of a work that has been translated in another language:**

130 0\_ #a Hamlet (Motion picture : 2005 : Lu)

245 10 #a Hamlet.

700 1\_ #i Video adaptation of: #a Shakespeare, William, 1564-1616. #t Hamlet. #l Chinese.

*(A streaming video of Shakespeare's play Hamlet being performed in Mandarin Chinese by a Taiwanese theater troupe directed by Lu Boshen)*

*Note: The 130 field represents the authorized access point for the work (the film) while the 700 field represents a related authorized access point for a particular language expression of the work being performed.*

For musical resources, see **6.28.3** for instructions on authorized access points for expressions.

## **Recording Relationships to a Person, Family or Corporate Body Associated with Work or Expression (RDA 18.4-18.5)**

Record relationships between a resource and a person, family, or corporate body associated with that resource using an identifier (**RDA 18.4.1.1**) and/or an authorized access point (**RDA 18.4.1.2**) and optionally, a relationship designator (**RDA 18.5.1.3**).

### ***h) Identifiers for the Person, Family or Corporate Body***

The identifier is a character string that identifies a person, family, or corporate body using codes from the LC authority file or lists from other agencies such as the International Standard Name Identifier (ISNI), the Open Researcher and Contributor Identifier (ORCID), etc.

Identifiers are formulated according to the instructions in **RDA 9.18** (persons), **RDA 10.10** (families), or **RDA 11.12** (corporate bodies). The identifier cannot be used alone to establish a relationship (**LC-PCC PS** for **RDA 18.4.1.1**).

### ***Recording identifiers in authorized access points:***

700 1\_ #a Alsop, Marin. #0 (DLC) n94065285

*(Identifier taken from the 010 (LC control number) of the authority record)*

710 2\_ #a Talking Heads (Musical group) #0 (AMG) P 5594

*(Identifier taken from the AMG Artist ID music database)*

**Best practice recommendation: Identifiers of persons, families and corporate bodies associated with a resource are optional according to RDA. Use individual cataloger's judgment about whether to record them. Users of OCLC's WorldCat should not input MARC subfield 0 in WorldCat's master records at this time, but should use the control headings function instead, when appropriate. Local authority identifiers may be entered in MARC subfield 0 locally, but should not be added to master records in WorldCat.**

If you are editing a WorldCat record locally, or if you are not a user of OCLC’s WorldCat, you may use MARC subfield **0** as you see fit.

*(Example follows on the next page.)*

**Example of subfield 0 added to a subject heading in a MARC 600 field with second indicator 7 (not in OCLC’s WorldCat database):**

```
600 17 #a Washington, George, #d 1732-1799 #2 FAST #0 (DLC
n86140996)
```

- i) **Authorized Access Points representing the Person, Family, or Corporate Body** Authorized access points for persons, families, or corporate bodies related to resources are applied to works or expressions based on their role or responsibility as a creator or contributor.

They are coded in MARC **1XX** and **7XX** fields and constructed according to the guidelines in **RDA 9.19.1** (person), **RDA 10.10.1** (family), and **RDA 11.13.1** (corporate body). Multiple creators may be recorded in **7XX** fields (for any creators not recorded in the **1XX**) if you think they are important for access.

Take information on persons, families, and corporate bodies associated with a work from statements appearing on the preferred sources of information (**RDA 2.2.2.1**).

**j) Relationship Designators (RDA 18.5 and Appendix I)**

Relationship designators in **RDA Appendix I** indicate the nature of the relationship between a resource and a person, family, or corporate body and are used only in bibliographic records. (They perform the same function as the relator term in AACR2.)

Designators are not core elements but the PCC highly encourages including relationship designators for all access points (whenever it is clear what the relationship is). More than one designator may apply (added in the following order as applicable: Work, Expression, Manifestation, and Item).

**Recording relationship designators in authorized access points:**

```
100 1_ #a Adams, John, #d 1947-, #e composer, #e conductor. 711
2_ #a Three Screens Film Festival #d (2008 : #c Mumbai,
India), #j sponsoring body 700 1_ #a Hull, William,
#d 1753-1825, #e defendant.
```

*(Other entity associated with work, but not a creator)*

Definitions apply across all types of entities, e.g. the designator “author” can be used for corporate bodies and families as well as individuals. The terms in **RDA Appendix I** can be used

at a general level (e.g., director) or a specific level (e.g., television director). Designators for creators of a work are defined in **RDA Appendix I.2.1**. Designators for other persons, families, or corporate bodies associated with a work are defined in **Appendix I.2.2**.

In its guidelines for the application of relationship designators in bibliographic records ([http://www.loc.gov/aba/pcc/rda/PCC\\_RDA\\_guidelines/Relat-Desig-Guidelines.docx](http://www.loc.gov/aba/pcc/rda/PCC_RDA_guidelines/Relat-Desig-Guidelines.docx)), the PCC recommends including a relationship designator for all creators (MARC **1XX** or **7XX** fields). If the **1XX** is not a creator, the addition of a relationship designator is optional though strongly encouraged. PCC also suggests adding a relationship designator even if the MARC field definition already implies a relationship. Relationships should be coded explicitly and not inferred from MARC or other parts of the record.

If none of the terms listed in **RDA Appendix I** is sufficiently specific, use another concise term to indicate the nature of the relationship (**RDA 18.5.1.3**).

If the list in **RDA Appendix I** does not include an appropriate designator for the relationship, you may propose a new term for formal inclusion in the vocabulary through the PCC Standing Committee on Standards (the term may be used pending approval).

To propose a new term, use the form found at the following <https://www.loc.gov/aba/pcc/scs/RD-Requests.html>

Alternatively, you may use a relationship designator term from a different vocabulary, such as RBMS, CEAL, etc.

PCC's guidelines recommend assigning the element term, e.g., "creator" or "publisher" if you cannot ascertain a more specific relationship. If the nature of the relationship cannot be ascertained even at a general level, do not assign a relationship designator.

Terms from **RDA Appendix I** should not be used in name/title access points or name/title linking fields. A MARC **700** field containing a subfield **t** element shouldn't include a designator from this particular appendix because the subfield **t** is performing the function of identifying a related work rather than the relationship between that and its creator.

**Best practice recommendation: Generally follow the instructions in the PCC Guidelines for the Application of Relationship Designators in Bibliographic Records at [http://www.loc.gov/aba/pcc/rda/PCC\\_RDA\\_guidelines/Relat-Desig-Guidelines.docx](http://www.loc.gov/aba/pcc/rda/PCC_RDA_guidelines/Relat-Desig-Guidelines.docx).**

When there is a choice, prefer more specific relationship designator terms to broader ones (e.g., "film producer" instead of "producer"; "librettist" instead of "author"). An exception can be made if an individual or group performs multiple roles that are related, and it is judged that it is not useful to express each of them using separate terms (e.g., using the term "performer"

for a person who both sings and plays an instrument on an audio recording instead of assigning both “singer” and “instrumentalist”). Use cataloger’s judgment in such cases.

**k) Creators (RDA 19.2.1.1)**  
**(RDA core element)**

A creator is a person, family, or corporate body individually or jointly responsible for the creation (intellectual or artistic content) of a work (e.g., author, composer, filmmaker, and other roles found in **RDA Appendix I.2.1**). Multiple persons, families, or corporate bodies may be jointly responsible for the creation of a work by performing either the same role (two writers) or different roles (a composer and a lyricist).

Only the creator having principal responsibility or being named first on the resource is considered core in RDA. If principal responsibility is not indicated, only the first-named creator is required.

The creator is recorded in the MARC **100/110/111** field for works other than collaboratively created streaming videos and compilations of works by multiple creators. If a streaming video has more than one creator, apply the exception for moving images in **RDA 6.27.1** to enter the resource under title and record any desired creators in the MARC **700/710/711** fields. Record additional access points for persons, families, or corporate bodies associated with the resource in **700/710/711** fields if considered important for access (**LC-PCC PS** for **MARC19.3**). If a resource consists of multiple works by different creators, also enter under title and record related persons, families or corporate bodies in the **700/710/711** fields (**RDA 6.27.1.4**)

**Recording Authorized Access Points for a Creator and Contributor for a streaming audio file:**

```
100 1_ #a Buxton, Michael, #e author, #e speaker
245 10 #a Cyber secrets : #b look up from your digging, resist
not evil, and other Dharma teachings / #c by Michael Buxton.
710 2_ #a Brigham Young University, #e film distributor
(Filmed lecture authored by Buxton (creator of work) and presented by Buxton (contributor to work) and
distributed by BYU (distributor of manifestation))
```

In some cases, the modification of a previously existing work substantially changes the nature or content of the original and results in a new work. When this occurs, the person, family, or corporate body responsible for modifying the previously existing work is considered to be the creator of the new work.

For further guidance and examples on how authorized access points for creators and adapters are recorded for streaming video and audio resources, see the earlier section in this document on **Recording Authorized Access Points to Represent Works and Expressions**.

**Best practice recommendation for streaming videos: As a best practice for streaming videos, refer to RDA sections I.2.1 (Relationship Designators for Creators) and I.2.2 (Relationship Designators for Other Persons, Families, or Corporate Bodies Associate with a Work) when identifying creator(s). However, rather than adhere to a strict interpretation of the way the roles are categorized in Appendix I, use cataloger’s judgment to determine the significance of the roles in both categories with regard to the “creation” of the work. (Follow the exception in RDA 6.27.1.3 for “Corporate bodies as creators.”)**

***l) Other Person, Family, or Corporate Body Associated with a Work***

**(RDA Core element if access point representing that individual or group is used to construct the authorized access point representing the work; LC/PCC Core element when there is more than one other person, family, or corporate body associated with the work).**

According to **RDA 19.3.1**, this element is defined as “a person, family, or corporate body associated with a work in a relationship other than that of creator.” Examples given include: directors, cinematographers, production companies, sponsoring bodies, etc. Such individuals or groups would get entered in the MARC **700** or **710** fields.

### **Best practice recommendations**

Record other persons, families or corporate bodies associated with a work regardless of whether they are used to construct the authorized access point representing the work (e.g., a film entered under director, etc.) or whether there is more than one individual or group associated with the work.

Although **RDA Appendix I** does not define such roles as creators, use judgment about when such roles may play a significant role in the creation of a collaborative work (e.g., a moving image) and be treated as creators rather than “associated with a work.” See the instructions in **Section III.C.** of this document relating to **Statement of responsibility** in this document.

### ***Recording authorized access points for Other Person, Family, or Corporate Body Associated with a Work:***

```
700 1_ #a Fleishmann, Susan, #e film producer. 700
```

```
1_ #a Norman, Abigail, #e film producer.
```

```
700 1_ #a Reilly, Veda, #e film producer, #e film director.
```

```
710 2_ #a Deep Dish TV Network, #e production company.
```

***m) Contributors***

A contributor is a person, family, or corporate body contributing to the realization of a work through an expression (such as film editors, translators, arrangers of music, performers, interviewer, etc.) or manifestation (such as broadcaster or film distributor).

For expressions consisting of a primary work accompanied by commentary or additional musical parts, etc., the writers of the commentary, additional parts, etc., are considered to be contributors.

***Recording authorized access points for contributors:***

100 1\_ #a Shakespeare, William, #d 1564-1616, #e author.

245 14 #a The tempest / #c by William Shakespeare ; incidental music composed by Carl Littlefield.

700 1\_ #a Littlefield, Carl H., #e composer.

## **Recording Related Works (RDA 25.1), Expressions (RDA 26.1) and Manifestations (RDA 27.1)**

This section describes methods of recording related works, expressions and manifestations to the resource being cataloged. Although RDA has instructions for recording related items, the latter will not be covered in this document, since “item” may arguably be judged as not a very useful concept when cataloging online resources.

Although related works, expressions, manifestations and items are not considered core within RDA, the following are considered core for the LC and/or the PCC:

- Related work is considered a core element for LC according to the **LC-PCC PS for RDA 25.1** for compilations.
- Related expression is considered a core element for LC according to the **LC-PCC PS for RDA 26.1** for compilations.
- Related manifestation is considered an LC/PCC core element according to the **LC-PCC PS for RDA 27.1** for reproductions.

According to **LC-PCC PS 27.1**, “The word ‘reproduction’ is being used in its broadest sense to include all resources formerly identified as reproductions, republications, reprints, reissues, facsimiles, etc., that still represent equivalent content between an original resource and a reproduction of that original. Revised editions represent different expressions and are not treated as reproductions.”

**Best practice recommendation:** It is recommended to follow the above LC-PCC policy statements for compilations. Always record related works and expressions for compilations. It is also recommended to record related works and expressions for works that are NOT compilations if it is considered helpful to do so for the purposes of discovery.

However, exercise caution for reproductions. As a best practice, do NOT record related manifestations (e.g. the manifestation used to create the reproduction when it is NOT known to be the original manifestation of the work) when following the recommended PCC provider-neutral guidelines within a shared cataloging environment. However, one may do so in one's local catalog, if judged as important, or if one is following a "provider-specific" policy in a shared database. For more guidance about this topic, see the discussion about **Related Manifestations** toward the end of this section (III.E.). Also consult **Sections IV.A. Single vs. Separate Records** and **IV.B. Resources Converted to Streaming Media from Other Formats** in this document.

RDA provides several options to record such related resources: identifier (**RDA, 24.4.1**) authorized access point (with relationship designators) (**RDA 24.4.2**), and structured and unstructured descriptions (**RDA 24.4.3**). One may record related resources by choosing one or more of them within the same description as appropriate.

**n) Identifiers for Works, Expressions and Manifestations**

Identifiers are described in **RDA 6.8** (work), **RDA 6.13** (expression), **RDA 2.15** (manifestation) and **RDA 2.19** (item).

