OLAC (@OLACinc)	Hello and welcome to the very first ever @OLACinc and @MusicOCLC Twitter chat! #olacmoug
OLAC (@OLACinc)	Our inaugural chat will discuss cataloging streaming media. We have received questions beforehand and we'll be asking them here. If you do have a question that comes up during the chat DM @OLACinc or @MusicOCLC and we'll include your question in the discussion #olacmoug
OLAC (@OLACinc)	Questions will start with Q[number of question]. Participants and our experts @kelleym_2 & @JeannetteHo2 will answer using A[number of question]. Follow the conversation by searching for the hashtag on Twitter. With intros and logistics out of the way, lets start! #olacmoug
OLAC (@OLACinc)	Q1: What makes a resource streaming media? How do I differentiate it from an online video or audio resource? #olacmoug
Kelley McGrath (@kelleym_2)	A1: https://en.wikipedia.org/wiki/Streaming_media = method of delivery where content is presented to the user while the later parts of the video or audio are still downloading. #olacmoug
Kelley McGrath (@kelleym_2)	A1: Contrast with downloading where you have to wait for the whole file to download before you can start playing it. #olacmoug
OLAC (@OLACinc)	A1: Yup. Don't need to wait for the entire audio or visual file to download in order to play it. The content can be played immediately (unless you are buffering because of slow internet!). Oh buffering, you help me built patience or more along the lines of aversion! #olacmoug
Jeannette Ho (@JeannetteHo2)	A1. Streaming video and audio get played at the same time that they are being transferred over the Internet. Info is being sent over a client-server connection and gets buffered temporarily on hard drive as it is streaming. #olacmoug
Jeannette Ho (@JeannetteHo2)	A1: However, this content does not get permanently saved, so you are accessing the content solely over the network, and not directly from your computer or device. #olacmoug
Jeannette Ho (@JeannetteHo2)	A1: Other types of online video and audio may be made available as downloadable files. So you have to download them onto your computer before you can

	watch or listen to their content. Thus, these types of files are not streaming. #olacmoug
OLAC (@OLACinc)	A1: We're going to be citing this document a lot today: https://bit.ly/2t1yWoQ . A resource for cataloging streaming media make sure to check it out! Great work from @JeannetteHo2 who chaired the taskforce! Also helped us with coming up w/ a definition #olacmoug
Tom Adamich (@TAAdamich)	Q2 What types of streaming media are K-12 libraries and academic libraries curating today? In the past, libraries were cataloging / providing access to streaming media purchased from content vendors. (Re-tweeted by MOUG (@MusicOCLC) with #olacmoug)
Jeannette Ho (@JeannetteHo2)	At my library (Texas A&M University) we have just acquired streaming videos from vendors such as Kanopy, Alexander Street Press, etc. I would also be curious as to what other kinds of streaming content that other libraries are acquiring. #olacmoug
OLAC (@OLACinc)	Some of the streaming media that comes to mind is that of Kanopy which provides streaming educational videos #olacmoug
Kelley McGrath (@kelleym_2)	A2: We are still pretty much doing content from vendors like Kanopy, Docuseek2, Naxos, Alexander Street, etc... #olacmoug
Michelle Hahn (@Librariphant)	Some academic libraries are streaming internally produced content, like recitals, ceremonies, etc. #olacmoug
Kelley McGrath (@kelleym_2)	I know others are licensing content and ripping DVDs for local hosting #olacmoug
Margaret Joyce (@magsjoy20)	A2: I assume this is not a common practice, but my special collection has an on-air taping program that records local programming, and, through agreements, makes it available to the University community. These are the streaming media resources I catalog. #olacmoug
Kelley McGrath (@kelleym_2)	Yes. I suspect it mostly makes sense to track on this if you're dealing with locally-hosted content that you control and even then maybe not in MARC. #olacmoug
Kelley McGrath (@kelleym_2)	Interested to hear what else others might be doing #olacmoug
Tom Adamich (@TAAdamich)	Q3 What access points are part of this generation of streaming media cataloging? Do we continue to focus on providing access to episode / contents information? What URI information are we concentrating on, and does it follow the same formatting as in the past (if

