Practical RDA
FOR ANYONE DOING CATALOGING TODAY

Denise A. Garofalo
SENYLRC
November 19, 2014
Today’s Objectives

• RDA background
• RDA terminology
• Anatomy of RDA
• Did you know.....[ exercises in using RDA]
• Questions??
“Fear is the path to the dark side. Fear leads to anger. Anger leads to hate. Hate leads to suffering.”

Yoda

It's behind me...

Isn't it..? 

KEEP CALM AND FACE YOUR FEARS
RDA

- Fundamentally different than AACR2
  - Focus on content first
  - Carrier/format is second
- Cultivates relationships
- Guidelines rather than rules
- Goal—enhancing user access
Core elements

• When recording data identifying a work, include as a minimum these elements that are applicable and readily ascertainable
  • Preferred title for the work
  • Identifier for the work

• When the preferred title is recorded as part of the authorized access point representing the work, precede it, if appropriate, by the authorized access point representing the person, family, or corporate body responsible for the work
FRBR and RDA

- Functional
- Requirements for
- Bibliographic
- Records
FRBR basics

• WORK
• EXPRESSION
• MANIFESTATION
• ITEM
Star Wars

The “improved” 1997 theatrical release
  - Widescreen theatrical edition, Blu-ray

The original 1977 theatrical release
  - Widescreen with bonus disc
  - VHS tapes with George Lucas interviews
  - DVD set with bonus disc, “The Making of Episode III”

Work

Copy 1
Copy 2
Volume 1
Volume 2
The *Amelia Peabody series* is a series of nineteen mystery novels and one non-fiction companion volume written by Elizabeth Peters, featuring Egyptologist Amelia Peabody Emerson, for whom the series is named. The novels blend satire (mostly of the adventure...
A catalog’s objectives are ....

- Finding (locate)
  - A single specific resource

- Collocating (sets of resources)
  - All resources
    - belonging:
      - to the same work
      - to the same expression
      - to the same manifestation
    - on a given subject
    - sharing some specific characteristic (language, place of publication, date, etc.)
  - All the works and expressions of a person, corporate body, or family
Core RDA elements

- Title Proper
- Statement of Responsibility
- Edition
- Numbering of Serials
- Date of Production (for a resource in an unpublished form)
- Publisher's Name
- Date of Publication
Core RDA elements

• Place of Distribution (if place of publication not identified)
• Distributor's Name (if publisher not identified)
• Date of Distribution (if date of publication not identified)
• Place of Manufacture (place of publication or distribution not identified)
• Manufacturer's Name (publisher or distributor not identified)
• Date of Manufacture (publication date, distribution date, or copyright date not identified)
• Copyright Date (date of publication or date of distribution not identified)
Core RDA elements

• Title Proper of Series
• Numbering Within Series
• Title Proper of Subseries
• Numbering Within subseries
• Identifier for the Manifestation
• Carrier Type
• Extent
## RDA Terminology

<table>
<thead>
<tr>
<th>AACR2</th>
<th>RDA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heading</td>
<td>Access point</td>
</tr>
<tr>
<td>Authorized heading</td>
<td>Authorized access point</td>
</tr>
<tr>
<td>Author</td>
<td>Creator</td>
</tr>
<tr>
<td>Artist</td>
<td>Creator</td>
</tr>
<tr>
<td>Composer</td>
<td>Creator</td>
</tr>
<tr>
<td>Main entry</td>
<td>Preferred title or authorized access point for creator + preferred title</td>
</tr>
<tr>
<td>Uniform title</td>
<td>Preferred title and any differentiating info OR a conventional collective title, such as Works; Symphonies; Poems</td>
</tr>
<tr>
<td>See reference</td>
<td>Variant access point</td>
</tr>
<tr>
<td>See also reference or added entry</td>
<td>Authorized access point for related entity</td>
</tr>
<tr>
<td>Authority control</td>
<td>Access point control</td>
</tr>
<tr>
<td>Chief source of information</td>
<td>Preferred source of information</td>
</tr>
</tbody>
</table>
Instead of GMD …..

<table>
<thead>
<tr>
<th>AACR2</th>
<th>RDA</th>
</tr>
</thead>
<tbody>
<tr>
<td>245 00 Star Wars h [videorecording]</td>
<td>245 00 Star Wars</td>
</tr>
<tr>
<td>336 __ two-dimensional moving image</td>
<td>2 rdacontent</td>
</tr>
<tr>
<td>337 __ video</td>
<td>2 rdamedia</td>
</tr>
<tr>
<td>338 __ videodisc</td>
<td>2 rdacarrier</td>
</tr>
</tbody>
</table>

336 content (what it is)
337 media (device type needed)
338 carrier (container)
336 Content type

- #2rdacontent

<table>
<thead>
<tr>
<th>computer program</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>spoken word</td>
<td></td>
</tr>
<tr>
<td>still image</td>
<td></td>
</tr>
<tr>
<td>text</td>
<td></td>
</tr>
<tr>
<td>performed music</td>
<td></td>
</tr>
</tbody>
</table>
338 Carrier type

• 2rdacarrier

<table>
<thead>
<tr>
<th>Audio carriers</th>
<th>Electronic carriers</th>
<th>Microform carriers</th>
<th>Projected image carriers</th>
<th>Video carriers</th>
</tr>
</thead>
<tbody>
<tr>
<td>audio cartridge</td>
<td>computer card</td>
<td>microfiche</td>
<td>film cassette</td>
<td>videocassette</td>
</tr>
<tr>
<td>audio disc</td>
<td>computer disc</td>
<td>microfilm reel</td>
<td>film reel</td>
<td>videodisc</td>
</tr>
<tr>
<td>sound-track reel</td>
<td>online resource</td>
<td>microfilm roll</td>
<td>filmstrip</td>
<td>video cartridge</td>
</tr>
<tr>
<td>audiostream</td>
<td>other</td>
<td>microfilm slip</td>
<td>overhead transparency</td>
<td>videotape reel</td>
</tr>
<tr>
<td>other</td>
<td>other</td>
<td>slide</td>
<td></td>
<td>other</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Stereographic carriers</th>
<th>Unmediated carriers</th>
<th>Unmediated carriers</th>
<th>Unspecified</th>
</tr>
</thead>
<tbody>
<tr>
<td>stereograph card</td>
<td>card</td>
<td>sheet</td>
<td></td>
</tr>
<tr>
<td>stereograph disc</td>
<td>object</td>
<td>volume</td>
<td></td>
</tr>
<tr>
<td>other</td>
<td>roll</td>
<td>other</td>
<td></td>
</tr>
</tbody>
</table>
337 Media type

- ©2rdamedia except for “electronic” -- ©2isbdmedia
  - audio
  - electronic
  - microscopic
  - projected
  - stereographic
  - unmediated
  - video
Another GMD-less example

- 300 ‡a 1 online resource (1 video file (30 min.)) : ‡b sound, color with black and white sequences
- 336 ‡atwo-dimensional moving image ‡b tdi ‡2 rdacontent
- 337 ‡a computer ‡2 rdamedia
- 338 ‡a online resource ‡2 rdacarrier
- 856 40 ‡3 1 streaming video file (stereo) ‡u http://...
- 856 40 ‡3 1 streaming video file (5.1 surround, closed captions) ‡u http://
Unique authorized access point

• Required by RDA

• Previously known as a heading

• Authorized access point is a combination of the creator and the title
  • Two books with the same title but having different authors already have a unique authorized access point--the titles would not need further qualification.