**Best practice recommendations**

If one is following the PCC provider-neutral guidelines, it is not recommended to record identifiers at the manifestation level (OCLC number, LCCN number, etc.). However, an exception can be made for ORIGINAL manifestations of the resource, if this is known. If this is the case, record the identifier in a structured description in the MARC **776** field.

If one is NOT following the PCC provider-neutral guidelines or only recording information about related manifestations locally, it is recommended to record the identifier in a structured description of a related manifestation when cataloging a reproduction. (Do not do this in a shared cataloging environment if it is the policy of one's bibliographic utility to adhere to the provider-neutral approach for online resources).

Optionally record ISBNs of original manifestation that a streaming resource is a reproduction of or is based on, if applicable. Record such ISBNs in the subfield **z** of the MARC **020** field.

Follow the **LC-PCC PS** for **RDA 24.4.1**, and do not give the identifier alone.

**Recording identifiers for a related manifestation:**

776 #i Original (manifestation): #a Roosevelt, Theodore, #d 1858-1919. #t Right of the people to rule. #d New York : Thomas A. Edison, 1912. #h 1 audio cylinder #w (DLC) 99391599 #w (OCoLC) 42038886

*(A streaming audio that was digitally transferred from the original audio cylinder recording of a speech)*

*Note: This MARC 776 field appears in the OCLC master record because it is known to be the original manifestation of this resource. Thus, the exception would apply in the best practice recommendations stated above. Otherwise, it would only go in the cataloger's local database.*

020 #z 0736535721 (DVD version)

*(A streaming video version of a movie that was originally released on DVD)*

*Note: This only appears in the cataloger's local catalog and not in the OCLC master record.*

**o) Authorized Access Points**

*Related Works*

**(Core element for LC for compilations and serial relationships; refer to recommendations by PCC in LC-PCC PS 25.1)**

Give an analytical authorized access point for the predominant or first work in the compilation. Additional access points for other related works may also be included at the discretion of the cataloger.

See earlier section above for element used to identify works and expressions.

If one's local institutional cataloging policy is to trace a series, use the authorized access point form of the series established in the LC/NACO Authority File.

***Best practice recommendation:*** It is recommended to give authorized access points for related works. For compilations, catalogers may go beyond LC-PCC 25.1, and record authorized access points for all works contained within them beyond the predominant or first work when judged as feasible.

*Related Expressions*

**(Core element for LC-PCC for compilations and serial relationships; refer to recommendations by PCC in LC-PCC PS 26.1)**

Give an analytical authorized access point for the predominant or first expression in a compilation. Additional access points for other related expressions may also be included at the discretion of the cataloger.

See the first part of this Section (III.E.) on recording authorized access points for works and expressions manifested in the resource being cataloged for examples of elements used to identify and distinguish works and expressions from others with the same title.

### **Best practice recommendations for streaming videos**

Optionally construct authorized access points for multiple expressions of a work in different languages only if a resource includes different soundtracks in more than one language (e.g., a streaming video or audio recording that include its original language and additional soundtracks in one or more languages) if this is considered useful to library patrons and is feasible. In this case, record one authorized access point for each expression. (Refer to **Appendix 1: Motion Pictures, Television Programs, Radio Programs** in **LC-PCC 6.27.1.9**.)

However, it is NOT recommended to record authorized access points for multiple expressions of the work that contain subtitles that are in a language or languages that differ from that of the original work.

#### *Using Relationship Designators with Related Work, Expression, etc. Authorized Access Points*

Relationship designators are not core, but it is recommended to record them for related resources.

Listed below are appropriate designators for streaming media from the list in **RDA Appendix J** indicating the specific nature of the relationship between related works, expressions, manifestations, or items (Follow **LC-PCC-PS** for **RDA J.1**). Occasionally, it may be appropriate to repeat the whole/part relationship, either because there may be a bibliographic whole/part relationship and an additional relationship where a title may be part of a database. (See the “Agamemnon” example below.)

Commonly used designators from **RDA Appendix J** for streaming media are:

### **J.2.2 Derivative Work Relationships**

**based on (work)** A work used as the source for a derivative work (Streaming media generally will not include reciprocals)

adaptation of (work) dramatization of  
(work) motion picture adaptation

of (work) radio adaptation of (work)  
screenplay based on (work)  
motion picture screenplay based on (work)  
television screenplay based on (work)  
video screenplay based on (work)  
television adaptation of (work) video  
adaptation of (work)  
expanded version of  
(work) imitation of (work)  
parody of (work)  
musical setting of (work)  
paraphrase of (work)  
remake of (work)  
variations based on (work)

**derivative (work). A work that is a modification of a source work. (Streaming media MAY use the reciprocal if judged as useful)**

adapted as (work) adapted as motion picture (work)  
adapted as radio program (work) adapted as  
screenplay (work) adapted as motion picture  
screenplay (work) adapted as television  
screenplay (work) adapted as video screenplay  
(work)  
adapted as television program (work)  
adapted as video (work) dramatized  
as (work)  
expanded as (work)  
imitated as (work)  
parodied as (work)  
modified by variation as  
(work) paraphrased as (work)  
remade as (work) set to music  
as (work)

***Recording authorized access points (and relationship designators) for related works (video):***

```
130 0_ #a Pride & prejudice (Motion picture : 2005)
245 00 #a Pride and prejudice.
700 1_ #i Motion picture adaptation of (work): #a Austen, Jane,
#d 1775-1817. #t Pride and prejudice.
(A streaming version of the 2005 motion picture)

100 1_ Austen, Jane, #d 1775-1817.
```

```
245 10 Pride and prejudice / #c by Jane Austen. 730 0_  
#i Adapted as motion picture (work): #a Pride and  
prejudice (Motion picture : 2005)
```

*(Record for the novel by Jane Austen. If desired, one could add a reciprocal authorized access point to link the user back to the record for the motion picture)*

#### J.2.4 Whole-Part Work Relationships

contained in (work): with reciprocal relationship: container of (work) in  
series (work): with reciprocal relationship: series container of  
subseries of: with reciprocal relationship: subseries

*(Examples follow on the next page.)*

**Recording authorized access points and relationship designators for related works to indicate whole-part relationships:**

```
100 0_ #a Aeschylus.  
240 10 #a Agamemnon.  
245 10 #a Agamemnon  
700 1_ #i Contained in (work): #a Aeschylus. #t Oresteia.
```

```
100 0_ #a Aeschylus. 240  
10 #a Oresteia.  
245 10 #a Oresteia  
700 0_ #i Container of (work): #a Aeschylus. #t Agamemnon
```

*Note: The above example does not refer to a streaming resource, but is a hypothetical one for printed monographs designed to illustrate the concept of whole-part work relationships.*

**Recording authorized access points and relationship designators for a streaming video contained within a larger database:**

```
245 00 #a Agamemnon  
730 0_ #i Contained in (work): #t Theatre in video.
```

*Note: In the above example, Agamemnon is a title included in the Alexander Street Press database, Theatre in Video. It only appears in the local catalog of a particular library.*

**Best practice recommendation:** If you are following the recommended PCC provider-neutral approach, it is only recommended to record authorized access points for whole-part work relationships in one's local catalog if desired, but not in a shared cataloging environment. In doing so, one may relate the smaller unit to the larger unit, but for practical reasons, it is not recommended to use the reciprocal (e.g., in the example above, there would not be a reciprocal authorized access point to the play Agamemnon on the record for the Theatre in Video database, as it contains videos of numerous plays).

**p) Structured and Unstructured Descriptions**

According to **RDA 24.4.3**, one may record descriptions of related works, expressions, manifestations and items using either a structured or unstructured description.

*Structured Descriptions*

A structured description is “a full or partial description of the related resource using the same data that would be recorded in RDA elements for a description of that related resource” (**RDA 24.4.3**). For instance, a contents note would be considered a structured description. A MARC **776** field may also contain one.

**Best practice recommendations**

**Works:** For streaming video and audio resources that are compilations, provide a full contents note, in addition to analytical authorized access points for all works in a compilation, when feasible. When available include the individual times in the Contents note. **LC-PCC PS for RDA 25.1** recommends providing a contents note (no limit on number of works in the contents note unless burdensome).

As a general best practice, apply the option, when available, to utilize MARC subfields that parse data into separate attributes. These include MARC **505 (Formatted contents)** fields. This will help make the MARC data more useful in a future linked data framework. However, it is not necessary to use enhanced contents notes with elements parsed into separate subfields if there are no descriptive titles for each part in the note (e.g., “Part 1”, “Part 2”, etc.).

**Recording structured descriptions for moving image works contained within a compilation of streaming videos:**

```
505 00 #t My landlady #g (10 min.) -- #t The lodge meeting #g  
(17 min.).  
505 0_ #a Act 1 (59 min., 18 sec.) -- Act 2 ( 1 hr., 2 min., 23  
sec.).
```

**Expressions:** If judged as useful, one may give a structured content note for a related expression. However, this is at the discretion of the cataloger. Use cataloger’s judgment. There is no limit on number of expressions in the contents note.

**Manifestations:** If one is following the recommended provider-neutral approach, it is NOT recommended to give a structured description in the MARC **776** field for a related manifestation for a streaming resource that was reproduced (i.e., converted) from a different format in a shared cataloging environment. One may optionally record it in one’s local database if desired. However, an exception can be made if the related manifestation is known to be the original one of a particular work. Use judgment for the latter situation.

However, if one’s bibliographic utility has a policy or preference that allows the “provider-specific” approach, and one chooses to follow it, then the related manifestation is core for reproductions, according to the **LC-PCC PS** for **MDA 27.1**. In this case, one may provide a structured description for the original format in the 776 in a shared database, as well as a reciprocal structured description in the record for the related manifestation to indicate that it was reproduced as a streaming video. (See **Section IV.B. Resources Converted to Streaming Media** of this document for examples of MARC **776** fields with structured descriptions for manifestations of a reproduction and a resource being reproduced.)

As for streaming media resources that are NOT reproductions but have other manifestations issued in different video formats (e.g., DVD or Blu-ray version), it is also not recommended to record a structured description in a shared cataloging environment if it is the policy or preference of one’s bibliographic utility to catalog online resources according to the PCC’s provider-neutral approach. This is because there can be multiple manifestations in tangible video formats that other institutions may not have acquired, and thus, they may not find it useful to have information about manifestations that they do not own on a record for the streaming version. If one desires to do this, it is recommended to do it locally within one’s own catalog.

If one is cataloging the DVD or Blu-ray version of a particular resource, one may optionally record a structured description in the MARC **776** field for a streaming version of the same work. However, if one does this in a shared database of a bibliographic utility where the provider-neutral approach is preferred (such as OCLC or SkyRiver<sup>5</sup>), it is recommended to link to a provider-neutral record for the online version, rather than to a “provider-specific” one.

***Recording a structured description for a related manifestation in DVD videodisc format:***

```
776 #i DVD videodisc version: #t History of American musical
theatre.#d New York : Milhaus, [2006]. #h 1 videodisc ; 4 ¾ in.
#w (OCoLC)XXXXXXXX
```

**(Owned by a particular library, but was not used to reproduce the streaming video)**

*Note: In this hypothetical example, the above description appears on a record for the streaming version of the same work within the LOCAL catalog, but not in a shared cataloging database.*

***Recording a structured description for streaming video that is a related manifestation (but not a reproduction) of a moving image work on DVD:***

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<sup>5</sup> OCLC’s preferences are stated in an email message, December 3, 2014, from Jay Weitz who wrote that OCLC’s *Bibliographic Formats and Standards*, Chapter 3, is being revised to include a policy statement preferring provider-neutral records. SkyRiver’s preference for this option is documented in an email by Georgia Fujikawa, received on December 3, 2014.

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Best Practices for Cataloging Streaming Media – Version 1.2 (September 2022)

```
776 #i Online version: #t Life and times of George Panopoulos .#d
New York : TVB, [2009]. #h 1 online resource (1 video file) #w
(OCOLC)XXXXXXXX
```

*Note: In this hypothetical example, the above description appears on a record for the DVD version of the same work. The record for the online version in the OCLC database that this field links to is provider-neutral.*

For more discussion about structured descriptions in the 776 field and Best Practice Recommendations, see **Section IV.A. Single vs. Separate Records** and **Section IV.B. Resources Converted to Streaming Media** of this document.

### *Unstructured Descriptions*

An unstructured description is “a full or partial description of the related resource written as a sentence or paragraph” (**RDA 24.4.3**).

**Best practice recommendation:** While structured descriptions are recommended for recording individual works, expressions, etc. that are contained within compilations and for recording related manifestations for reproductions, catalogers may record unstructured descriptions for other aspects of such related resources according to their judgment.

### ***Recording unstructured descriptions for streaming video:***

```
500_#a Resource page includes links to user reviews and
downloadable files containing images.
```

```
500_#a Based on a short story by Nicholas Stark with the same
title.
```

```
500_#a Available also as downloadable video files in MPEG-4
format.
```

### ***Recording an unstructured description for streaming audio:***

```
500_#a Special features contained on Alexander Street Press
resource page: corresponding magazine issue (includes lyrics,
notes on the performers and complete credits).
```

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

## Section IV. Special situations

### A. Single vs. Separate Records

As with AACR2, RDA does not mandate the creation of a description of an online resource as a separate manifestation and allows catalogers to record the URL for it on a description for a related manifestation (i.e., the physical copy of the same work). Catalogers have the option of using single or separate records when cataloging streaming versions of videos and audio recordings that are also issued in a physical format (e.g., DVD or compact disc). It continues to be permissible to apply the single record approach when both the content and duration of the streaming version and the tangible version are identical.