	using MARC)? (Re-tweeted by MOUG (@MusicOCLC) with #olacmoug)
Kelley McGrath (@kelleym_2)	Replying to @TAAdamich Vendor records often have inadequate access points compared to traditional cataloging or do things differently (directors in 100, very broad LCSH or non-LCSH subjects) #olacmoug
OLAC (@OLACinc)	Q3: Streaming content can have different titles (e.g., the URL string has one title, the actual resource title screen has another, and the database list the video with another). What title should pick from when cataloging such resources? #olacmoug
Kelley McGrath (@kelleym_2)	A3: Provide access to all the titles that seem like they might be helpful. If possible, best to use the title frames title in 245 for identification and collocation, but include others in 246. #olacmoug
Kelley McGrath (@kelleym_2)	A3: The PN standard suggests the form "246 1_ $i Available from some providers with title: $a <title>" for provider-specific titles. #olacmoug
Jeannette Ho (@JeannetteHo2)	One should pick the preferred title (that is recorded in the 245 field) one from the title screen whenever possible, since different vendors may give different titles to the same resource. #olacmoug
Jeannette Ho (@JeannetteHo2)	One may also pick one from the website that links to it if there is no title on the title frames that is for the resource as a whole. The guide presents "embedded metadata" if none of these sources apply. #olacmoug
Tom Adamich (@TAAdamich)	Q4 How are resources such as https://www.streamingmedia.com/Glossary/ being used by current streaming media catalogers? (Re-tweeted by MOUG (@MusicOCLC) with #olacmoug)
Kelley McGrath (@kelleym_2)	A4: I hadn't seen that resource before. I think there is a tendency to minimize technical info for streaming video from content providers in MARC records. #olacmoug
OLAC (@OLACinc)	Q4: What technical aspects should we record in metadata for streaming media (e.g. video and audio)? #olacmoug
OLAC (@OLACinc)	It can be problematic to add too much technical info because it can change in streaming media, right? #olacmoug
Jeannette Ho (@JeannetteHo2)	Technical details are optional, but you may record them if they are helpful to your users. You may also record other details such as type of file (MPEG-4, etc.), file size,

	transmission rate, resolution details and system requirements. #olacmoug
Jeannette Ho (@JeannetteHo2)	A4: You may also record regional encoding information and audio characteristics (stereo or mono, Dolby digital, etc.). #olacmoug
OLAC (@OLACinc)	We should plug some of the investigative work being done by @kelleym_2 and others for the @OLACinc research grant who are looking at what type of metadata is needed by vendors to have useable records for streaming videos #olacmoug
Jeannette Ho (@JeannetteHo2)	I have found it debatable as to how useful technical details are. It's not a problem at my library since users can access vendor content in general. We haven't had any that had special requirements so far but librarians I talked to don't perceive it as useful. #olacmoug
Kelley McGrath (@kelleym_2)	One thing to keep in mind if you're doing provider-neutral cataloging: If using PN records, only record technical details that must be the same for all providers of that content that go on one PN record. So 347 $a video file, yes but 347 $b MPEG, no. #olacmoug
Jeannette Ho (@JeannetteHo2)	The OLAC guide does allow one to record technical details specific to certain providers as long as you record a $3 in the 34x fields. A library can just delete the one not applicable to its particular vendor. #olacmoug
OLAC (@OLACinc)	It can also be problematic to add too much technical info because it can change in streaming media, right? #olacmoug
Kelley McGrath (@kelleym_2)	A4: A couple likely reasons for this come to mind: the provider-neutral model and the assumption that video from the major content providers just works in modern browsers #olacmoug
OLAC (@OLACinc)	Q5: Does source of acquisition information apply to streaming media? This information seems to be more associated with physical items. #olacmoug
Kelley McGrath (@kelleym_2)	Have to admit I don't use 037/541 in my video cataloging (tangible or online) so I'm not sure what to say about this. #olacmoug
Kelley McGrath (@kelleym_2)	A5: The MARC format says for 037 $a (stock numbers): numbers such as distributor, publisher, or vendor numbers for resources other than music, music-related, or audiovisual materials are also recorded in this

	subfield. https://www.loc.gov/marc/bibliographic/bd037.html #olacmoug
Kelley McGrath (@kelleym_2)	A5: I have only used 037 for things like CD-ROMs and stick with 028 for video publisher numbers. That said, I have seen some vendor records for streaming video where vendors put their control number in 028. #olacmoug
Jeannette Ho (@JeannetteHo2)	A5: I don't know if this element is really meaningful for streaming media. I haven't used the 541 field and it seems to be used more for archival materials that are physical in nature. #olacmoug
Jeannette Ho (@JeannetteHo2)	A5: I can picture a scenario where an audio or video resource of historical importance gets acquired by a library to be made digitally available and get archived. In this case, maybe it would be useful to know where it came from. But I have not encountered this. #olacmoug
Michelle Hahn (@Librariphant)	It would be a long time from now, but do you see born-digital things going in that direction? I could see born-physical things that are digitized having that kind of note, for sure. #olacmoug
Jeannette Ho (@JeannetteHo2)	A5: I haven't actually seen the 037 for use with streaming videos, Publishers seem to favor the "videorecording" aspect by using other fields like the 028. Regardless of which field is used, I would not record them on provider-neutral records. #olacmoug
OLAC (@OLACinc)	Q6: Talking about provider neutral! If a streaming video is available from different providers should we follow provider neutral guidelines? #olacmoug
Kelley McGrath (@kelleym_2)	IMO the PN guidelines are a bit of a kludge, but I'm not sure there's a better approach in our current MARC environment #olacmoug
Kelley McGrath (@kelleym_2)	There are some real challenges for PN records and streaming media, especially video #olacmoug
Kelley McGrath (@kelleym_2)	A6: Provider-neutral records are often based on records for a tangible version. This works pretty well when you have a PDF of an ebook that includes the cover, title page, etc. from the print. #olacmoug
Kelley McGrath (@kelleym_2)	So there's no way to link a streaming video to a particular tangible manifestation #olacmoug
Michelle Hahn (@Librariphant)	I say that depends on the digitization connection! We digitize our own content that we created and own, and