• Two books with the same title but no authors require further qualification
Unique authorized access point

<table>
<thead>
<tr>
<th>Under AACR2</th>
<th>Under RDA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title: Libraries worldwide</td>
<td>Title: Libraries worldwide</td>
</tr>
<tr>
<td>Publisher: Chicago, Ill. : Little, Brown, 2012</td>
<td>Publisher: Chicago, Ill. : Little, Brown, 2012</td>
</tr>
<tr>
<td>Title: Libraries worldwide</td>
<td>Unique title: Libraries worldwide (Tor)</td>
</tr>
<tr>
<td>Publisher: New York: Tor, 2014</td>
<td>Publisher: New York: Tor, 2014</td>
</tr>
</tbody>
</table>

- No qualifier for first title—considered unique because it is the first with that title
Recording and transcribing in RDA

• Difference between recording and transcribing elements
  • Recorded elements: the found information is often adjusted
  • Transcribed elements: the data is accepted as found on the resource
## The transcribed elements are:

<table>
<thead>
<tr>
<th>RDA element</th>
<th>Associated MARC field</th>
</tr>
</thead>
<tbody>
<tr>
<td>title</td>
<td>245 ‡a, ‡b</td>
</tr>
<tr>
<td>statement of responsibility</td>
<td>245 ‡c</td>
</tr>
<tr>
<td>edition statement</td>
<td>250 ‡a, ‡b</td>
</tr>
<tr>
<td>numbering of serials</td>
<td>490 ‡v</td>
</tr>
<tr>
<td>production statement</td>
<td>264 _0 ‡a, ‡b, ‡c</td>
</tr>
<tr>
<td>publication statement</td>
<td>264 _1 ‡a, ‡b, ‡c</td>
</tr>
<tr>
<td>distribution statement</td>
<td>264 _2 ‡a, ‡b, ‡c</td>
</tr>
<tr>
<td>manufacture statement</td>
<td>264 _3 ‡a, ‡b, ‡c</td>
</tr>
<tr>
<td>series statement</td>
<td>490 ‡a</td>
</tr>
</tbody>
</table>
Preferred source of information

• General rule
  • Information in transcribed fields may come from anywhere in the resource
  • Square brackets are only used to designate information taken from outside the resource

• Sound recordings—use the LABEL
  • even when there is a collective title elsewhere on the resource
  • only if the information found there represents the resource as a whole
  • For multi-disc sets, use the labels collectively
Physical description

• Terms for types of carriers used in the extent are modified
• The word sound is discontinued to avoid confusion with content

<table>
<thead>
<tr>
<th>AACR2</th>
<th>RDA</th>
</tr>
</thead>
<tbody>
<tr>
<td>sound cartridge</td>
<td>audio cartridge</td>
</tr>
<tr>
<td>sound disc</td>
<td>audio disc</td>
</tr>
<tr>
<td>sound cassette</td>
<td>audiocassette</td>
</tr>
<tr>
<td>sound tape reel</td>
<td>audio tape</td>
</tr>
<tr>
<td>sound track film reel, [cassette, etc.]</td>
<td>sound-track reel</td>
</tr>
</tbody>
</table>
Sound recording details

Some details are provided even if they are standard for the type of resource:

- type of recording: analog, digital
- recording medium
- playing speed
- tape configuration (number of tracks on an audiotape) (e.g., 12 track)
- playback (e.g., mono, stereo)
- special playback characteristics (e.g., Dolby, CD audio, DVD audio, MP3, SACD)
- tape configuration (number of tracks on an audiotape)
- dimensions of cartridges and cassettes, including the width of the tape
- metric units
  - The standard for dimensions
  - However, RDA allows for the use of another system of measure, such as inches: 4 3/4 in.
Translations

• Single translations remain the same

100 1_ ‡a Piazanatta, Shavira.
240 10 ‡a Mis hijos. ‡l English
245 10 ‡a My dear children / ‡c by Shavira Piazanatta.
Translations—more than one language

• AACR2

100 1_ ‡a Piazanatta, Shavira.
240 10 ‡a Mis hijos. ‡l English & Spanish
245 10 ‡a Mis hijos = ‡b My dear children / ‡c Shavira Piazanatta

• RDA

100 1_ ‡a Piazanatta, Shavira.
245 10 ‡a Mis hijos = ‡b My dear children / ‡c Shavira Piazanatta
246 31 ‡a My dear children
700 12 ‡a Piazanatta, Shavira. ‡t Mis hijos.
700 12 ‡a Piazanatta, Shavira. ‡t Mis hijos. ‡l English.
Corporate entries

• Abbreviations
  • Spell out Dept.
  • This rule was included in AACR2 but not applied

• Treaties
  • Remove ≠k uniform title for treaty entries
  • Enter treaties under first country mentioned, or one country if treaty is between one country and a group of countries
Corporate bodies as creators

A corporate body can be a creator when it is responsible for:

• originating
• issuing
• or causing to be issued

works that fall into one or more of the following categories:
Corporate bodies as creators

• works of an administrative nature dealing with any of the following aspects of the body itself:
  • its internal policies, procedures, finances, and/or operations
  • its officers, staff, and/or membership (e.g., directories)
  • its resources (e.g., catalogs, inventories)
Corporate bodies as creators

• works that record the collective thought of the body
  • reports of commissions, committees
  • official statements of position on external policies, standards
Corporate bodies as creators

- works that report the collective activity of
  - a conference [proceedings, collected papers]
  - an expedition [results of exploration, investigation]
  - an event [an exhibition, fair, festival, hearing] falling within the definition of a corporate body
  - provided that the conference, expedition, or event is named in the resource being described
Corporate bodies as creators

• works that result from the collective activity of a performing group as a whole where the responsibility of the group goes beyond that of mere performance, execution, etc.
Corporate bodies as creators

• cartographic works originating with a corporate body other than a body that is merely responsible for their publication or distribution
Corporate bodies as creators

• legal works of the following types:
  • laws of a political jurisdiction
  • decrees of a head of state, chief executive, or ruling executive body
  • bills and drafts of legislation
  • administrative regulations, etc.
  • constitutions, charters, etc.
  • court rules
  • treaties, international agreements, etc.
  • charges to juries, indictments, court proceedings, and court decisions
Corporate bodies as creators

• named individual works of art by two or more artists acting as a corporate body
### Corporate names—Festivals, Fairs, etc.