*Note: the CONSER and BIBCO branches of the Program for Cooperative Cataloging (PCC) have decided to continue to allow the option of a single record approach. (See Item 3 from “Outcomes from the PCC Operations Committee Meeting 2011” at <http://www.loc.gov/aba/pcc/reports/PCC-OpCo-Actions.html>.)*

It is generally recommended that streaming versions be cataloged on separate records from other versions of the same resource in different formats. Recording them on separate records can make the process of maintaining records for the streaming versions easier, especially when done via batch. However, it remains a local decision about which approach to follow, as either approach may work in one’s particular local environment.

### Separate Records Approach

When one has evidence that another version of a resource being cataloged has been issued in a different format, one may optionally include information about the other version when using a separate record approach.

#### Non-electronic version of a video or audio recording

- Select the appropriate workform and coding for the MARC **Leader/06 (Type)** element (**g** for video, **i** or **j** for sound recording).
- Do not input fields 006 and 007 for characteristics of the electronic version and leave MARC **008/23**, **008/29**, **006/06**, or **006/12 (Form of Item)** as blank.
- Add a MARC **740** or a MARC **700-730** access point for the electronic version when the authorized access point of the electronic version differs.
- Optionally, link to the electronic record with the MARC **776** field. (According to the document *PCC and RDA Discussion: Single Record Approach* at <http://www.loc.gov/aba/pcc/documents/SRA.pdf>, the current practice is to prefer use

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Best Practices for Cataloging Streaming Media – Version 1.2 (September 2022)  
subfield **i** of the MARC 776 rather than the MARC **530** note, and to use the latter “only to describe complicated relationships and/or justify added entries.”)

***Best practice recommendation:*** If one decides to link to the record for the electronic version in a shared database for a bibliographic utility that has a policy or preference favoring the provider-neutral approach, it is recommended to link to a record that follows this approach.

- Optionally, provide the location of any remotely accessible version(s) in MARC **856** field(s) Use second indicator **1** when the address is for a version of the resource other than the one described in the body of the entry, or **2** when the address is for an otherwise related resource.

### **Streaming version of video or audio recording**

- Select the appropriate workform and coding for the **Leader/06 (Type)** element (**g** for video, **i** or **j** for sound recording).
- Include a MARC **006** field for computer file (**Type: m, File=c** for video, and **File=h** for audio).
- Include a MARC **007** field for computer file.
- Code MARC **008/23, 008/29, 006/06, or 006/12 (Form of Item)** as **o** for electronic aspect.
- Optionally note the availability of the non-electronic version in a MARC **530** field.
- Example: Also issued as a videodisc (DVD).
- Add a MARC **740** or **700-730** access point when authorized access point for the non-electronic version differs.
- Optionally, link to the non-electronic version using a MARC **776** field. (According to the document “PCC and RDA Discussion: Single Record Approach” at <http://www.loc.gov/aba/pcc/documents/SRA.pdf>, the current practice is to prefer use of the **776** subfield **i** rather than the **530** note, and to use the latter “only to describe complicated relationships and/or justify added entries.”)

### ***Best practice recommendations***

If one chooses to follow the provider-neutral approach, as recommended by the task force, it is not recommended to link to a non-electronic version, although one may optionally do it if it is known to be the original manifestation of the work being cataloged.

If one chooses not to follow the provider-neutral approach, one may link to the non-electronic version if a streaming resource was converted from a known manifestation in a different format OR if the original physical manifestation of the work being cataloged is known. But if neither is the case, it is NOT recommended to link to non-electronic version in a shared cataloging environment, although one may optionally do it in one’s local catalog.

- Provide the location of any remotely accessible version(s) in MARC **856** field(s). Use second indicator **0** when the address is for the resource itself, **1** when the address is for a version of the resource other than the one described in the body of the entry, or **2** when the address is for an otherwise related resource.

## Single record approach

- Select the appropriate workform and coding for the **Leader/06 (Type)** element (**g** for video, **i** or **j** for sound recording)
- Do not input a MARC **006** field for the electronic version.
- Do not code **008/23, 008/29 (Form of Item)** for the electronic version.
- Include a MARC **007** field for the non-electronic version being described in the record.
- Do not include a MARC **007** field for the electronic version of the resource in a share cataloging environment. If this is desired, it may be added in one's local catalog.
- Do not input "pn" in the MARC **040** field subfield **e**.
- Add a MARC **740** or **700-730** access point when the authorized access point for the electronic version differs.
- Provide the location of any remotely accessible version in a MARC **856** field. Use second indicator **1** when the address is for a version of the resource other than the one described in the body of the entry or **2** when the address is for an otherwise related resource.

## B. Resources Converted to Streaming Media from Different Formats

According to **RDA 1.11**, catalogers are to record data relating to the reproduction (e.g., the online reproduction). It also instructs them to record any data relating to the original manifestation (e.g., the videodisc that the content originally appeared on and was used to convert files to the streaming version) "as an element of a related work or related manifestation, as applicable." There are also rules throughout RDA for recording various data elements that are consistent with this instruction.

### Option #1: Provider-Neutral practice

As a best practice recommendation, the task force that created this document supports following the Program for Cooperative Cataloging's (PCC) *Provider-Neutral E-Resource guidelines* (<http://www.loc.gov/aba/pcc/scs/documents/PCC-PN-guidelines.html>). These guidelines were revised to apply to online resources of all content types in 2011 and revised again in 2012 to include RDA elements. According to this policy, catalogers are encouraged to create only one record to represent all manifestations of an online resource and to omit any

information that is specific to any provider or package (e.g., Alexander Street Press) except for notes citing the source of description and the use of subfield **3** of the MARC **856** field to indicate the provider version of a resource. The MARC **533** field is not to be used to record information about electronic reproductions, but is only to be used to record information relating to digital preservation projects, such as the DLF Registry of Digital Masters, the HathiTrust Digital Library, and others. Thus, there should be one record representing all manifestations of an online video, regardless of whether it is “born digital,” issued in online form simultaneously with another format, or an “electronic reproduction” of a file that was originally stored on a different medium (e.g. a videodisc or videocassette). In addition, there should be only one record representing all digital versions regarding file format, etc. that an online resource may appear in over the Internet. The MARC **538** field is not to be used except to record details relating to digital preservation projects such as the ones mentioned earlier in this paragraph.

These guidelines deviate from RDA in that they instruct catalogers to record information for transcribed elements that are applicable to all equivalent manifestations. In most cases, this will be information as it appeared on the original manifestations (e.g., the title frames of the videodisc, etc.) rather than the online reproductions (e.g., the streaming video file). If an online video or audio file is a true reproduction of the content that appeared on a separate physical carrier, the information should be equivalent. In the latter case, one may still obtain this information from the online manifestation (e.g., title frames of the online video, which should match those of the videodisc they were taken from). If not, catalogers should consider whether the particular online manifestation being cataloged is truly equivalent to the one represented in a particular record. If information is simply omitted in the conversion of a file from another physical carrier to an online video file, one may obtain this missing information from the original physical manifestation that the online file was converted from instead.

### ***Best practice recommendations***

RDA and the PCC’s provider-neutral guidelines both allow information to be recorded for related manifestations in the MARC **776** field. But if one chooses to follow the provider-neutral approach, do not record details about the related manifestation that was used to create the online version being cataloged in a shared cataloging environment, as the record must represent all manifestations of the same resource.

An exception may be made if the related manifestation is known to be the original one for a particular work or expression. If this is the case, it is recommended to specify this relationship in subfield **i** of the MARC **776** field (e.g., “Original (manifestation)” or “Originally issued as.”) Use judgment in this situation.

If desired, one may record details about the physical manifestation in a MARC **776** field in one’s local catalog. If doing so, follow the instructions under Option #2 below.

## Option #2: Provider-specific approach

If a cataloger decides to not follow the provider-neutral approach recommended by the task force, then he or she should follow the instructions within RDA to record information for transcribed elements from the actual reproduction (e.g., the online reproduction) rather than the original manifestation. In this case, any data relating to the original manifestation would be recorded “as an element of a related work or related manifestation, as applicable” (**RDA 1.11**).

According to **RDA J.4.2**, the phrase “digital transfer of (manifestation)” should be used in relationship designators if the digital manifestation (e.g., a streaming video) was reproduced from another digital manifestation (e.g., a DVD videodisc). The phrase “electronic reproduction of (manifestation)” should only be used if the digital manifestation resulted from the reproduction of an analog manifestation (e.g., a VHS videocassette).

**Best practice recommendation:** Follow RDA J.4.2 by using “digital transfer (of manifestation)” as a relationship designator as a best practice. However, if a broader relationship designator is desired, one may use “reproduction of (manifestation)” instead.

### Recording Other Physical Form Linking Fields

**For a provider-specific record for an online reproduction of a streaming video that was converted from a DVD videodisc:**

```
776 #i digital transfer of (manifestation): #t History of  
American musical theatre.#d New York : Milhaus, [2006]. #h 1  
videodisc ; 4 ¾ in. #w (OCoLC)XXXXXXX
```

**For a record for the original manifestation (DVD videodisc) that was used to reproduce the online reproduction of the streaming video:**

```
776 #i digital transfer (manifestation): #t History of American  
musical theatre.#d New York : Milhaus, [2006]. #h 1 online  
resource (2 video files) #w (OCoLC)XXXXXXX
```

## Section V. Sample Records

### A. Streaming Video

**Example 1: Provider-neutral approach**

Type: g	ELvl: I	Srce: d	Audn:	Ctrl:	Lang: eng
BLvl: m	Form: o	Gpub:	Time: 028	MRec:	Ctry: nyu
Desc: i	TMat: v	Tech: l	DtSt: s	Date1: 1990	Date2:

```

006 __m o c
007 __c #b r #d c #e n #f a
007 __v #b z #d c #e z #f a #g z #h u #i u 040
XXX #b eng #e rda #e pn #c XXX 041 l_ eng #a
mul #h mul #j eng
046 __#k 1990
050 4_ HQ1106 #b .I58 1990
049 __XXXX
245 04 The sixth annual International Women's Day Video Festival. #n [Part
3] / #c director, Veda Reilly ; producers, Susan Fleishmann, Abigail
Norman,
Veda Reilly.
264 _1 New York : #b Deep Dish T.V., #c [1990?]
300 _1 online resource (1 video file (28 min.)) : #b sound, color
336 __two-dimensional moving image #b tdi #2 rdacontent
337 __ computer #b c #2 rdamedia
338 __online resource #b cr #2 rdacarrier
347 #3 Internet Archive #a video file #2 rdaft
347 #3 Internet Archive #b Ogg Video #c 114.5 MB
347 #3 Internet Archive #a video file #2 rdaft
347 #3 Internet Archive #b MPEG-4 #c 116.6 MB
347 #3 Internet Archive #a video file #2 rdaft
347 #3 Internet Archive #b MPEG-2 #c 1.1 GB
380__Television programs $2 lcgft
546 Dialog in English or in other languages with English subtitles or voice-
over.
500 Originally released as a television program by Deep Dish T.V. in 1990.
500 First added to the Internet Archive website March 13, 2006. 500
Coordinated by Susan Fleischmann, Abigail Norman and Veda Reilly in
association with six public access stations in the greater Boston
Area:
Boston Neighborhood Network (BNN-TV), Malden Access Television (MATV),
Cambridge Community Television (CCTV), Somerville Community Access
Television (SCAT), Chelsea Community Television, Winthrop Community TV.

```

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## Best Practices for Cataloging Streaming Media – Version 1.2 (September 2022)

508 Assistant directors, Janet Doherty, Judy Whipple ; editors, Susan Fleischmann, Abigail Norman, Veda Reilly, Mrs. Leno, Anne Bennett ; presented by Deep Dish T.V. Network.

520 Collection of selected extracts from videos featured at the Sixth International Women's Day Video Festival. Includes various readings, performances, interviews, and footage of natural scenes.

520 \_ "March 8th--International Women's Day--was inspired by a militant street demonstration in 1908, when women from sweatshops and tenements on New York's Lower East Side marched to Union Square with demands for higher wages, better working conditions, the right to vote and an end to child labor. For the sixth consecutive year, the International Women's Day Video Festival commemorates this occasion with productions by women worldwide. This year the festival includes tapes from Sweden, Israel and France, focusing on the theme

"Women's Agenda for the New Century. Where Do We Go From Here?"-- #c Website (Deep Dish TV) #u

<http://www.deepdishtv.org/ProgramDetail/Default.aspx?id=3244>

505 00 #t Weed woman / #r written and read by Natasha Tarpley -- #t Messages from India, California, Colorado -- #t Women : the generations speak / #r produced by Teresa Hudak -- #t Every day--every moment / #r produced by Isabel Plata -- #t Messages from Soviet Union, Florida -- #t Update Brazil : women's police stations / #r by Nancy Marcotte -- #t Natures side / #r by Rosario Morales -- #t Sister in my backyard / #r by Rachel Sing -- #t Messages from Sweden, Massachusetts, Connecticut, El Salvador, Israel, Palestine -- #t Women in black / #r Elana Canetti -- #t After sixty / #r Marilyn Zuckerman.

588\_\_ Description based on online resource; title from title screen (Internet Archive, viewed January 15, 2014).

650 \_0 Women's rights.

650 \_0 Feminism.

650 \_0 Minority women.

650 \_0 Abused women.

655 \_7 Nonfiction television programs. #2 lcgft

655\_7 Internet videos. #2 lcgft

655 \_7 Short films. #2 lcgft

700 1\_ Fleishmann, Susan, #e film producer.