<table>
<thead>
<tr>
<th>AACR2</th>
<th>RDA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Information Literacy Conference</td>
<td>Annual Information Literacy Conference</td>
</tr>
<tr>
<td>Symposium on Interlibrary Loan</td>
<td>Biennial Symposium on Interlibrary Loan</td>
</tr>
<tr>
<td>Mozart Society. Meeting</td>
<td>Mozart Society. Annual Meeting</td>
</tr>
<tr>
<td>Art Expo 2012 (Kuala Lumpur, Malaysia)</td>
<td>Art Expo (2012 : Kuala Lumpur, Malaysia)</td>
</tr>
<tr>
<td>Next Wave Festival 2014 (Melbourne, Victoria)</td>
<td>Next Wave Festival (2014 : Melbourne, Victoria)</td>
</tr>
</tbody>
</table>
Bible and Koran

• Change in heading
  • ‡p O.T. and ‡p N.T. removed from between Bible and ‡p name of the individual books
  • For the whole Old and New Testaments, spell out
    • Old Testament, not O.T.
    • New Testament, not N.T.

• Qur'an replaces Koran
<table>
<thead>
<tr>
<th>AACR2</th>
<th>RDA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bible. O.T.</td>
<td>Bible. Old Testament</td>
</tr>
<tr>
<td>Bible. N.T.</td>
<td>Bible. New Testament</td>
</tr>
<tr>
<td>Bible. O.T. Genesis</td>
<td>Bible. Genesis</td>
</tr>
</tbody>
</table>
Authors

• **100 Personal author main entry**
  • entry under first author
  • does not matter how many authors are listed
  • only one author can go into the 100 field
  • any additional creators can go into 700 fields
Uniform titles

• No more Selections as collective title for three or more various works by someone
• Instead, use Works. Selections with two or more works
• Only one language is allowed in the title of a uniform title
  • No more dual languages with ampersand
  • No more Polyglot for three or more languages
• For music uniform titles, violoncello becomes cello
Statement of responsibility

- Transcribe all authors, regardless of number
- May transcribe fewer followed by [and # of others]
- Compilations with collective or supplied title--transcribe statements of responsibilities after titles in 505.
- Transcribe affiliations, degrees, titles, Jr., Rev., the late, etc.
  - Optional: When affiliations which contain commas, separate names using semicolons without preceding space (space semicolon space used only when the persons or bodies have different functions)
  - Consider omitting affiliations to prevent confusion with responsible bodies.
Statement of responsibility

• There is no required correlation between authors transcribed in 245, 500, 505, 508, or 511 and authors with access points
  • May have untraced authors in the description
  • Unjustified author added entries
• There is no minimum number of authors which must be transcribed and traced
• Noun phrase associated with the author is included in §c
  • 245 10 §a Burr / §c a novel by Gore Vidal
  • 245 10 §a Burr : §b a novel / §c Gore Vidal
<table>
<thead>
<tr>
<th><strong>AACR2</strong></th>
<th><strong>RDA</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>245 10  ‡a Engaging students : ‡b librarians and reference / ‡c [by Ja’millia Mbizi, Shivra Piazanata, Liara T’Soni].</td>
<td>245 10  ‡a Engaging students : ‡b librarians and reference / ‡c by Ja’millia Mbizi, Shivra Piazanata, Liara T’Soni.</td>
</tr>
</tbody>
</table>

Statement of responsibility taken from the verso of the title page

Only sources taken from outside of the resource itself are enclosed in square brackets
### Statement of responsibility

<table>
<thead>
<tr>
<th>AACR2</th>
<th>RDA</th>
</tr>
</thead>
<tbody>
<tr>
<td>245 10 ‡a Sci-fi pioneers / ‡c edited by Miranda Lawson ; forward by Robert Heinlein</td>
<td>245 10 ‡a Sci-fi pioneers / ‡c edited by Miranda Lawson ; forward by the late Robert Heinlein</td>
</tr>
<tr>
<td>245 10 ‡a Fine cuisine at 35,000 feet / ‡c by Karin Chakwas ; edited by Mordin Solus.</td>
<td>245 10 ‡a Fine cuisine at 35,000 feet / ‡c by the Reverend Karin Chakwas ; edited by Dr. Mordin Solus.</td>
</tr>
<tr>
<td>Omit titles and extraneous information</td>
<td>Transcribe everything written including titles, etc.</td>
</tr>
</tbody>
</table>
Edition

• Transcribe rather than abbreviate
• 250 ‡a Fourth edition
• Only use abbreviations if in the item
• May result in the double periods after an abbreviation, such as "ed."
Copyright year

- Use the copyright © and phonogram ® signs
- Alternatively, spell out copyright and phonogram (not c or p)
Copyright year

- In 264_1 ‡a Place, Jurisdiction: ‡ bPublisher, ‡c year (or [Jurisdiction] if not on item)
  - do not use copyright year with "c"
  - estimate publication year if lacking
  - provide copyright year in brackets with no c or copyright sign
  - copyright sign is used in 264_4
Copyright year

• In the 264_4 ±c copyright*year.
  • Assign only if copyright year differs from publication year, even if publication year in brackets
  • Code 008/06 s and date one if the same year
Examples

261 _1 ‡a Milford, New Hampshire : ‡b Normandy Publishers, ‡c [date of publication not identified].

264 _3 ‡c 2014

On source: Normandy Publishers, Milford, NH  2014 printing
No distribution or copyright date

261 _1 ‡a [place of publication not identified] : ‡b [publisher not identified] , ‡c [date of publication not identified].

264 _3 ‡a Sydney : ‡b Cerberus Printers, ‡c 2012

On source: Printed for distribution in Australia by Cerberus Printers in 2012. No distribution or copyright date.
ebooks

• For print version of an ebook, use 264_1 for publisher
• Use 264_2 for aggregator of e-books
Equipment

• Use 264_3 for maker of equipment
  • Samsung
  • Kindle
## 300 field examples

| 300 __ ‡a 426 pages : ‡b color illustrations ; ‡c 28 cm | no 490 field, so no period |
| 300 __ ‡a 598 pages, 12 unnumbered pages of plates : ‡b illustrations ; ‡c 24 cm. 490 1_ ‡a World at war | 300 field ends in a period because a 490 field is present |
| 300 __ ‡a 1 sound disc : ‡b digital ; ‡c 4 ¾ in. + ‡e 1 booklet | no 490 field, so no period |
| 300 __ ‡a 12 sound discs (approximately 14 hrs.) : ‡b digital ; ‡c 4 ¾ in. | 490 may or may not be present, but that doesn’t matter here (in. is an abbreviation not a symbol, so a period is necessary) |
Thesis or Dissertation Note

• New subfields

• 502 ‡a Thesis or Dissertation ‡b (Degree) ‡c -- Institution. ‡d year.
Bibliography and index note

- 504 ‡a Includes bibliographic references (pages 210-215) and index replaced with two fields
- 500 ‡a Includes index
- 504 ‡a Bibliography: pages 210-215
Person as added entry

• 700 field
• Required to transcribe
  • the first author
  • translator of poetry
  • illustrator of children's material
• However, you CAN add entries for all authors rather than just the 2nd and 3rd
# Sample listing of relator terms

<table>
<thead>
<tr>
<th>Personal added entries, relator terms</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>abridger</strong></td>
</tr>
<tr>
<td><strong>actor</strong></td>
</tr>
<tr>
<td><strong>animator</strong></td>
</tr>
<tr>
<td><strong>annotator</strong></td>
</tr>
<tr>
<td><strong>architect</strong></td>
</tr>
<tr>
<td><strong>arranger of music [consider arranger]</strong></td>
</tr>
<tr>
<td><strong>art director</strong></td>
</tr>
<tr>
<td><strong>artist</strong></td>
</tr>
<tr>
<td><strong>author</strong></td>
</tr>
<tr>
<td><strong>broadcaster</strong></td>
</tr>
<tr>
<td><strong>cartographer</strong></td>
</tr>
<tr>
<td><strong>cinematographer</strong></td>
</tr>
<tr>
<td><strong>choreographer</strong></td>
</tr>
<tr>
<td><strong>commentator</strong></td>
</tr>
<tr>
<td><strong>compiler</strong></td>
</tr>
<tr>
<td><strong>composer</strong></td>
</tr>
<tr>
<td><strong>conductor</strong></td>
</tr>
<tr>
<td><strong>costume designer</strong></td>
</tr>
<tr>
<td><strong>dancer</strong></td>
</tr>
<tr>
<td><strong>designer</strong></td>
</tr>
<tr>
<td><strong>director</strong></td>
</tr>
<tr>
<td><strong>editor</strong></td>
</tr>
<tr>
<td><strong>film director</strong></td>
</tr>
<tr>
<td><strong>filmmaker</strong></td>
</tr>
<tr>
<td><strong>filmmaker</strong></td>
</tr>
<tr>
<td><strong>photographer</strong></td>
</tr>
<tr>
<td><strong>presenter</strong></td>
</tr>
<tr>
<td><strong>production company</strong></td>
</tr>
<tr>
<td><strong>screenwriter</strong></td>
</tr>
<tr>
<td><strong>singer</strong></td>
</tr>
<tr>
<td><strong>judge</strong></td>
</tr>
<tr>
<td><strong>speaker</strong></td>
</tr>
<tr>
<td><strong>lyricist</strong></td>
</tr>
<tr>
<td><strong>storyteller</strong></td>
</tr>
<tr>
<td><strong>moderator</strong></td>
</tr>
<tr>
<td><strong>narrator</strong></td>
</tr>
<tr>
<td><strong>writer</strong></td>
</tr>
<tr>
<td><strong>performer</strong></td>
</tr>
<tr>
<td><strong>panelist</strong></td>
</tr>
<tr>
<td><strong>translator</strong></td>
</tr>
</tbody>
</table>
Parts of a Work—One Part

• Record the preferred title for the part applying the basic instructions on recording titles of works given under RDA 6.2.1

The Transporter Malfunction

Preferred title for a part of the television program
*The Big Bang Theory*
Parts of a Work—One Part

• If the part is identified only by a general term such as Preface, Detail, Epilogue, Book 4, Part 12, Number 8, Band 3
  • record the designation of the part as the preferred title for the part
  • record the numeric designation as a numeral

Season 4

Preferred title for a part of the television program *The Big Bang Theory*
Parts of a Work—Two or More Parts

• When a work has a sequence of two or more consecutively numbered parts, and each part is identified only by a general term and a number
  • record the designation of the parts in the singular
  • followed by the inclusive numbers of the parts recorded as numerals

**Episode 1-2**

Preferred title for the first two episodes of the 1983 television miniseries *The Thorn Birds*
Parts of a Work—Two or More Parts

• When identifying two or more unnumbered or non-consecutively numbered parts of a work, record the preferred title for each of the parts

Alternative

• When identifying two or more unnumbered or non-consecutively numbered parts of a work, instead of (or in addition to) recording the preferred title for each of the parts, record the conventional collective title Selections as the preferred title for the parts.

Selections

Preferred title for the parts of the work in a compilation comprising seven episodes of the television program *The Big Bang Theory* originally broadcast between 2009 and 2012
## Personal Name Core Elements

<table>
<thead>
<tr>
<th>Record elements</th>
<th>MARC field</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preferred name for the person</td>
<td>MARC 100 ‡a</td>
<td></td>
</tr>
<tr>
<td>Title of the person</td>
<td>MARC Authority 368 ‡d</td>
<td>Pope, Rabbit, Prince Consort</td>
</tr>
<tr>
<td>Date of birth</td>
<td>MARC Authority 046 ‡f</td>
<td></td>
</tr>
<tr>
<td>Date of death</td>
<td>MARC Authority 046 ‡g</td>
<td></td>
</tr>
<tr>
<td>Other designation associated with the person</td>
<td>MARC Authority 368 ‡c</td>
<td>Saint, Spirit</td>
</tr>
<tr>
<td>Profession or occupation (for a person whose name consists of a phrase or appellation not conveying the idea of a person)</td>
<td>MARC Authority 374</td>
<td>Writer, Poet, Disc Jockey, Rapper</td>
</tr>
<tr>
<td>Identifier for the person</td>
<td>MARC Authority 010</td>
<td></td>
</tr>
</tbody>
</table>
# Personal Name Access Points and Dates

<table>
<thead>
<tr>
<th>AACR2</th>
<th>RDA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brown, Mary, 1924-</td>
<td>Brown, Mary, 1924-</td>
</tr>
<tr>
<td>Brown, Mary, 1932 Sept 7-</td>
<td>Brown, Mary, 1932 September 7-</td>
</tr>
<tr>
<td>Brown, Mary, 1887 or 8-1917</td>
<td>Brown, Mary, 1887 or 1888-1917</td>
</tr>
<tr>
<td>Brown, Mary, ca. 1832-1869</td>
<td>Brown, Mary, approximately 1832-1869</td>
</tr>
<tr>
<td>Brown, Mary, 1832-ca. 1869</td>
<td>Brown, Mary, 1832- approximately 1869</td>
</tr>
<tr>
<td>Brown, Mary, ca. 1832-ca.1869</td>
<td>Brown, Mary, approximately 1832-approximately 1869</td>
</tr>
<tr>
<td>Brown, Mary, b. 1784</td>
<td>Brown, Mary, born 1784</td>
</tr>
<tr>
<td>Brown, Mary, d. 1943</td>
<td>Brown, Mary, died 1943</td>
</tr>
<tr>
<td>Brown, Mary, fl. 1843-1875</td>
<td>Brown, Mary, active 1843-1875</td>
</tr>
<tr>
<td>Brown, Mary, 10th cent.</td>
<td>Brown, Mary, active 10th century</td>
</tr>
<tr>
<td>Brown, Mary, 16th-17th cent.</td>
<td>Brown, Mary, active 16th-17th century</td>
</tr>
</tbody>
</table>
### Personal Name—Fuller Form

<table>
<thead>
<tr>
<th>AACR2</th>
<th>RDA</th>
</tr>
</thead>
<tbody>
<tr>
<td>100 1_ ‡a Garrison, Nymarra A. ‡q (Nymarra Ann), ‡d1917-1984.</td>
<td>100 1_ ‡a Garrison, Nymarra A., ‡d1917-1984</td>
</tr>
<tr>
<td>Fuller form of initial known: Ann</td>
<td>May record fuller form as separate element:</td>
</tr>
<tr>
<td></td>
<td>378 __ ‡q Nymarra Ann</td>
</tr>
</tbody>
</table>
## Personal Name Access Points—Qualifiers