700 1\_ Norman, Abigail, #e film producer.

700 1\_ Reilly, Veda, #e film producer, #e film director.

710 2\_ Deep Dish TV Network, #e production company.

711 2\_ International Women's Day Video Festival #n (6th : #d 1990)

856 40 #3 Internet Archive (Ogg Video) #u [https://archive.org/download/ddtv\\_28\\_6th\\_international\\_womens\\_video\\_festival\\_pt\\_3/ddtv\\_28\\_6th\\_international\\_womens\\_video\\_festival\\_pt\\_3.ogv](https://archive.org/download/ddtv_28_6th_international_womens_video_festival_pt_3/ddtv_28_6th_international_womens_video_festival_pt_3.ogv)

856 4 0 #3 Internet Archive (512Kb MPEG4) #u

[https://archive.org/download/ddtv\\_28\\_6th\\_international\\_womens\\_video\\_festival\\_pt\\_3/](https://archive.org/download/ddtv_28_6th_international_womens_video_festival_pt_3/)

[ddtv\\_28\\_6th\\_international\\_womens\\_video\\_festival\\_pt\\_3\\_512kb.mp4](https://archive.org/download/ddtv_28_6th_international_womens_video_festival_pt_3_512kb.mp4)

856 4 0 #3

Internet Archive (MPEG2) #u [https://archive.org/download/ddtv\\_28\\_6th\\_international\\_womens\\_video\\_festival\\_pt\\_3/](https://archive.org/download/ddtv_28_6th_international_womens_video_festival_pt_3/)

[ddtv\\_28\\_6th\\_international\\_womens\\_video\\_festival\\_pt\\_3.mpeg](https://archive.org/download/ddtv_28_6th_international_womens_video_festival_pt_3.mpeg)

Best Practices for Cataloging Streaming Media – Version 1.2 (September 2022)

856 4 2 #3 Internet Archive (resource page) #u https://archive.org/details/ddtv\_28\_6th\_international\_womens\_video\_festival\_pt\_3

**Example 2: Provider-neutral approach**

Type: g	ELvl: I	Srce: d	Audn:	Ctrl:	Lang: eng
BLvl: m	Form: o	Gpub:	Time: 054	MRec:	Ctry: mau
Desc: i	TMat: v	Tech: l	DtSt: t	Date1: 2013	Date2: 2013

```

006 __m o c
007 __v #b z #d c #e z #f a #g z #h z #i u
007 __c #b r #d c #e z #f a #g --- #h u #i u #j u #k u #l u
040 ___XXX #b eng #e rda #e pn #c XXX
020 __#z 9781608838578 020 #z 1608838579
    024 1_ #z 841887018609
033 01 20130115 041 0_ eng #j eng 043 n-us-
--
046 __#k 2013
050 4_ E907 #b .I57 2013
090 #b
049 ___XXXX
130 0_ Frontline (Television program). #p Inside Obama's presidency. 245 10
Frontline. #p Inside Obama's presidency / #c written by Michael Kirk &
Mike Wiser.
246 30 Inside Obama's presidency
257 __United States #2 naf
264 _1 [Boston, Massachusetts] : #b WGBH Educational Foundation, #c
[2013?] 264 _2 [United States] : #b PBS Video, #c [2013?] 264 _3 ©2013.
300 __ 1 online resource (1 video file (53 min., 41 sec.)) : #b sound, color
336 __two-dimensional moving image #b tdi #2 rdacontent
337__ computer #b c #2 rdamedia
338 online resource #b cr #2 rdacarrier
380_ Television programs $2 lcgft
546 In English and closed captioned for the deaf and hard of hearing.
511 0_ Narrator, Will Lyman.
508 Director, Michael Kirk ; editor, Steve Audette ; director of
photography, Ben McCoy ; executive producer for Frontline, David Fanning ;
produced by Michael Kirk, Jim Gilmore, Mike Wiser
518 #o Broadcast #d 2013 January 15.
500__Originally broadcast by PBS as an episode of Frontline on January 15,
2013.
588__Description based on online resource; title from title screen (PBS
website, viewed October. 24, 2013).
520 As Barack Obama is sworn in for his second term, Frontline takes a
probing look at the first four years of his presidency. With inside accounts
from his battles with his Republican opponents over health care and the
economy to his dramatic expansion of targeted killings of enemies, Frontline

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## Best Practices for Cataloging Streaming Media – Version 1.2 (September 2022)

examines the president's key decisions and the experiences that will inform his second term.

600 10 Obama, Barack.

650 \_0 Presidents #z United States #v Biography.

651 \_0 United States #x Politics and government #y 2009-

655 \_7 Documentary television programs. #2 lcgft

655 \_7 Nonfiction television programs. #2 lcgft

655 \_7 Internet videos. #2 lcgft

655 \_7 Video recordings for the hearing impaired. #2 lcgft

700 1\_ Kirk, Michael. #e screenwriter, #e film producer.

700 1\_ Gilmore, Jim. #e film producer.

700 1\_ Wiser, Mike. #e screenwriter, #e film producer.

700 1\_ Lyman, Will, #e narrator.

710 2\_ WGBH Educational Foundation. #e film

producer. 710 2\_ PBS Video, #e film distributor. 856

40 #3 Streaming Video (PBS Video) #u

<http://video.pbs.org/video/2325679851/>

**Example 3: Provider-neutral approach**

Type: g	ELvl: I	Srce: d	Audn:	Ctrl:	Lang: eng
BLvl: m	Form: o	Gpub: f	Time: 080	MRec:	Ctry: mau
Desc: i	TMat: v	Tech: l	DtSt: s	Date1: 2010	Date2:

```

006 __m o c
007 __v #b z #d c #e z #f a #g z #h z #i u
007 __c #b r #d c #e z #f a #g --- #h u #i u #j u #k u #l u
033 00 #a 20100225 #b 4364 #c M45
040 __XXX #b eng #e rda #e pn #c XXX
041 0_ eng
043 __n-us-ca
090 #b
049 __XXXX
245 00 ARkSTORM : #b a Scenario of a Massive West Coast Storm.
246 30 Scenario of a Massive West Coast Storm
257 United States #2 naf
264 _1 [Reston, Virginia] : #b USGS, #c [2010?]
300 1 online resource (1 video file (79 min., 12 sec.)) : #b digital,
sound, color
336 __ two-dimensional moving image #b tdi #2 rdacontent
337 computer #b c #2 rdamedia
338 __ online resource #b cr #2 rdacarrier
347 #3 USGS Online Lectures #a video file #2 rdaft
347 #3 USGS Online Lectures #b MPEG4 #c 329 MB
380 __Motion pictures $2 lcgft
490 1_ USGS Monthly Evening Lecture series
490 1_ Western Region Monthly Public Lecture Series
518 __o Filmed at #p Menlo Park Science Center #d 25 February 2010. 588
Description from online resource; title from title screen (USGS, viewed
October 25, 2013).
500 "U.S. Geological Survey ; U.S. Department of the Interior."
520 __Dale Cox, Project manager for the USGS Multi-Hazards Demonstration
Project, talks about two projects. The first explains how Dale and his team
developed a scenario of a large earthquake in southern California for use by
first responders and emergency planners, called the Shake Out. The second is
an ongoing project called ARkSTORM which is developing a scenario for severe
winter storms on the west coast.
511 0_ Speaker, Dale Cox ; moderator, Leslie Gordon.
508 Produced by Western Region Office of Communications, William Rambo,
Leslie Gordon, Amelia Barrales ; webcasting by Amelia Barrales.
650 _0 Emergency management #x Research #z California.
650 _0 Hazard mitigation #z California.
650 _0 Earthquake hazard analysis #z California.
650 _0 Earthquake engineering #x Research #z California.
650 _0 Winter storms #x Research #z California.
655 _7 Filmed speeches. #2 lcgft

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## Best Practices for Cataloging Streaming Media – Version 1.2 (September 2022)

655 \_7 Nonfiction television programs. #2 lcgft  
655 \_7 Internet videos. #2 lcgft  
700 1\_ Cox, Dale A., #e speaker.  
700 1\_ Gordon, Leslie C., #e moderator.  
700 1\_ Rambo, William, #e film producer.  
700 1\_ Barrales, Amelia, #e film producer #e recording engineer #e videographer.  
710 2\_ Geological Survey (U.S.), #e film producer.  
710 1\_ United States. #b Department of the Interior, #e film producer.  
710 2\_ Geological Survey (U.S.). #b Western Region. #b Office of Communications. #e film producer.  
830 \_0 USGS monthly evening lecture series  
830 \_0 Western Region monthly public lecture series.  
856 40 #3 Streaming Video (USGS Online lectures) #u <http://online.wr.usgs.gov/calendar/2010/feb10.html>  
856 42 #3 Resource page (USGS Online lectures) #u <http://education.usgs.gov/lectures.html>

**Example 4: Provider-specific approach**

Type: g	ELvl: I	Srce: d	Audn:	Ctrl:	Lang: eng
BLvl: m	Form: o	Gpub:	Time: 009	MRec:	Ctry: xxu
Desc: i	TMat: v	Tech: a	DtSt: p	Date1: 2010	Date2: 1976

```

006 __m o c
007 __v #b z #d c #e z #f a #g z #h z #i u
007 __c #b r #d c #e n
040 __XXX #b eng #e rda #c XXX
043 n-us--- 046
+k 1976
090 #b
049 __XXXX
245 00 Journey to the center of a triangle.
264 _1 [United States?] : #b [publisher not identified], #c [2010?] 300
1 online resource (3 video files (8 min., 36 sec. each)) : #b sound,
color
336 __ two-dimensional moving image #b tdi #2 rdacontent
337 __ computer #b c #2 rdamedia
338 __ online resource #b cr #2 rdacarrier
347 __ #a video file #2 rdaft
347 __ #b Ogg Video #c 388.3 MB
347 __ #b MPEG #c 388.3 MB
347 __ # EG #c 388.3 MB
380 __ Motion pictures $2 lcgft
500 __ Streaming video files available in Ogg Video (388.3 MB), MPEG (388.3
MB) and MPEG-4 (512 KB) formats.
588 __ Description based on online resource; title from title screen (viewed
October 25, 2013).
500 __ Originally produced as a motion picture in 1976.
500 __ "International Film Bureau, Inc. presents ; produced by Bruce and
Katharine Cornwell."
520 __ A series of animated constructions that illustrate the determination
of the center of various triangles, including circumcenter, incenter,
centroid and orthocenter. Presented with music without narration. 500
Resource page contains links to files containing images and information
about the film.
650 __0 Triangle.
650 __0 Geometry.
655 __7 Animated films. #2 lcgft
655 __7 Educational films.#2 lcgft
655 __7 Internet videos. #2 lcgft
655 __7 Nonfiction films. #2 lcgft
655 __7 Short films. #2 lcgft
700 1_ Cornwell, Katharine, #e film producer.
700 1_ Cornwell, Bruce, #e film producer.

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## Best Practices for Cataloging Streaming Media – Version 1.2 (September 2022)

710 2\_ International Film Bureau. #e production company.  
776 #i Previously issued as a film reel: #t Journey to the center of a  
triangle. #d Chicago : International Film Bureau, 1977. #h 1 film reel, 9  
min. ; 16mm. #w (OCoLC)XXXXXXX 856 40 #3 MPEG version #u  
[https://archive.org/download/journey\\_to\\_the\\_center\\_of\\_a\\_triangle/journey\\_to\\_the\\_center\\_of\\_a\\_triangle.mpeg](https://archive.org/download/journey_to_the_center_of_a_triangle/journey_to_the_center_of_a_triangle.mpeg) 856 40 #3 Ogg Video version #u  
[https://archive.org/download/journey\\_to\\_the\\_center\\_of\\_a\\_triangle/journey\\_to\\_the\\_center\\_of\\_a\\_triangle.ogv](https://archive.org/download/journey_to_the_center_of_a_triangle/journey_to_the_center_of_a_triangle.ogv) 856 40 #3 MPEG4 version #u  
[https://archive.org/download/journey\\_to\\_the\\_center\\_of\\_a\\_triangle/journey\\_to\\_the\\_center\\_of\\_a\\_triangle\\_512kb.mp4](https://archive.org/download/journey_to_the_center_of_a_triangle/journey_to_the_center_of_a_triangle_512kb.mp4) 856 42 #3 Resource page #u  
[https://archive.org/details/ourney\\_to\\_the\\_center\\_of\\_a\\_triangle](https://archive.org/details/ourney_to_the_center_of_a_triangle)

**Example 5: Provider-specific approach**

Type: g	ELvl: I	Srce: d	Audn:	Ctrl:	Lang: eng
BLvl: m	Form: o	Gpub:	Time: 123	MRec:	Ctry: nyu
Desc: i	TMat: v	Tech: l	DtSt: p	Date1: 2014	Date2: 1980

```

006 __m o c
007 __v #b z #d c #e z #f a #g z #h z #i u
007 __c #b r #d c #e n
040 __XXX #b eng #e rda #c XXX
033 00 1980---- #b 3804 #c N4
041 1_ eng #e mul
043 __n-uk--en
090 #b
049 __XXXX
130 0_ Pirates of Penzance (Motion picture : 1980)
245 14 The pirates of Penzance / #c libretto by W.S. Gilbert ; music by
Arthur Sullivan.
257 United States #2 naf
264 _1 [New York] : #b Broadway Theatre Archive, #c [2014?]
264 _4 ©2014.
300 __1 online resource (2 video files (2 hr., 2 min., 36 sec.)) : #b sound,
color
336 __two-dimensional moving image #b tdi #2 rdacontent
337 computer #b c #2 rdamedia
338 online resource #b cr #2 rdacarrier
347 __ video file #2 rdaft
380 __Motion pictures $2 lcgft 500
Streaming video files.
538__ System requirements: Windows or Mac OS X; Microsoft IE 7.0 or higher,
Firefox 3.0 or higher, Chrome 1.0 or higher, Safari 1.0 or higher (for Mac);
Adobe Flash Player 9 or higher.
588 Description based on online resource; title from title screen (viewed
May 25, 2014).
511 1_ Kevin Kline, Linda Ronstadt, George Rose, Patricia Routledge, Rex
Smith, Tony Azito.
508 Directed for the stage by Wilford Leach ; orchestrations and music
direction, William Elliott; choreography, Graciela Daniele ; directed by
Joshua White ; produced by Joseph Papp.
500 "A New York Shakespeare Festival Production."
518 #o Recorded #p Central Park, New York, N.Y. #d 1980.
500__Videotaped at Delacorte Theater, Central Park, New York Summer 1980 at
the New York Shakespeare Festival.
520__A swashbuckling pirate king and his unlikely pirates are pitted against
British bobbies on the Cornish coast, in this production of the Gilbert and
Sullivan operetta.
505 0_ Act 1 (59 min., 18 sec.) -- Act 2 ( 1 hr., 2 min., 23 sec.).