<table>
<thead>
<tr>
<th>AACR2</th>
<th>RDA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vakarian, Garrus, ‡cRev.</td>
<td>Vakarian, Garrus, ‡c(Clergyman)</td>
</tr>
<tr>
<td>Vakarian, Garrus, ‡cflutist</td>
<td>Vakarian, Garrus, ‡c(Flutist)</td>
</tr>
<tr>
<td>Vakarian, Garrus, ‡cCaptain</td>
<td>Vakarian, Garrus, ‡c(Solder) OR</td>
</tr>
<tr>
<td></td>
<td>Vakarian, Garrus [undifferentiated]</td>
</tr>
<tr>
<td>Vakarian, Garrus, ‡c(Notary)</td>
<td>Vakarian, Garrus, ‡c(Notary) OR</td>
</tr>
<tr>
<td></td>
<td>Vakarian, Garrus [undifferentiated]</td>
</tr>
<tr>
<td>Vakarian, Garrus, ‡cComposer</td>
<td>Vakarian, Garrus, ‡c(Composer)</td>
</tr>
</tbody>
</table>
### Personal Name Access points--Family

- **Concept of family**
  - New with RDA
  - Previously family was treated and established as subject headings

<table>
<thead>
<tr>
<th>Type of family</th>
<th>Windsor (Royal house)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date associated with family</td>
<td>Nayak (Dynasty : ‡d 1529–1739)</td>
</tr>
<tr>
<td>Place associated with family (if necessary to distinguish)</td>
<td>Smythe (Family : ‡d 1745-1995 : ‡c Providence, R.I.)</td>
</tr>
<tr>
<td>Prominent member of the family (if necessary to distinguish)</td>
<td>Maxwell (Family : ‡g Maxwell, John Lambert, 1837-1905)</td>
</tr>
</tbody>
</table>
Personal Name Access Points—Fictitious Persons

• Fictitious persons can be authors

100 1_ ‡a Holmes, Sherlock, ‡c (Fictitious character), ‡e author

245 14 ‡a The autobiography of Sherlock Holmes / ‡c by Sherlock Holmes ; edited by Don Libey, S.H.S.L.

100 1_ ‡a Bach, P.D.Q. , ‡c (Fictitious character), ‡e author

245 10 ‡a 1712 overture : ‡b for rather large orchestra / ‡c P.D.Q. Bach ; festively edited by Peter Schickele.

700 1_ ‡a Schickele, Peter
Personal names—Real non-human entities

100 10 ‡a Bo ‡c (Presidential pet)

245 10 ‡a Bo confidential : ‡b the secret files of America's First Dog / ‡c by Bo, as told to the editors of MAD Magazine ; illustrations by Tom Richmond.

700 10 ‡a Richmond, Tom, ‡e illustrator

730 0_ ‡a Mad (New York, N.Y. : 1958).
Personal names--Pseudonyms

• Very similar to AACR2
• If:
  • the preferred name or names for an individual are pseudonyms
  • the individual does not use his or her real name as a creator or contributor
  • use the pseudonym as the preferred name

<table>
<thead>
<tr>
<th>Preferred name</th>
<th>Real name not used</th>
</tr>
</thead>
<tbody>
<tr>
<td>Woody Allen</td>
<td>Allen Stuart Konigsberg</td>
</tr>
<tr>
<td>50 Cent</td>
<td>Curtis Jackson</td>
</tr>
<tr>
<td>George Orwell</td>
<td>Eric Arthur Blair</td>
</tr>
</tbody>
</table>
490 The series statement

• Recorded as it appears on the item
  • transcribe as found rather than abbreviate (volume not v)
• may have Roman numeral
• corresponding 8XX field will use Arabic numerals and the established series title (authority file)

490 1_ ‡aCambridge studies in the history art ; ‡v XIV
830 _o ‡aCambridge studies in the history art ; 14.
830 Series added entry

If you choose to include an 830:

• Follow the established form
• Enter the ISSN (‡x) at the end of the 830 (after ‡v)
• Use standard abbreviations and capitalization for the added entry
Parallel titles

• Not limited to the preferred source
  • take from anywhere on the book
  • If parallel title information is from a source that is not the preferred source, it is not bracketed

• No limit to the number of parallel titles that are transcribed
Identifying Compilations and Collaborations

• Hints that it’s a compilation:
  • If the preferred source indicates who created what
  • If the table of contents, preface, program notes, home page indicates who created what

• If components in resource indicate who created what
  • The presence of a compiler or editor/compiler
  • The knowledge that the creator could not possibly have collaborated (e.g., they lived in different times)
Identifying Compilations and Collaborations

• Two categories for **compilations**:
  
• Compilations of works by **one creator**
  
  • Identify by creator + preferred title (usually 100+240)
  
  • May be conventional collective title, e.g. Works, or Works. Selections, Poems. Selections, etc.
  
  • What’s different is that we no longer use “Selections” alone and we don’t consider if the title is “distinctive” or not.
  
  • Not necessary to know if a creator created works only in a single form.
  
  • Do not use “Selections” in subfield ‡a of the 240.

• Compilation of works by more than one creator
  
  • Identify by preferred title (usually 245, occasionally 130)
Identifying Compilations and Collaborations

• Two categories when there is more than one creator:

• Rule of 3 has gone, but you can’t just automatically add a 100 to a bib record when you have more than one creator for the resource.

• First determine if it is a compilation of works each by different creator or if a collaboration by creators working together.

  • If it’s a collaboration, identify by principal or first-named creator + preferred title
  • If it’s a compilation, identify by preferred title: generally, the title proper of the manifestation (245), or a title by which the compilation has become known (130)
Identifying Compilations and Collaborations

• Presume it is a collaboration if:
  • Nothing says who created what, it’s a collaboration
  • There’s doubt, presume collaboration
Forensic RDA

OR, HOW TO IDENTIFY RDA MARC RECORDS
<table>
<thead>
<tr>
<th>Type</th>
<th>ELvl</th>
<th>Srce</th>
<th>Audn</th>
<th>Ctrl</th>
<th>Lang</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>eng</td>
</tr>
<tr>
<td>m</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>cou</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BLvl</th>
<th>Form</th>
<th>Conf</th>
<th>Biog</th>
<th>MRec</th>
<th>CtrY</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cont</th>
<th>GPub</th>
<th>LitF</th>
<th>Fest</th>
<th>DtStt</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1</td>
<td>0</td>
<td>t</td>
<td>2010</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Desc</th>
<th>Ills</th>
<th>Fest</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>i</td>
<td>b</td>
<td>0</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>2010</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Records</th>
</tr>
</thead>
<tbody>
<tr>
<td>20100127</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>2010</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Records</th>
</tr>
</thead>
<tbody>
<tr>
<td>201010</td>
</tr>
</tbody>
</table>

010 | 2010921502
040 DLC ≠e rda b eng ≠c DLC ≠d LKR ≠d DAD ≠d BTCTA ≠d IFK ≠d ORX ≠d T7B ≠d VP@
019 | 318873320
020 | 9781434764782 (pbk.)
020 | 1434764788 (pbk.)
<table>
<thead>
<tr>
<th>Field</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>245</td>
<td>0</td>
</tr>
<tr>
<td>246</td>
<td>1</td>
</tr>
<tr>
<td>246</td>
<td>1</td>
</tr>
<tr>
<td>246</td>
<td>3</td>
</tr>
<tr>
<td>264</td>
<td>1</td>
</tr>
<tr>
<td>300</td>
<td></td>
</tr>
<tr>
<td>310</td>
<td>Semiannual</td>
</tr>
<tr>
<td>336</td>
<td>text</td>
</tr>
<tr>
<td>337</td>
<td>unmediated</td>
</tr>
<tr>
<td>338</td>
<td>volume</td>
</tr>
<tr>
<td>362</td>
<td>Began with cilt 1, sayı 1 (2012).</td>
</tr>
<tr>
<td>546</td>
<td>Chiefly Turkish, with some English, French, or German.</td>
</tr>
<tr>
<td>588</td>
<td>Description based on: Cilt 1, sayı 1 (2012); title from title page.</td>
</tr>
<tr>
<td>588</td>
<td>Latest issue consulted: Cilt 1, sayı 1 (2012).</td>
</tr>
<tr>
<td>650</td>
<td>Civilization, Turkic Periodicals.</td>
</tr>
</tbody>
</table>
Café: *Orient meets Occident.*

Germany: *Berlin Classics, c2012*

1 CD (61 min, 6 sec): *digital; c2012*

performed music: #2 rdacontent

Sung primarily in Italian with two selections in Turkish.

Title from container.

Valer Bama-Sabadus, countertenor; Pera Ensemble; Mehmet C. Yeşilçay, direction.

Recorded 2011 in CRR Istanbul.

Program notes in German with English translations and libretto in Italian and Turkish with German and English translations in container insert.


Music by 17th century.
Based on the novel "Grandes Miradas" by Alonso Cueto.

During Fujimori's regime a well-known judge is brutally murdered. His fiancée, Gabriela, a young teacher, is devastated and shocked when she finds out that a local tabloid has published infamous and grotesque lies about her beloved's death. She decides to confront the paper.

- Murder ✖️ Drama.
- Political corruption ✖️ Drama.
- Teachers ✖️ Drama.
- Peru ✖️ Politics and government ✖️ 1980- ✖️ Drama.

Lombardi, Francisco, ✖️ 1949- ✖️ film director.

Pollaro, Giovanna, ✖️ 1952- ✖️ screenwriter.

- Urbina, Melania, ✖️ actor.
- Ugaz, Magdyel, ✖️ actor.
- Bueno, Gustavo, ✖️ actor.
- Carulla, Montserrat, ✖️ 1930- ✖️ actor.
- Franciso, Yvonne, ✖️ actor.


- Inca Cine (firm), ✖️ production company.

Butaca Perú.
<p>| 336 | performed music #2 rdaccontent |
| 337 | audio #2 rdamedia |
| 338 | audio disc #2 rdacarrier |
| 518 | Chopin recorded 1955 in Berlin. |
| 500 | Originally issued on Deutsche Grammophon LPM 19012 (Beethoven, Spohr) and LPM 18040 (Chopin). Digital transfer, restoration &amp; mastering, 2007 June. |
| 500 | &quot;Private transfer for backup only.&quot; |
| 650 | Romances (Music) |
| 650 | Violin with orchestra. |
| 650 | Concertos (Violin) |
| 650 | Concertos (Piano) |</p>
<table>
<thead>
<tr>
<th>Field</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>040</td>
<td>CST/DLC</td>
</tr>
<tr>
<td>090</td>
<td></td>
</tr>
<tr>
<td>100</td>
<td></td>
</tr>
<tr>
<td>245</td>
<td></td>
</tr>
<tr>
<td>264</td>
<td></td>
</tr>
<tr>
<td>264</td>
<td></td>
</tr>
<tr>
<td>300</td>
<td></td>
</tr>
<tr>
<td>336</td>
<td></td>
</tr>
<tr>
<td>337</td>
<td></td>
</tr>
<tr>
<td>338</td>
<td></td>
</tr>
<tr>
<td>504</td>
<td></td>
</tr>
<tr>
<td>505</td>
<td></td>
</tr>
</tbody>
</table>
Personal Name: Corigliano, John (John Paul), 1938-
Main Title: Winging it : improvisations for piano / John Corigliano.
Description: 1 score (9, 6, 9 pages) ; 28 cm
Notes: Staff notation.
Duration: approximately 14 min.
Includes program note by the composer.
Subjects: Piano music.
LC Classification: M25 .C
Reproduction No./Source: G. Schirmer Rental Library Rental material
Content Type: notated music
Media Type: unmediated
Carrier Type: volume
Corigliano, John (John Paul), 1938-.

Winging it : improvisations for piano / John Corigliano.


1 score (9, 6, 9 pages) ; 28 cm

Staff notation.

Duration: approximately 14 min.

Includes program note by the composer.

Piano music.
Cataloging with RDA
Steps to follow

1. **Look at the item**

   Record the things that help people identify the book and *transcribe* as found—title proper, statements of responsibility, edition, publisher, series, added entry points, ISBN, etc.

2. **Re-examine the item**

   Record the physical characteristics that would help people in selecting this particular item, including carrier type, number of pages, etc.
Steps to follow

3. **Consider the item in terms of acquisition and access**

Record the things that affect how people can obtain the book, such as price, contact information, restrictions on use, URL, etc.

4. **Consider the content of the item**

Record the things that help people identify the content in the book, such as preferred title, form of work, date of work, content type, identifiers, etc., and end with the construction of the authorized access point for the work. Include other identifying elements to be entered into new or existing MARC bibliographic or authority fields.
Steps to follow

5. **Consider the content of the item again**

Record the content characteristics that would help people in selecting this particular book, such as intended audience, summary of content, illustrations, color, language, supplementary material, etc.

6. **Consider the persons, families and corporate bodies associated with the item**

Record the things that help people identify a person or family or corporate body, such as names, dates, titles, country, place, field of activity, etc., and choose a preferred name. Construct the authorized access point for the person or family or corporate body, with the other identifying elements to be entered into new or existing MARC bibliographic or authority fields.
Steps to follow

7. **Show primary relationships between work, expression, manifestation, and item**

Help people find all resources that embody the particular works and expressions and all items exemplified by the manifestation, by constructing the composite record and through identifiers and authorized access points.

8. **Show relationships between work, expression, manifestation, item and persons, families, and corporate bodies**

Help people find this item by determining the nature of the relationship to a particular person or family or corporate body, noting who the creator of the work is. Indicate relationships in the book to a person or family or corporate body by using identifiers, authorized access points, designators, and notes.
Steps to follow

9. **Show relationships between work, expression, manifestation, item and other works, expressions, manifestations and items**

Help people find and understand works, expressions, manifestations, and items related to the item-in-hand by determining the nature of the relationships. Indicate relationships using identifiers, authorized access points, and structured or unstructured descriptions, with designators and explanations as required, such as content notes, part numbering, continuations and other notes, etc.

10. **Show relationships between person/family/corporate body and other persons, families, and corporate bodies.**

Help people find and understand persons, families, and corporate bodies related to the person or family or corporate body associated with the item by determining the nature of the relationships through authorized access points, identifiers, designators, and explanations as needed.
Hands-on Time

SOME EXERCISES TO STRETCH YOUR RDA KNOWLEDGE
What does WEMI stand for, using FRBR terminology?