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## Best Practices for Cataloging Streaming Media – Version 1.2 (September 2022)

500\_\_ Resource page includes transcripts in multiple languages.  
650 \_0 Pirates #z England z Penzance #v Drama.  
655 \_7 Filmed operettas.#2 lcgft  
655 \_7 Musical films.#2 lcgft  
655 \_7 Internet videos. #2 lcgft  
655 \_7 Feature films. #2 lcgft  
700 1\_ Kline, Kevin, #e actor.  
700 1\_ Ronstadt, Linda, #e actor.  
700 1\_ Smith, Rex, #e actor.  
700 1\_ Azito, Tony, #e actor.  
700 1\_ Rose, George, #d 1920-1988, #e actor.  
700 1\_ Routledge, Patricia, #e actor.  
700 1\_ Leach, Wilford, #d 1929-1988, #e stage director.  
700 1\_ White, Joshua #q (Joshua Wallace), #e film director.  
700 1\_ Papp, Joseph, #e film producer.  
700 1\_ Sullivan, Arthur, #d 1842-1900, #e composer.  
700 1\_ Gilbert, W. S. #q (William Schwenck), #d 1836-1911, #e librettist.  
700 1\_ #i Video adaptation of (work): #a Sullivan, Arthur, #d 1842-1900. #t  
Pirates of Penzance.  
710 2\_ New York Shakespeare Festival Productions, #e production company.  
856 40 #u <http://search.alexanderstreet.com/ativ/view/work/860360?play=1>

**Example 6: Provider-specific approach**

Type: g	ELvl: I	Srce: d	Audn:	Ctrl:	Lang: eng
BLvl: m	Form: o	Gpub:	Time: 052	MRec:	Ctry: xxu
Desc: i	TMat: v	Tech: a	DtSt: q	Date1: 2000	Date2: 2006

```

006  m o c
007  v #b z #d b #e z #f a #g z #h z #i u
007  c #b r #d c #e n #f a 040
XXX  #b eng #e rda #c XXX
043  n-us-va
046  #k 1967
090  #b
049  XXXX
245  04 The Holy Ghost people.
257  United States #2 naf
264  1 San Francisco, Calif. : #b Internet Archive, #c [between 2000 and
2006?]
300  1 online resource (6 video files (51 min., 47 sec. each)) : #b sound,
black and white
336  two-dimensional moving image #b tdi #2 rdacontent
337  computer #b c #2 rdamedia
338  online resource #b cr #2 rdacarrier
347  #a video file #2 rdaft
347  #b Ogg Video #c 118.4 MB #c 93.5 MB
347  #4 video file #2 rdaft
347  #b MPEG-4 #c 116.7 MB #c 92.6 MB #f 512 kbps
347  #a video file #2 rdaft
347  #b MPEG-4 #c 361.1 MB #c 286.3 MB
380  Motion pictures $2 lcgft
500  Available as 2 streaming and 4 downloadable video files.
500  Streaming video files available in MPEG-4 format (116.7 MB and 92.6 MB)
at transmission rate of 512 kbps.
500  Downloadable video files available in Ogg Video (118.4 MB and 93.5 MB),
and MPEG-4 and 361.1 MB and 286.3 MB) formats.
588  Description based on online resource; title from title screen (viewed
May 25, 2014).
508  Producers, Blair Boyd and Peter Adair ; photographer, Peter Adair.
500  "Thistle Films."
500  Originally produced as a motion picture in 1967.
520  A documentary on the religious fervor of a small Pentecostal
congregation in Scrabble Creek, West Virginia whose fundamentalist
philosophy encourages the Biblical teaching of speaking in tongues, and
handling serpents. Features footage of one of the meetings at a Holiness
Church, which includes the ceremonial handling of poisonous snakes.
500  Includes supplemental files including images (animated GIF and
thumbnail) and user reviews (XML files).

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### Best Practices for Cataloging Streaming Media – Version 1.2 (September 2022)

505 0\_ Part 1 (1 video file, 28 min., 53 sec.) -- Part 2 (1 video file, 22 min., 54 sec.).

650 \_0 Snake cults (Holiness churches) #z West Virginia #z Scrabble Creek.

650 \_0 Pentecostal churches #z West Virginia #z Scrabble Creek.

655 \_7 Documentary films.#2 lcgf

655 \_7 Cinéma vérité films. #2 lcgft

655 \_7 Internet videos. #2 lcgft

655 \_7 Nonfiction films. #2 lcgft

655 \_7 Feature films. #2 lcgft

700 1\_ Boyd, Blair, #e film producer.

700 1\_ Adair, Peter, #e film producer, #e director of photography.

710 2\_ Thistle films, #e production company.

856 40 #u <https://archive.org/details/HolyGhostPeople>

## B. Streaming Audio

### *Example 1: Musical recording (provider-neutral approach)*

Type: j	ELvl: I	Srce: d	Audn:	Ctrl:	Lang: eng
BLvl: m	Form: o	Comp: fm	AccM: fi	MRec:	Ctry: nyu
	Part: n	TrAr: n			
Desc: i	FMus: n	LTxt:	DtSt: s	Date1: 1984	Date2:

```

006__ m o h
007 __ c #b r #e n #f a #g --- #j a #l u
007 __ s #b z #d z #e u #f n #g n #h n #i n #j n #k z #l n #m e #n d
040 _____ XXX #b eng #e rda #e pn #c XXX      028 02 FFFF104 #b
Fast Folk Musical Magazine
033 00 19840128 #b 3804 #c N4
043 __n-us---
245 00 Fast folk musical magazine. #n Vol. 1, no. 4, #p Live at the Bottom
Line.
246 30 Live at the Bottom Line
264 _1 [New York] : #b Fast Folk Musical Magazine, #c [1984] 300
1 online resource (12 audio files (35 min., 59 sec.))
336 _____ performed music #b prm #2 rdacontent      337 __
computer #b c #2 rdamedia
338 __ online resource #b cr #2 rdacarrier
344 __ #3 Alexander Street Press #a digital #2 rdatr
500 __Folk music, which originally appeared as a supplement to Fast folk
musical magazine.
588__Description based on online resource; title from title screen
(Alexander Street Press Smithsonian Global Sound for Libraries, viewed
January 13, 2014).
511 0_ Tom Intondi, Jack Hardy, Lucy Kaplanski, Frank Christian, Christine
Lavin , Rod Macdonald, Erik Frandsen, Suzanne Vega, Paul Kaplan, Germana
Pucci, Carolyn McCombs, vocals, guitar ; David Massengill, vocals, dulcimer
;
The Band (Mark Dann, guitar, vocal (on "Montchanin"), electric bass
("Unemployment rag") ; Jeff Hardy, acoustic bass ; Howie Wyeth, drums).
508__Jack Hardy, producer ; Jay Rosen, recording engineer ; Steve
Satkowski, sound engineer (Bottom Line).
518__o Recorded live #d 1984 January 28 #p Bottom Line, New York City. 500
Special features contained on Alexander Street Press resource page:
corresponding magazine issue (includes lyrics, notes on the performers and
complete credits).
505 00 #t Montchanin #g (2:55) -- #t Open all night #g (:45) -- #t

```

---

### Best Practices for Cataloging Streaming Media – Version 1.2 (September 2022)

Unemployment rag #g (3:42) -- #t Incident at Ebenezer Creek #g (3:32) -- #t  
Regretting what I said #g (1:13) -- #t American Jerusalem #g (5:11) -- #t  
Howard Hughes Blughes #g (3:05) -- #t Knight moves #r (6:10) -- #t Call me  
the whale #g (1:26) -- #t Diavoli in Avido Amore #g (3:15) -- #t Wasted love  
#g (3:39) -- #t The great American dream #g (:46).

650 \_0 Folk music #z United States.

650 \_0 Popular music #y 1981-1990.

700 1\_ Intondi, Tom, #e performer.

700 1\_ Hardy, Jack, #d 1947-2011, #e performer.

700 1\_ Kaplansky, Lucy, #e performer.

700 1\_ MacDonald, Rod, #e performer.

700 1\_ Christian, Frank, #e performer.

700 1\_ Lavin, Christine, #e performer.

700 1\_ Frandsen, Erik #c (Lyricist), #e performer

700 1\_ Vega, Suzanne, #e performer.

700 1\_ Kaplan, Paul, #e performer.

700 1\_ Pucci, Germana, #e performer.

700 1\_ McCombs, Carolyn, #e performer.

700 1\_ Massengill, David, #e performer.

730 0\_ Fast folk musical magazine.

776 08 #i Originally issued as: #t Fast folk musical magazine. Vol. 1, no.4,

Live at the Bottom Line. #d New York : Fast Folk Musical Magazine, 1984.

#h 1 audio disc : 33 1/3 rpm ; 12 in. #o FF104.

856 40 #3 Alexander Street Press #u

<http://search.alexanderstreet.com/glmv/view/work/71037>

**Example 2. Musical recording (provider-neutral approach)**

Type: j	ELvl: I	Srce: d	Audn:	Ctrl:	Lang: eng
BLvl: m	Form: o	Comp: pp	AccM:	MRec:	Ctry: xxu
	Part: n	TrAr: n			
Desc: i	FMus: n	LTxt:	DtSt: s	Date1: 1928	Date2:

```

006  m o h
007  ___ c #b r #e n #f a #g nnn #j a #l u
007  ___ s #b z #d z #e s #f n #g n #h n #i n #j n #k z #l n #m e #n d
033 00 19280326
043  n-us-hi
040  ___ XXX #b eng #e rda #e pn #c XXX
    245 00 Sunkist Hawaii / #c Sam Ku West Harmony Boys.          264 _1
    [United States?] : [RCA Victor?], #c [1928?]    300    1 online resource
    (1 audio file (2 min., 52 sec.))
306  000252
    336  ___ performed music #b prm #2 rdacontent          337  __ computer
    #b c #2 rdamedia
338  ___ online resource #b cr #2 rdacarrier
    344 #3 Internet Archive #a digital #2 rdatr
    347 #3 Internet Archive #a audio file #2 rdaft
    347 #3 Internet Archive #b FLAC #c 7.8 MB
    347 #3 Internet Archive #a audio file #2 rdaft
    347 #3 Internet Archive #b MP3 #c 2.1 MB #2 rda
    347 #3 Internet Archive #a audio file #2 rdaft
    347 #3 Internet Archive #b Ogg Vorbis #c 1.5 MB
    347 #3 Internet Archive #a audio file #2 rdaft
    347 #3 Internet Archive #b WAV #c14.5 MB #2 rda
546  ___Sung in English.
511  0_ Sam Ku West Harmony Boys.
518  #o Recorded # 1928 March 26.
500  ___Originally issued as 78 rpm disc; added to Internet Archive website May
11, 2012.
588  ___Description based on online resource; title from resource web page
(Internet Archive, viewed May 21, 2014).
650  _0 Popular music #z Hawaii #y 1921-1930.
710  2_ Sam Ku West Harmony Boys, #e performer.
856  40 #3 Internet Archive (FLAC) #u
      https://archive.org/download/SamKuWestHarmonyBoys
      SunkistHawaii/Sam_Ku_West_Harmony_Boys-Sunkist_Hawaii-1928.flac
856  40 #3 Internet Archive (MP3) #u
      https://archive.org/download/SamKuWestHarmonyBoys
      SunkistHawaii/Sam_Ku_West_Harmony_Boys-Sunkist_Hawaii-1928.mp3

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Best Practices for Cataloging Streaming Media – Version 1.2 (September 2022)

856 40 #3 Internet Archive (Ogg Vorbis) #u  
https://archive.org/download/SamKuWestHarmonyBoys  
SunkistHawaii/Sam\_Ku\_West\_Harmony\_Boys-Sunkist\_Hawaii-1928.ogg  
856 40 #3 Internet Archive (WAV) #u  
[https://archive.org/download/SamKuWestHarmonyBoys\\_SunkistHawaii/Sam\\_Ku\\_West\\_Harmony\\_Boys-Sunkist\\_Hawaii-1928.wav](https://archive.org/download/SamKuWestHarmonyBoys_SunkistHawaii/Sam_Ku_West_Harmony_Boys-Sunkist_Hawaii-1928.wav)  
856 40 #3 Internet Archive (resource page) #u  
https://archive.org/details/SamKuWestHarmonyBoys-SunkistHawaii

*Note: No 110 field in this record; although the Sam Ku West Harmony Boys perform this song, others are credited as songwriters in a reference source.*