- Word
- Expression
- Manifestation
- Item
What is the WEMI term for the tangible resource being cataloged in a bibliographic record?

• Manifestation
The instructions in AACR₂ form the basis for the instructions in RDA.

• True
• False
True
RDA is format neutral, which means ....

a) Instructions are laid out by format
b) Format is not considered at all
c) Instructions give more emphasis to intellectual content rather than physical format
c) Instructions give more emphasis to intellectual content than physical format
In RDA, GMD is recorded

- a) the same way as in AACR2
- b) With new terminology and in new marc fields
- c) In new fields but with the same terminology used in AACR2
b) With new terminology and in new marc fields
En terre étrangère : roman / Robert A. Heinlein ; traduit de l'américain par Frank Straschitz

Published: Paris : R. Laffont, 1999

ISBN 9782221091036
Add the relationship designators to the authorized access points

• 100 1_ ‡a Heinlein, Robert A. ‡q (Robert Anson), ‡d 1907-1988, ‡e author

• 700 1_ ‡a Straschitz, Frank, ‡e translator
• What is the authorized access point for the expression represented in this manifestation? (i.e. a primary relationship)

• 100 1_ ‡a Heinlein, Robert A. ‡q (Robert Anson), ‡d 1907-1988

• 240 00 ‡a Stranger in a strange land. ‡l French
Walking Dead. The complete fourth season / AMC presents ; developed by Frank Darabont ; Circle of Confusion ; Valhalla Entertainment ; AMC Studios ; Darkwoods Productions.


Cast: Andrew Lincoln, Steven Yeun, Chandler Riggs, Norman Reedus, Lauren Cohan, Danai Gurira.

Adapted from the graphic novel series by Robert Kirkman, Tony Moore and Charlie Adlard.
Add relationship designators to the authorized access points below.

• 700 1_ ‡a Alpert, David, ‡e producer. (or television producer)
• 700 1_ ‡a Darabont, Frank, ‡e screenwriter.
• 700 1_ ‡a Dickerson, Ernest R., ‡e director. (or television director)
• 700 1_ ‡a Dinklage, Peter, ‡e actor.
• 700 1_ ‡i Television adaptation of (work): ‡a Kirkman, Robert. ‡t Walking dead.
• 710 2_ ‡a AMC (Firm), ‡e presenter.
Compilations and Collaborations

• In this exercise
  • Identify if it’s a compilation or collaboration
  • Determine if there’s a single creator
  • Identify the work
Exercises—compilations and collaborations

• #1

A Mercy Thompson Gathering

Homecoming
Moon Called
Blood Bound
Iron Kissed

Patricia Briggs
Answers—compilations and collaborations

• Compilation or Collaboration?
  □ Compilation
  □ Single creator?
  □ Yes—Patricia Briggs

• Identify the work
  □ A Mercy Thompson gathering
Exercises—compilations and collaborations

• #2

Chris Wiltz Omnibus

The Killing Circle
The Emerald Lizard
Shoot the Money
Glass House
AND

The Last Madam: A Life in the New Orleans Underworld

The Killing Circle, The Emerald Lizard, Shoot the Money, and Glass House are fiction. The Last Madam is non-fiction.
Compilation or Collaboration?

Compilation

Single creator?

Yes—Chris Wiltz

Identify the work

Chris Wiltz omnibus
Exercises—compilations and collaborations

• #3

Constantine’s
  Joey’s Case
  Blood Mud

Table of Contents:
  Joey’s Case ........... p. 1
  Blood Mud ............ p. 198
Answers—compilations and collaborations

• Compilation or collaboration?
  • _____Compilation__________

• Single creator?
  • _____Yes—K.C. Constantine____

• Identify the work
  • _____Constantine’s Joey’s Cae, Blood Mud_____
Exercises—compilations and collaborations

• #4

**Death’s Excellent Vacation**
Charlaine Harris (ed)
Toni L. P. Kelner (ed)
Jeaniene Frost
Lilith Saintcrow
Jeff Abbott
L.A. Banks

Title page verso

Too Blondes by Charlaine Harris
Pirate Dave's Haunted Amusement Park by Toni L. P. Kelner
One for the Money by Jeaniene Frost
The Heart is Always Right by Lilith Saintcrow
Safe and sound by Jeff Abbott
Seeing is believing by L.A. Banks
Compilation or collaboration?

• ___________Collaboration________________

Single creator?

• _______No___________________________

Identify the work

• _______Death’s excellent vacation____
Identifying manifestations and items

Ulster County
an illustrated history

Mbizi Thorntree
Nymarra Garrison
Malala Hudson
Starr Saberton

Kingston – Ulster County Historical Society
New Paltz – Huguenot Society
2014
Which is correct under RDA?

a)

_____ 245 ‡a Ulster County : ‡b an illustrated history / ‡c Mbizi Thorntree, Nymarra Garrison, Malala Hudson, Starr Saberton.

_____ 245 ‡a Ulster County : ‡b an illustrated history / ‡c Mbizi Thorntree [et al.].

_____ 245 ‡a Ulster County / ‡c Mbizi Thorntree, Nymarra Garrison, Malala Hudson, Starr Saberton.

_____ 245 ‡a Ulster County / ‡c Mbizi Thorntree [and three others].
245 ‡a Ulster County : ‡b an illustrated history / ‡c Mbizi Thorntree, Nymarra Garrison, Malala Hudson, Starr Saberton.
Which is correct?

b)

_____ 264 _1 ‡a Kingston : ‡b Ulster County Historical Society, ‡c 2014.

_____ two 264 fields: 264 _1 ‡a Kingston : ‡b Ulster County Historical Society, ‡c 2014.
  264 _4 ‡c ©2012

_____ 264 _1 ‡a Kingston [New York] : ‡b Ulster County Historical Society, ‡c 2014.

_____ 264 _1 ‡a Kingston : ‡b Ulster County Historical Society ; ‡a New Paltz : ‡b Huguenot Society, ‡c 2014.

_____ two 264 fields: 264 _1 ‡a New Paltz : ‡b Huguenot Society, ‡c 2014.
  264 _4 ‡c ©2012

_____ two 264 fields: 264 _1 ‡a Kingston [New York]: ‡b Ulster County Historical Society ; ‡a New Paltz: ‡b Huguenot Society, ‡c 2014.
  264 _4 ‡c ©2012
Identifying manifestations and items

EATING WELL

by Dr. Liara T’Soni, Big University Hospital

and Amy Piazanata, Ph.D, University of Normandy

research assistance by Garrus Vakarian, Citadel University

Third Edition

Big University Press

Title page verso information: Distributed by John Wiley and Sons
(Hoboken, New Jersey) Copyright 2014
Which is correct?

_____ 245 ‡a EATING WELL / ‡c by Dr. Liara T’Soni, Big City University Hospital, and Amy Piazanata, Ph.D., University of Normandy; research assistance by Garrus Vakarian, Citadel University.

_____ 245 ‡a Eating well / ‡c by Dr. Liara T’Soni, Big City University Hospital, and Amy Piazanata, Ph.D., University of Normandy; research assistance by Garrus Vakarian, Citadel University.

_____ 245 ‡a Eating well / ‡c by Liara T’Soni and Amy Piazanata.

_____ 245 ‡a Eating well / ‡c by Liara T’Soni and Amy Piazanata; research assistance by Garrus Vakarian.
Eating well / by Dr. Liara T’Soni, Big City University Hospital, and Amy Piazanata, Ph.D., University of Normandy; research assistance by Garrus Vakarian, Citadel University.
Which is correct?

_____ 250 ‡a 3rd ed.
_____ 250 ‡a 3rd edition.
_____ 250 ‡a Third edition.
Which is correct?

__two 264 fields:

264 _1 †a [Place of publication not identified] : †b Big University Press, †c [date of publication not identified]

264 _4 †c ©2014

_____ 264 _1 †a [Place of publication not identified] : †b Big University Press, †c c2014.

_____ two 264 fields:

264 _1 †a [Baltimore] : †b Big University Press, †c [2014]

264 _4 †c ©2014

_____ three 264 fields:

264 _1 †a [Place of publication not identified] : †b Big University Press, †c [2014]

264 _2 †a Hoboken, New Jersey : †b Distributed by John Wiley and Sons, †c [2014]

264 _4 †c ©2014

_____ three 264 fields:

264 _1 †a [Place of publication not identified] : †b Johns Hopkins University Press, †c [2011]

264 _2 †a Hoboken, N.J., †c [2011]

264 _4 †c ©2011
X two 264 fields: 264_1 ‡a [Baltimore] : ‡b Big University Press, ‡c [2014]  
264_4 ‡c ©2014
Which is correct?

_____ 245 ‡a PRESCHOOL SOCIAL STUDIES : ‡b teaching to the Core / ‡a Mordon Solus, Late of Chicago University, Miranda Lawson, University of Toronto, Jacob Taylor, Maine State University, Zaeed Massani, Iowa State University.

_____ 245 ‡a Preschool social studies : ‡b teaching to the Core/ ‡c Mordon Solus ...[et al.]

_____ 245 ‡a Preschool social studies : ‡b teaching to the Core / ‡c Mordon Solus, Miranda Lawson, Jacob Taylor, Zaeed Massani.

_____ 245 ‡a Preschool social studies : ‡b teaching to the Core / ‡c Mordon Solus [and three others].

_____ 245 ‡a Preschool social studies : ‡b teaching to the Core / ‡c Mordon Solus, Late of Chicago University, Miranda Lawson, University of Toronto, Jacob Taylor, Maine State University, Zaeed Massani, Iowa State University.
Preschool social studies: teaching to the Core / Mordon Solus, Late of Chicago University, Miranda Lawson, University of Toronto, Jacob Taylor, Maine State University, Zaeed Massani, Iowa State University.
Which is correct?

_____ 250 ‡a 4th Am. ed.
_____ 250 ‡a 4th American edition.
_____ 250 ‡a Fourth American edition.
X 250 a Fourth American edition.
Which is correct?

_____ 264_1 ‡a New York : ‡b Grolier Educational, ‡c [date of publication not identified], ©2013.

_____ 264_1 ‡a New York : ‡b Grolier Educational, ‡c 2013.

_____ Two 264 fields: 264_1 ‡a New York : ‡b Grolier Educational ‡c [2013]

  264_4 ‡c ©2013

_____ Two 264 fields: 264_1 ‡a New York : ‡b Grolier Educational ‡c [date of publication not identified]

  264_4 ‡c ©2013.
Two 264 fields:

264 _1 ‡a New York : ‡b Grolier Educational ‡c [2013]

264 _4 ‡c ©2013
Which is correct?

_____ 245 ‡a CRIMINAL LAW /‡c by ARIA T’LOAK, Professor of Law, University of Las Vegas, JEFF MOREAU, Professor of Law, Harvard University, DAVID ANDERSON, Associate Professor of Law, Oxford University, STEVEN HACKETT, Associate Professor of Law, Harvard University.

_____ 245 ‡a CRIMINAL LAW /‡c ARIA T’LOAK, JEFF MOREAU, DAVID ANDERSON, STEVEN HACKETT.

_____ 245 ‡a Criminal law / ‡c by Aria T’Loak [and three others].

_____ 245 ‡a Criminal law / ‡c by Aria T’Loak, Professor of Law, University of Las Vegas, Jeff Moreau, Professor of Law, Harvard University, David Anderson, Associate Professor of Law, Oxford University, Steven Hackett, Associate Professor of Law, Harvard University.

_____ 245 ‡a Criminal law / ‡c by Aria T’Loak ... [et al.].
Criminal law / by Aria T’Loak, Professor of Law, University of Las Vegas, Jeff Moreau, Professor of Law, Harvard University, David Anderson, Associate Professor of Law, Oxford University, Steven Hackett, Associate Professor of Law, Harvard University.
Which is correct?

_____ 250 ¤a Twelfth edition.
_____ 250 ¤a TWELFTH EDITION.
_____ 250 ¤a 12th edition.
_____ 250 ¤a 12th ed.
Which is correct?

_____ Two 264 fields: 264 _1 ‡a [United States] : ‡b West Group, A Division of Thomson Reuters Limited, ‡c [date of publication not identified]

  264 _4 ‡c©2014

_____ Two 264 fields: 264 _1 ‡a [Eagan] : ‡b West Group, ‡c [2014]

  264 _4 ‡c©2014

_____ 264 _1 ‡a [Eagan?] : ‡b West Group, ‡c [2014]

_____ 264 _1 ‡a [Eagan, Minnesota] : ‡b West Group, ‡c [2014]

_____ Two 264 fields: 264 _1 ‡a [Eagan, Minnesota] : ‡b West Group, ‡c [2014]

  264 _4 ‡c©2014

_____ 264 _1 ‡a [Eagan] : ‡b WEST GROUP, ‡c [date of publication not identified], ©2014.
Still Having Trouble Thinking in RDA?
Resources to assist you with RDA

• Library of Congress
  • RDA Training Materials
    • http://www.loc.gov/catworkshop/RDA%20training%20materials/LC%20RDA%20Training/LC%20RDA%20course%20table.html

• OCLC
  • RDA resources
    • https://oclc.org/rda/about.en.html
• RDA and cartographic materials
• http://www.waml.org/wamltools/RDAWAMLHawaii.pdf
• Cataloging law materials with RDA
• https://www.youtube.com/watch?v=oEEOKOQONV8
• RDA and music basics—sound recordings
• https://www.youtube.com/watch?v=m2AOE2ip268
Additional Resources


Tools to assist you with RDA

• RDA Toolkit
  • Online subscription resource
  • http://www.rdatoolkit.org/

• RIMMF
  • RDA in Many Metadata Formats
  • A free visualization tool to assist you to “think in RDA”
  • http://www.marcofquality.com/wiki/rimmf/doku.php
Review

• RDA background
• RDA terminology
• Anatomy of RDA
• A few exercises using RDA
• Resources
• Questions??
Denise A. Garofalo
Mount Saint Mary College
http://ow.ly/CO2AF