**Example 3. Non-musical recording (provider-neutral approach)**

Type: i	ELvl: I	Srce: d	Audn:	Ctrl:	Lang: eng
BLvl: m	Form: o	Comp: nn	AccM: i	MRec:	Ctry: nyu
	Part: n	TrAr: n			
Desc: i	FMus: n	Ltxt: z	DtSt: s	Date1: 1958	Date2:

```

006 __m o h
007 ___ c #b r #e n #f a #g --- #j a #l u
007 ___ s #b z #d z #e u #f n #g n #h n #i n #j n #k z #l n #m e #n d
028 02 FW05580 #b Smithsonian Folkways Recordings
028 00 FD 5580 #b Folkways Records
046 __#k 1958
050 04 QL765 #b .S393 1958
040 XXX #b eng #e rda #e pn #c XXX
100 1_ Schwartz, Tony, #e recordist, #e creator.
245 12 An actual story in sound of a dog's life : #b as broadcast on the CBS
radio workshop / #c conceived and recorded by Tony Schwartz.
246 30 Dog's life
264 _1 N.Y. : #b Folkways Records, #c [1958]
300 _1 online resource (3 audio files (23 min., 52 sec.))
306 __002352
336 __ spoken word #b spw #2 rdacontent
337 __computer #b c #2 rdamedia
338 __ online resource #b cr #2 rdacarrier
344 #3 Alexander Street Press Smithsonian Global Sound #a digital #2
rdatr
347 #3 Alexander Street Press Smithsonian Global Sound #a audio file #2
rdaft
511 0_ Ralph Bell, narrator.
508__Narration written by Elliott Gruskin ; produced by Paul Roberts ;
storyline planned by Elliott Gruskin, Paul Roberts, and Tony Schwartz.
500__Originally issued in 1958 as analog disc, Folkways Records: FD 5580.
500__Alexander Street Press Smithsonian Global Sound Resource webpage
includes original liner notes (7 pages : chiefly illustrations).
505 00 #t Dog's life, part 1 #g (11:50) -- #t Dog's life, part 2 #g (11:36)
- - #t Radio Station Announcer #g (not on original LP) (00:26).
520__ "A story in sound of people's relation to a dog. I obtained my dog
'Tina' on March 3, 1956. From that day on, I started recording the sounds of
the dog and the people with whom she and I came in contact. I recorded the
sounds of all the situations "Tina" led me into ... I found the most important
factor in training "Tina" was for me to learn how a dog learns. Once I
learned that, I did not waste time in training her in a way in which she
could not learn."--Liner notes.

```

---

## Best Practices for Cataloging Streaming Media – Version 1.2 (September 2022)

588\_\_ Description based on online resource; title from image of original container on resource webpage (Alexander Street Press Smithsonian Global Sound, viewed May 22, 2014).

650 \_0 Dogs #x Training.

650 \_0 Dogs #x Behavior.

650 \_0 Dogs #x Psychology.

700 1\_ Gruskin, Elliott, #e writer of added text.

700 1\_ Bell, Ralph, #e narrator.

700 1\_ Roberts, Paul, #e producer.

730 02 CBS radio workshop (Radio program)

776 08 #i Originally issued as: #t Actual story in sound of a dog's life.

#d New York City : Folkways Records, 1958.#h 1 audio disc : 33 1/3 rpm ; 12

in. #o FD 5580. #w (OCoLC)4770039 856 40 #3 Alexander Street Press #u

<http://glmu.alexanderstreet.com/view/72048>

---

**Example 4. Non-Musical recording (provider-neutral approach)**

Type: i	ELvl: I	Srce: d	Audn:	Ctrl:	Lang: eng
BLvl: m	Form: o	Comp: nn	AccM:	MRec:	Ctry: dcu
	Part: n	TrAr: n			
Desc: i	FMus: n	LTxt: p	DtSt: q	Date1: 1946	Date2: 1973

006 \_\_m o h  
 007 \_\_ c #b r #e n #f a #g --- #j a #l u  
 007 \_\_ s #b z #d z #e m #f n #g n #h n #i n #j n #k z #l n #m e #n d  
 040 \_\_ XXX #b eng #e rda #e pn #c XXX  
 100 \_1 Brown, Sterling Allen, #d 1901-1989, #e author, #e narrator.  
 240 10 Poems. #k Selections  
 245 14 The poetry of Sterling A. Brown : #b read by the author.  
 264 \_1 [Washington, D.C.] : #b Smithsonian Folkways Recordings, #c [between 1946 and 1973?]  
 300 \_1 online resource (1 audio file (53 min.)) : #b digital  
 336 — spoken word #b spw #2 rdacontent  
 337 — computer #b c #2 rdamedia  
 338 — online resource #b cr #2 rdacarrier  
 344—#3 Alexander Street Press #a digital #2 rdatr  
 344\_\_#3 Alexander Street Press #g mono #2 rdacpc  
 347—# \_\_#3 Ale Street Press #a audio file #2 rdaft  
 380—Poetry \$2 lcgft  
 518—~~to~~ Recorded #d Between 1946 and 1973.  
 520—~~Poet~~ Sterling Brown reads 21 of his poems.  
 505 00 #t Long gone #g (1:15) -- #t Ma Rainey #g (2:08) -- #t Sharecroppers #g (1:48) -- #t Slim in Hell #g (2:58) -- #t Old King Cotton #g (1:16) -- #t Old Lem #g (2:10) -- #t Break of day #g (1:51) -- #t Long track blues #g (3:42) -- #t Transfer #g (2:33) -- #t Sporting Beasley #g (1:58) -- #t Sam Smiley #g (2:18) -- #t After winter #g (1:32) -- #t Conjured #g (:41) -- #t Children's children #g (1:42) -- #t Cloteel #g (3:00) -- #t Uncle Joe #g (3:36) -- #t Parish doctor #g (2:46) -- #t Puttin' on dog #g (2:14) -- #t Ballad of Joe Meek #g (5:15) -- #t Remembering Nat Turner #g (4:00) -- #t Strong men #g (3:04).  
 588—Description based on online resource; title from PDF image of CD cover (Alexander Street Press, viewed October 28, 2013). 655 \_7 Poetry readings (Sound recordings). #2 lcgft  
 700 1\_ Gabbin, Joanne V., #e annotator.  
 700 1\_ Jones, Yusef, #e compiler.  
 776 08 #i Print version: #a Brown, Sterling Allen, 1901-1989. #s Poems. Selections. #t Poetry of Sterling A. Brown. #d Washington, DC : Smithsonian Folkways, [1995] publisher catalog number: #o SF 47002  
 856 40 #3 Alexander Street Press #u  
<http://www.aspresolver.com/aspresolver.asp?GLMU:73325>

**Example 5: Musical recording (provider-specific approach)**

Type: j	ELvl: I	Srce: d	Audn:	Ctrl:	Lang: zxx
BLvl: m	Form: o	Comp: uu	AccM:	MRec:	Ctry: iau
	Part: n	TrAr: n			
Desc: i	FMus: n	LTxt:	DtSt: p	Date1: 2010	Date2: 1968

```

06 __m o h
07 __c #b r #e n #f a #g --- #j a #l u
007_s #b z #d z #e s #f n #g n #h n #i n #j n #k z #l n #m e #n d
033 00 19681113 #b 4154 #c I5
040_XXX #b eng #e rda #c XXX
048_sa02 #a sb01 #a sc01
100 1_ Milhaud, Darius, #d 1892-1974, #e composer.
240 10 Quartets, #m strings, #n no. 8, op. 59 no. 2, #r E minor
245 00 Quartet no. 15 / #c Darius Milhaud.
264 _1 Iowa City : University of Iowa School of Music, #c [2010]
300 _1 online resource (1 audio file (18 min., 12 sec.))
306 __001812
336 __ performed music #b prm #2 rdacontent
337 __ computer #b c #2 rdamedia
338 __online resource #b cr #2 rdacarrier
344__#a digital #2 rdatr
344__#g stereo #2 rdacpc
347__#a audio file #2 rdaft
347 __#b MP3 #f 192 kbps
382 0_ violin #n 2 #a viola #n 1 #a cello #n 1 #s 4 #2 lcmpt
490 1_ Iowa sounds
511 0_ Iowa String Quartet.
518_#o Recorded #d 1968 November 13 #p Macbride Auditorium, Iowa City, Iowa.
500 Originally recorded as reel-to-reel tape.
588_ Description based on online resource; title from resource web page
(viewed November 12, 2013).
650 _0 String quartets.
710 2_ Iowa String Quartet, #e instrumentalist.
710 2_ University of Iowa. #b School of Music.
830 _0 Iowa sounds.
856 40 #u http://digital.lib.uiowa.edu/cdm/ref/collection/ias/id/1502

```

**Example 6: Non-Musical recording (provider-specific approach)**

Type: i	ELvl: I	Srce: d	Audn:	Ctrl:	Lang: eng
BLvl: m	Form: o	Comp: nn	AccM:	MRec:	Ctry: mnu

**Best Practices for Cataloging Streaming Media – Version 1.2 (September 2022)**

	Part: n	TrAr: n			
Desc: i	FMus: n	LTxt: t	DtSt: s	Date1: 2012	Date2:

```

006 __m o h
007 __ c #b r #e n #f a #g --- #j a #l u
007 __ s #b z #d z #e u #f n #g n #h n #i n #j n #k z #l n #m e #n d
033 00 20120831
040 __XXX #b eng #e rda #c XXX
043 __p-us-mn
100 1_ DeMars, Jeanne, #e interviewee.
245 10 Jeanne DeMars interview.
264 _1 Minneapolis : #b Minitex, #c [2012?]
300 __1 online resource (1 audio file (26 min., 4 sec.))
306 __002604
336 spoken word #b spw #2 rdacontent
337 computer #b c #2 rdamedia
338 online resource #b cr #2 rdacarrier
344 __ digital #2 rdatr
347 __ #b MP3 #c 23.9 MB #f 128 kbps
347 _____ #b MP3 #c 11.9 MB #f 64 kbps
511 0_ Sara Ring, interviewer.
518 __ #o Recorded #d 2012 August 31.
500 __Available as streaming audio or as downloadable MP3 files.
520 __An interview, chiefly focused on library automation, with Jeanne
DeMars, Assistant Director for Technology Services, Traverse des Sioux
Library System, Mankato, Minnesota. This interview is a part of the Minitex
Oral History Project.
500__Resource webpage includes index of topics.
588__Description based on online resource; title from resource webpage
(viewed November 8, 2013).
600 10 DeMars, Jeanne.
650 _0 Librarians #z Minnesota #v Interviews.
650 _0 Library technology.
655 _7 Oral histories. #2 lcgft
655_7 Interviews (Sound recordings). #2 lcgft
700 1_ Ring, Sara, #e interviewer.
856 40 #3 Audio file (high quality) #u
https://mediamill.cla.umn.edu/mediamill/download.php?orig=145093
856 40 #3 Audio file (medium quality) #u
https://mediamill.cla.umn.edu/mediamill/download.php?orig=145096
856 42 #3 Resource page #u http://www.minitex.umn.edu/40th/DeMars.aspx

```

**Example 7: Non-Musical recording (provider-specific approach)**

Type: i	ELvl: I	Srce: d	Audn:	Ctrl:	Lang: eng
---------	---------	---------	-------	-------	-----------

Best Practices for Cataloging Streaming Media – Version 1.2 (September 2022)

BLvl: m	Form: o	Comp: nn	AccM:	MRec:	Ctry: nju
	Part: n	TrAr: n			
Desc: i	FMus: n	LTxt: p	DtSt: p	Date1: 2000	Date2: 1901

006 \_\_m o h  
007 \_\_ c #b r #e n #f a #g --- #j a #l u  
007 \_\_\_\_\_ s #b z #d z #e m #f n #g n #h n #i n #j n #k z #l n #m e  
#n d 028 00 859 #b Victor Talking Machine Co. 028 00 3391 #b Victor  
Talking Machine Co.  
033 00 19010611 #b 3814 #c C2 040  
\_\_ XXX #b eng #e rda #c XXX 130 \_0  
Mother Goose. #k Selections.  
245 10 Mother Goose and other rhymes / #c [recited by] Len Spencer, Gilbert  
Girard.  
264 \_1 Camden, N.J. : #b Victor Talking Machine Co., #c [2000?]  
300 \_\_1 online resource (1 audio file (2 min., 35 sec.)) : #b digital  
306 \_\_000235  
336 spoken word #b spw #2 rdacontent  
337 computer #b c #2 rdamedia  
338 online resource #b cr #2 rdacarrier  
344 \_\_ digital #2 rdatr  
344 \_\_ #g mono #2 rdacpc  
347 \_\_ audio file #2 rdaft  
500 \_\_Recitation with vocal effects.  
511 0\_ Len Spencer, Gilbert Girard, speakers.  
518 \_\_ #o Recorded #d 1901 June 11 #p Camden, New Jersey?  
500 \_\_Digitized by the Library of Congress as part of the National Jukebox  
project.  
500\_\_Originally issued as 78 rpm discs (10 in.); Victor Talking Machine Co.  
PM-859, [pre-matrix B]-3391.  
505 00 #t Old Mother Hubbard -- #t Bow, wow, wow -- #t I had a little pony -  
- #t This little pig went to market -- #t Little Bo-Peep -- #t Hickory,  
dickory dock.  
588\_\_Description based on online resource; title from resource page (viewed  
May 28, 2014).  
700 1\_ Spencer, Len, #d 1867-1914, #e speaker.  
700 1\_ Girard, Gilbert, #d approximately 1868- #e speaker.  
856 40 #u <http://www.loc.gov/jukebox/recordings/detail/id/7495>

## Section VI. List of Additional Resources

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## Section VII. Appendices

### A. List of “Core” Elements in RDA

*Note: “BSR” refers to the Program of Cooperative Cataloging’s (PCC) “BIBCO Standard Record”*

#### Core Elements for Manifestations and Items

##### Title

Title Proper (RDA core element)

Other title information (Core for LC and PCC’s BSR)

Parallel title proper (Core for LC/PCC and PCC’s BSR)

Variant title (Core for BSR)

Earlier title proper for integrating resources (Core for LC unless changes are numerous)

Later title proper for serials and multipart monographs (Core for LC/PCC unless changes are numerous, Core for BSR)

Collective titles and titles of individual contents (Core for audio and moving image resources in BSR)

**Statement of Responsibility Relating to the Title proper (RDA core element; only first one is required)**

**Edition Statement (RDA core element)**

**Publication statement (RDA core element)**

Place of Publication (First place is core for RDA; current place for multipart monographs and serials if different is core for LC/PCC)

Publisher’s Name (First one is core for RDA)

Date of Publication (Core for RDA)

**Series Statement (RDA core element)**

**Title Proper of Series (RDA core)**

**ISSN of Series (Core for LC and BSR)**

**Numbering within Series (RDA core)**

**Title Proper of Subseries (RDA core)**

**Numbering within Subseries (RDA core)**

**ISSN of Subseries (Core for LC and BSR)**

**Mode of issuance (Core for LC/PCC and BSR)**

**Frequency (Core for LC/PCC)**

**Note on Manifestation or Item (Core element for LC)**

**Note on Title (Core for LC/PCC and BSR)**

**Note on Production Statement (Core for BSR for moving images when the date of production is different from the date of publication)**

**Note on issue, part, or iteration used as the basis for identification of the resource (Core for LC/PCC; core for BSR for all online monographs)**

**Identifier for the Manifestation (RDA core element)**

**Media Type (Core element for LC/PCC and BSR)**

**Carrier Type (RDA core element)**

**Extent (RDA core element)**

**Digital File Characteristic (Core element for LC and BSR for cartographic resources; *OLAC best practice*: optional if following provider-neutral guidelines)**

**File type (Core for BSR for audio recordings and moving images when applicable)**

**Encoding format** (Core for BSR for audio recordings and moving images when applicable; *OLAC best practice: optional if following provider-neutral guidelines*)

**Regional encoding** (Core for BSR for moving images when applicable; *OLAC best practice: optional if following provider-neutral guidelines*)

**Note on Changes in Carrier Characteristics** (Core element for LC, if carrier characteristics vary and a new description isn't made; *OLAC best practice: applicable only when not following provider-neutral guidelines*)

**Uniform Resource Locator** (Core element for LC; Core for BSR if URL is not restricted for use at a specific institution (e.g., proxy URLs))

**Restrictions on Use** (Core element for LC; BSR core for archival materials; *OLAC best practice: applicable only when not following provider-neutral guidelines*)

## Core Elements for Content of Works and Expressions

**Content Type** (RDA core element)

**Intended Audience** (Core for LC for resources intended for children)

**Dissertation or Thesis Information** (Core for LC/PCC and BSR)

**Summarization of the Content** (Core for BSR for archival materials; PCC recommended for other resource types when useful to support user tasks)

**Date of Capture** (Recommended by the BSR for audio recordings)

**Language of the content** (Core for LC/PCC; Recommended by BSR when language of resource is not apparent from rest of its description)

**Duration** (Core element for LC; Core for BSR for audio and moving image recordings when readily available)

**Performer, Narrator and/or Presenter** (Core for BSR for audio and moving image recordings)

## Core Elements for Works

**Title of the Work** (RDA core element for preferred titles)

**Form of Work** (RDA core element when needed to differentiate a work from another work of the same title)

**Date of Work** (RDA core element when needed to differentiate a work from another work of the same title)

**Place of Origin of the Work** (RDA core element when needed to differentiate a work from another work of the same title)

**Other Distinguishing Characteristic of the Work** (RDA core element when needed to differentiate a work from another work of the same title)

**Medium of Performance** (RDA core when needed to differentiate a musical work from another work with the same title)

**Identifier for the Work** (RDA core element) **Title of a Musical Work** (RDA core element)

**Numeric Designation of a Musical Work, Key, Medium of Performance** (RDA core elements when needed to differentiate from another work with the same title)

## Core Elements for Persons, Families and Corporate Bodies Associated with a Work

**Creator** (RDA core element for creator with principal responsibility or first named in the resource)

**Other Person, Family, or Corporate Body Associated with a Work** (RDA core element if the access point representing that person, family, or corporate body is used to construct the authorized access point representing the work)

## Core Elements for Expressions

**Content Type** (RDA core element)

**Date of Expression** (RDA core element when needed to differentiate an expression from another expression of the same work)

**Other Distinguishing Characteristic of the Expression** (RDA core element when needed to differentiate an expression from another expression of the same work)

**Language of Expression** (RDA core element) **Identifier for the Expression** (RDA Core Element)

## Core Elements for Persons, Families and Corporate Bodies Associated with an Expression

**Contributor** (PCC recommendation to record if contributors considered important for identification; Recommended by BSR to use cataloger's judgment)

## Related Works, Expressions, Manifestations and Items

**Related Work** (Core element for LC for compilations and serial relationships; refer to recommendations by PCC in LC-PCC PS 25.1; Recommended by BSR to provide full contents note and/or analytical authorized access point for all works in a compilation for moving images and audio recordings when feasible).

**Related Expression** (Core element for LC-PCC for compilations and serial relationships; refer to recommendations by PCC in LC-PCC PS 26.1; Recommended by BSR to provide full contents note and/or analytical authorized access point for all works in a compilation for audio recordings, notated music and rare music when feasible)

**Related Manifestation** (Core element for LC/PCC for reproductions; refer to LC-PCC PS 27.1; Recommended by BSR for reproductions and rare materials; *OLAC best practice*: applicable only when not following provider-neutral guidelines)

**Related Item (Core element for LC for reproductions when it is important to identify the specific item that was reproduced; Refer to LC-PCC PS 28.1; Recommended by BSR for reproductions and rare materials; *OLAC best practice*: applicable only when not following provider-neutral guidelines)**

## B. MARC21 Coding for Selected Fields

### Leader/06 (OCLC “Type of Record”)

For streaming video files, code **Leader/06 (Type)** as **g** for projected media, since the primary nature of the intellectual content is video.

For streaming audio files, the primary nature of the intellectual content is sound. Code **Leader/06 (Type)** as **j** for musical sound recordings; or **i** for nonmusical sound recordings, whichever is appropriate.

### Leader/07 (OCLC “Bibliographic level”)

For individual streaming audio or video files, code **Leader/07 (BLvl)** as **m** for monograph.

For collections containing streaming audio or video files that are being updated over time, code **Leader/07 (BLvl)** as **i** for integrating resource.

*Note: As not all systems may allow the combination of the **Leader/07** value **i** with **Leader/06** values **g**, **i**, or **j**, it may be necessary to consult one’s ILS vendor or systems personnel in order to ensure that one’s system can accommodate such combinations of these values.*

### 008 field

For video or audio files, code each respective format as you would for any videorecording or sound recording as appropriate with the following exception: **Music 008/23** and **Visual Materials 008/29 (Form)** should be coded **o** for online resources.

However, if a resource contains both streaming video and audio with no format predominating, code the values in the 008 field as you would for any computer file with **008/26 (File) m** for “combination.”

### 006 field

For video or audio files, add a **006** field to reflect the electronic resource aspects of the streaming video or audio file. Code **006/05 (Audn)** and **006/11 (GPub)** as appropriate for the resource you are cataloging.

For both streaming audio and video, code **006/06 (Form) o** for “online.” For streaming video, code **006/09 (File) c** for “representational.” For streaming audio, code **006/09 (File) h** for “sound.”

It is appropriate to code the **006/09 c** for “representational” when cataloging streaming video. Although the ISBD (ER) definition of “representational” does not explicitly mention moving images, the **006/09** coding value **c** does not necessarily exclude them. According to a message from David Reser at the Library of Congress Cataloging Policy and Support Office (CPSO) to the chair of the task force that created the original OLAC best practices guide for streaming media, an attempt to change “representational” to “graphic” (MARBI Proposal 93-4) was rejected in 1993. In the same message, he recommended the value **c** for streaming video.

For collections of streaming video or audio files that are being updated over time, also add a **006** field to reflect the continuing resource aspect of the resource being cataloged.

If a resource contains both streaming video and audio files with no format predominating (**Leader/06 m**), optionally add a **006** for video and a **006** for audio content. (Note: this instruction does not apply when the resource consists solely of streaming video files that include a sound aspect)

## **007 field**

For streaming video files, include a **007** field to describe the physical characteristics of the file as a videorecording. For streaming audio files, include a **007** field to describe the physical characteristics of the file as a sound recording.

For both formats, include an additional **007** field to describe its physical characteristics as an electronic resource.

It should be noted that available options for MARC **007** coding have not kept up with technological change, so current **007** standards do not provide a wealth of appropriate choices for streaming media. The following coding recommendations are subject to change based on further developments and refinements in the MARC21 standard.

*(Tables follow on the next page.)*

**Video recording 007 for streaming video**

MARC21	OCLC MARC	Code	Element
007/00	007 #a	v (videorecording)	category of material
007/01	007 #b	z (other)	specific material designation
007/03	007 #d	code as appropriate	color
007/04	007 #e	z (other)	videorecording format
007/05	007 #f	a (sound on medium)	sound on medium
007/06	007 #g	z (other)	medium for sound
007/07	007 #h	u (unknown)	dimensions
007/08	007 #i	(code as appropriate)	configuration of playback channels

**MARC21**

007 v z c z a z u i u

**OCLC MARC**

007 v #b z #d c #e z #f a #g z #h u #i u

**Sound recording 007 for streaming audio**

MARC21	OCLC MARC	Code	Element
007/00	007 #a	s (sound recording)	category of material
007/01	007 #b	z (other)	specific material designation
007/03	007 #d	z (other)	speed
007/04	007 #e	(code as appropriate)	configuration of playback channels
007/05	007 #f	n (not applicable)	groove width/pitch
007/06	007 #g	n (not applicable)	dimensions
007/07	007 #h	n (not applicable)	tape width
007/08	007 #i	n (not applicable)	tape configuration
007/09	007 #j	n (not applicable)	kind of disc/cylinder/tape
007/10	007 #k	z (other)	kind of material
007/11	007 #l	n (not applicable)	kind of cutting
007/12	007 #m	e (digital recording)	special playback characteristics
007/13	007 #n	(code as appropriate)	capture/storage techniques

**MARC21**

007 s z z z n n n n z n e d

**OCLC MARC**

007 s #b z #d z #e z #f n #g n #h n #i n #j n #k z #l n #m e #n d

**Electronic resource 007 for either streaming video or audio**

MARC21	OCLC MARC	Code	Element
007/00	007 #a	c (electronic resource)	category of material
007/01	007 #b	r (remote access)	specific material designation
007/03	007 #d	code as appropriate	color
007/04	007 #e	n (not applicable)	dimensions
007/05	007 #f	a (sound on medium)	sound on medium

**MARC21**

007 cr cna

**OCLC MARC**

007 c #b r #d c #e n #f a

**040 field**

If one decides to follow the provider-neutral practice, code the MARC **040** field with the value of “pn” in a second subfield **e**, following the first subfield **e** coded for “rda.”

***Either streaming video or audio cataloged according to provider- neutral method***

040 #a [Code for original cataloging agency] #b eng #e rda #e  
pn #c [Code for transcribing agency]

**C. Options for Recording Technical Details**

It is the task force’s recommendation to follow the provide-neutral practice as described by the

Program for Cooperative Cataloging (PCC) at

<http://www.loc.gov/aba/pcc/scs/documents/PCC- PN-guidelines.html>. Technical details applicable for streaming media, such as sound characteristics, digital file characteristics, equipment or system requirements are generally considered to be “provider-specific” information, which according to the PCC’s provider-neutral guidelines, are best omitted from bibliographic records. However, the task force understands that some librarians consider such technical details as important for users and that not recording this information may be a disservice to the particular user community that they serve. The task force did not find a consensus on the usefulness of this information and understands that opinion on this matter may vary among librarians as well as users themselves. The task force also acknowledges that not all libraries may opt to follow the provider-neutral

practice for various reasons. Thus, instructions are provided below for recording technical details for libraries that have chosen to stick with the “provider-specific” approach.

As noted earlier in **Section III.E.** of this document, it is the policy of OCLC and the preference of Sky River to adhere to the provider-neutral approach when cataloging electronic resources in all formats (e.g., e-books, streaming video and audio, etc.). ***Thus, if one is using OCLC Connexion or Sky River to contribute records to WorldCat, readers are highly encouraged to follow the provider-neutral guidelines.*** If one does so, Option #1 allows the recording of technical details to a limited extent. At the same time that one follows Option #1 in a shared cataloging environment, one may still choose to apply a provider-specific approach locally in one’s institutional database if so desired, as outlined in Option #3 in this section.

However, if one’s bibliographic utility does not have a preference or policy that favors the provider-neutral approach, and it is perceived that such technical details are important for users beyond one’s local catalog, one may follow Option #2 described in this Appendix, which allows one to record them to a fuller extent using a “provider-specific” approach. However, before doing so, one is advised to check if this is consistent with the policies of one’s particular bibliographic utility.

The task force acknowledges that some resources may be treated as exceptions to the provider-neutral practice, such as locally created streaming resources where multiple versions may exist with different technical details (e.g., a preservation master vs. a publicly accessible copy). In such cases, one may apply a “provider-specific” approach, even within a bibliographic utility that prefers the provider-neutral approach, and follow the same guidelines described in Option #2 below.

If one decides to follow the provider-neutral practice, code the 040 field with the value of “pn” in a second subfield **e**, following the first subfield **e** coded for “rda.”

*(Example follows on the next page.)*

**Recording provider-neutral practice:**

```
040 #a [Code for original cataloging agency] #b eng #e rda #e  
pn #c [Code for transcribing agency]
```

## **Option #1. Recording technical details in a shared cataloging environment using the MARC21 format while staying consistent with provider-neutral approach**

### ***a) Digital File Characteristics***

If one feels it is important to record digital file characteristics per RDA 3.19 in records to be shared beyond one's local catalog, it is recommended to restrict the following RDA elements to the 347 field, if they are specified in the resource itself, in addition to the specific provider for which the details are applicable:

- File type (subfield #a) (**RDA 3.19.2**)
- Encoding format (subfield #b) (**RDA 3.19.3**)
- File size (subfield #c) (**RDA 3.19.4**)
- Resolution (subfield #d) (**RDA 3.19.5**)
- Regional encoding (subfield #e) (**RDA 3.19.6**)
- Transmission speed (subfield #f) (**RDA 3.19.7**: "Encoded bitrate")
- Source (subfield #2)
- Provider name (subfield #3)

See these sub-elements' respective instructions for appropriate terms.

#### ***Recording 347 fields with different providers specified in subfield #3:***

```
347 #3 Alexander Street Video, Dance in Video #a video file #2  
rdaft
```

```
347 #3 Alexander Street Video, Dance in Video #b Windows media  
#b  
RealVideo
```

```
347 #3 University of California, Santa Barbara Library Dept. of  
Special Collections #a audio file #2 rdaft
```

```
347 #3 University of California, Santa Barbara Library Dept. of  
Special Collections #b MP3 #c 2-4 MB
```

```
347 #3 Alexander Street Press, Naxos Music Library #a audio file  
#2 rdaft
```

```
347 #3 Alexander Street Press, Naxos Music Library #b MP3 #f 32  
kbps
```

**Best practice recommendation:** Record as many of the above characteristics that are specified in the resource itself. Prefer “video file” and “audio file” in the 347 field and omit the word “streaming” unless you can confirm that the file being described is not also available in a downloadable version as well as a streaming version.

**\*\*Note** that the 347 field is **repeatable**.

**Recording a resource with repeated 347 fields for different video file formats:**

```
300__#a 1 online resource (video files) : #b sound, black and
white
347 #3 Moving Image Archive #a video file #2 rdaft
347 #3 Moving Image Archive#b MPEG-4 #c 361.1 MB
347 #3 Moving Image Archive #a video file #2 rdaft
347 #3 Moving Image Archive #b MPEG-4 #c 116.7 MB #f 512 kb
347 #3 Moving Image Archive #a video file #2 rdaft
347 #3 Moving Image Archive #b OGV #c 118.4 MB
```

*(All three versions of the video are both streaming and available for download)*

*Note: “video files” is used as a subunit in the MARC 300 field. This was recommended earlier in **Section III.C.** of this document for provider-neutral records where there are multiple file versions for the same resource on a particular website. The number of files is left blank, since this may vary according to provider.*

By restricting such details to the MARC 347 field and specifying the particular provider for which they are applicable in subfield 3, the records may remain “provider-neutral” in the sense that catalogers at other institutions would be able to identify and selectively retain the fields that contain information specific to providers that are applicable to them. This is similar to how provider-neutral records currently contain numerous MARC 856 fields from different providers in the subfield 3, and libraries only retain the ones that are applicable to them. In addition, this field allows for machine-actionable data that can be exploited more easily in online systems.

When recording digital file characteristics, use controlled terms from relevant rules in the RDA Toolkit (e.g., use “Windows media” instead of “WMV”). See these sub-elements' respective instructions for appropriate terms.

**b) Sound Characteristics Best practice recommendations**

Record the following sound characteristics for resources consisting primarily of recorded sound: type of recording (RDA 3.16.2.3), configuration of playback channels (RDA 3.16.8.3), and special playback characteristics (RDA 3.16.9.3).

OPTIONALLY record them for resources that do not consist primarily of recorded sound if considered important for identification or selection. (See **RDA 3.16.1.3.**)

If recording sound characteristics in coded form in the MARC **344** field, specify the name of the provider in subfield **3**. Recording sound characteristics in the MARC **344** field is optional but may be potentially useful as machine-actionable data.

See these sub-elements' respective instructions for appropriate terms.

***Recording sound characteristics and provider specified in the subfield 3 of the MARC 344 field:***

```
344__#3 Chadwyck Healey, Paley Center Seminars #a digital #2
rdatr
```

```
344__#3 Chadwyck Healey, Paley Center Seminars #g stereo #2
rdacpc
```

```
344__#3 Chadwyck Healey, Paley Center Seminars #h
Dolby-B encoded
```

**c) *Equipment or System Requirement***

If equipment or system requirements are desired, per **RDA 3.20**, it is recommended to restrict them in a shared cataloging environment to subfield **3** of the MARC **856** field, as the MARC **34x** fields do not accommodate such information. Also, specify the provider in this subfield.

***Example of system requirements in the 856 field:***

```
856 40 #3 Alexander Street Press (streaming video), requires
Adobe Flash #u http://thisisthehMPEG-4url.html
```

***Best practice recommendation:*** Prefer BRIEF statements such as the above in the subfield **3** of the MARC **856**. For lengthy system requirements (make and model of PC, hardware, memory etc.) per the Alternative in **RDA 3.20.1.3**, prefer to record them locally rather than in a shared cataloging environment.

**Pros and Cons of Recording Technical Details in Shared Cataloging Environment Using This Approach**

*Advantages of this approach:*

- Users beyond one's local institution can benefit from this information.
- Other institutions can choose to retain the MARC **34x** and MARC **856** fields that are applicable to their situation and to delete or suppress from display those that are not, based on the data in the respective subfields **3**. Thus, a provider- neutral

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Best Practices for Cataloging Streaming Media – Version 1.2 (September 2022)  
approach, where a single record represents all manifestations of the same online resource, can be retained.

- Reduction of redundant effort of catalogers from different institutions to add technical information to records within local catalogs.

*Disadvantages of this approach:*

- Technical details may change over time.
- It is not strictly consistent with the PCC's provider-neutral guidelines, as they are currently written.
- If a library did not have its own integrated library system (ILS), but were using a service such as the OCLC WorldShare Management system, they would have multiple MARC **347** fields in the bibliographic records and need to record in the local holdings data which one applied to its particular version of a streaming resource.

## **Option #2. Recording technical details in a shared cataloging environment using the MARC21 format while NOT following the provider-neutral approach**

### ***a) Digital File Characteristics***

If one chooses to record technical details without applying a provider-neutral approach, one may record the digital file elements listed in the previous section in the MARC **300** field in addition to the MARC **347** field if information about them is readily available or ascertainable:

### ***Best practice recommendations for non-provider-neutral approach***

Before deciding whether to apply this option, check the policies of your bibliographic utility to determine whether it is permissible. If it is not consistent with its policies, you have the option of following a non-provider-neutral approach in one's local catalog only (refer to Option #3 below).

Always indicate the streaming nature of the file(s) in a note if it is not apparent from elsewhere in the description. If a resource contains both streaming and downloadable versions, indicate this in a note.

When recording digital file characteristics, use controlled terms from relevant rules in the RDA Toolkit (e.g., use "Windows media" instead of "WMV"). See these sub-elements' respective instructions for appropriate terms.

In situations where there are multiple files for the same resource, each with its own digital file characteristics, either record the technical details in a note or record them in separate 300 fields for each file.

Regardless of whether one implements a provider-neutral approach, it is recommended to record digital file characteristics in the MARC **347** field. Although it may seem redundant to enter duplicate information in multiple fields (e.g., the MARC **300** field and the MARC **347** and **344** fields), their functions may differ. For example, MARC **300** displays physical description information in a standard format for identification of the manifestation, whereas the MARC **347** and **344** fields contain concise terms and specific subfield codes that allow the data elements to be machine-actionable for more precise display and retrieval in online systems.

When recording information in the MARC **347** field, it is not necessary to indicate the provider in subfield **3** if one is not following the provider-neutral approach.

*(Examples follow on the next page.)*

**Recording digital file characteristics in a note for two streaming files of the same video in different formats:**

```
300__#a 1 online resource (2 video files): #b sound, color,
Dolby digital
500 #a Available as streaming files in Windows media (361 MB)
and MPEG-4 (361.1 MB).
347 #a video file #2 rdaft
347 #b Windows media #c 361.1 MB
347 #b MPEG-4 #c 361 MB
```

**Recording digital file characteristics in two separate MARC 300 fields for two streaming files of the same video in different formats:**

```
300 #a 1 online resource (1 video file) : #b sound, color,
Windows media, 361.1 MB, Dolby digital
300 #a 1 online resource (1 video file) : #b sound, color,
MPEG-4,
116.7 MB, Dolby digital
347 #a video file #2 rdaft
347 #b Windows media #c 361.1 MB
347 #b MPEG-4 #c 116.7 MB #2 rda
```

**Recording digital file characteristics in notes for a resource containing both streaming and downloadable files:**

```
300 #a 1 online resource (3 video files) : #b sound, color
500 #a Available in both streaming (Windows media, 137 Kbps)
and downloadable (MP3 and raw WAV, 388 kbps) formats.
```

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Best Practices for Cataloging Streaming Media – Version 1.2 (September 2022)

500 #a Downloadable files available via either HTTP or FTP.

347 #a video file #2 rdaft

347 #b Windows media #f 137 kbps

347 #b MP3 #f 388 kbps

347 #b WAV #f 388 kbps

**b) Sound Characteristics**

**Best practice recommendation:** Record the following sound characteristics for resources consisting primarily of recorded sound: type of recording (3.16.2.3), configuration of playback channels (RDA 3.16.8.3), and special playback characteristics (RDA 3.16.9.3).

OPTIONALLY record sound characteristics for resources that do not consist primarily of recorded sound if considered important for identification or selection (see RDA 3.16.1.3).

For the non-provider-neutral approach, it is not necessary to record provider name in the subfield 3 of the MARC 344 field. When recording sound characteristics, use controlled terms from relevant rules in the RDA Toolkit. See these sub-elements' respective instructions for appropriate terms.

**Recording sound characteristics:**

300\_\_\_\_#a 1 online resource (1 audio file) : #b digital, stereo,  
Dolby-B encoded

344 #a digital #2 rdatr

344 #g stereo #2 rdacpc

344 #h Dolby-B encoded

**c) Equipment or System Requirement**

If desired, one may add a MARC 538 field for more extensive system requirements per the Alternative in RDA 3.20.1.3.

**Best practice recommendations**

Record the system requirements listed in RDA 3.20.1.3 in the following order:

- Make and model of the equipment or hardware

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Best Practices for Cataloging Streaming Media – Version 1.2 (September 2022)

- Name of the operating system
- Amount of memory required
- Programming language
- Software requirements
- Kind and characteristics of any required or recommended peripherals or other hardware modifications

Optionally, follow the alternative in **RDA 3.20.1.3** and record the system requirements in the order that they appear on the source of information.

***Recording system requirements:***

538\_\_#a System requirements: PC, Microsoft Windows 98 or later; Internet Explorer version 6.0 or higher, Netscape version 8.0 and higher, Firefox version 1.0 and higher, Mozilla Suite 1.7.11 and higher; Adobe Flash Player 8 and higher.

538\_\_#a System requirements: RealPlayer 8 or higher; stereo, QuickTime.

**Pros and Cons of Not Following the Provider-Neutral Approach**

*Advantages of this approach:*

- Users beyond one’s local institution can benefit from this information.
- Reduction of redundant effort of catalogers from different institutions to add technical information to records within local catalog.
- Availability of “provider-specific” records for libraries that have chosen not to implement the provider-neutral approach.

*Disadvantages of this approach:*

- Technical details may change over time.
- Potential for “duplicate” records to be input to shared databases for each different provider version of a single streaming media resource.
- This approach may be at odds with the provider-neutral preferences of shared cataloging systems (e.g., OCLC and SkyRiver).

### **Option #3. Recording technical details in one’s local catalog only using the MARC21 format**

***a) If one applies a provider-neutral approach in one’s local catalog***

It is recommended to follow the guidelines in Option #1. In this case, one would also restrict digital file and sound characteristic elements in the MARC **347** and **344** fields, and to record the specific provider in such fields, in addition to the MARC **856** fields.

***b) If a provider-neutral approach is not feasible or desired in one’s local catalog***

Follow the guidelines in Option #2 but apply it locally in one’s catalog only if one’s bibliographic utility prefers the provider-neutral approach.

#### **Pros and Cons of Restricting Technical Details to Local Catalog Using This Approach**

*Advantages of this approach:*

- Local users at one’s institution will be able to benefit from this information.
- It is more consistent with the PCC’s provider-neutral guidelines, as they are currently written, in that such information would not be included in records in a shared cataloging environment

*Disadvantages of this approach:*

- Technical details may change over time.
- Other institutions cannot benefit from this information if it is not recorded in a shared cataloging environment. This may lead to redundant local efforts to add such information in local catalogs.
- This may create extra work and decrease efficiency of workflows in libraries that batch load vendor records. Staff would need to manually examine and add this information for each record, since such information cannot be added in batch if they differ for each individual record.