	the $3 is very handy in parsing out what information relates to what manifestation. #olacmoug
Kelley McGrath (@kelleym_2)	I agree that if you digitize something yourself, you can make that connection. I was thinking more of commercially-available streaming video. #olacmoug
Michelle Hahn (@Librariphant)	Agreed! #olacmoug
Kelley McGrath (@kelleym_2)	Also, I know a lot of people like it, but can I just say how much I hate $3 as a solution to linking bits of data in MARC. It's so machine-unfriendly (and sometimes creates horrible clutter for the human user, too) #olacmoug
Kelley McGrath (@kelleym_2)	Another challenge is that you shouldn't put different expressions on a single PN record. Accessibility info like captions is expression-level info per RDA. #olacmoug
Kelley McGrath (@kelleym_2)	Can't always tell if versions from other providers have captions so how do you know what should be on a single PN record? Plus this info isn't always stable as some content providers will provide captions on request. #olacmoug
OLAC (@OLACinc)	A6: The struggle is real with PN guidelines and streaming media! #olacmoug
Jeannette Ho (@JeannetteHo2)	A6: The OLAC best practices guide says that it depends on the policy of your bibliographic utility. OCLC's policy is to encourage people to do P-N records. That isn't what everyone has been doing, but I've been trying to do it whenever possible. #olacmoug
Kelley McGrath (@kelleym_2)	A6: For streaming audio, you often get the album cover and a PDF of the booklet, but the streaming video platforms don't seem to give any info about associated tangible versions #olacmoug
Jeannette Ho (@JeannetteHo2)	A6: Lots of times, special features that were present on the DVD it was derived from are missing. There is nothing is often nothing very unique about the version being cataloged that would significantly distinguish it from other manifestations from different vendor. #olacmoug
Jeannette Ho (@JeannetteHo2)	A6: Although I have generally followed the P-N approach, there have been a few times where I chose not to. For instance, I had a streaming video containing selected episodes from a TV show. #olacmoug
Jeannette Ho (@JeannetteHo2)	A6: This was presented as a "Playlist" selected by the vendor that I didn't think would be likely to be

	duplicated by other vendors. So I did a provider-specific record in this case. #olacmoug
OLAC (@OLACinc)	Q7: Some of the streaming media content I work with do not have a date of publication. How best do I infer the date that should be used? #olacmoug
Jeannette Ho (@JeannetteHo2)	A7: The best practices guide recommends using the earliest date of a film, such as its production or release date as a motion picture. Otherwise, it recommends estimating the earliest date that a "born digital" video was put online. #olacmoug
Jeannette Ho (@JeannetteHo2)	A7: It's not a perfect solution, since we want to use the same date for all vendor versions of the same manifestation, but video often only has information relating to its original production or copyright date. #olacmoug
Jeannette Ho (@JeannetteHo2)	A7: The next thing we have to infer the date is when the resource was made online, but that is often is not meaningful, since different vendors can make the same manifestation online at different times. #olacmoug
OLAC (@OLACinc)	A7: You can also use external resources to try and help you figure when the content was created to give you a proximate date. Dates don't always come from the resource itself! #olacmoug
Kelley McGrath (@kelleym_2)	It does seem like our best hope of getting a standardized date is to use the earliest release date. #olacmoug
Jeannette Ho (@JeannetteHo2)	That's true about using external resources. But in my experience, they mostly give you the date of the original production or release of the work/expression itself. #olacmoug
OLAC (@OLACinc)	Wow we're almost at time! Last question before we go #olacmoug
OLAC (@OLACinc)	Q8: What resources exist to help with cataloging streaming content? #olacmoug
Kelley McGrath (@kelleym_2)	A8: http://www.olacinc.org/fri-04272018-1700document/best-practices-cataloging-streaming-media-using-rda-and-marc21 #olacmoug
Kelley McGrath (@kelleym_2)	A8 Also good to keep in mind the provider-neutral guidelines https://www.loc.gov/aba/pcc/scs/documents/PCC-PN-guidelines.html #olacmoug

OLAC (@OLACinc)	Also, we think that the link @TAAdamich shared with us looks interesting and may be helpful with streaming media description: http://www.streamingmedia.com/Glossary/ #olacmoug
Jeannette Ho (@JeannetteHo2)	A8: There is also a book by Colin Higgins (Cataloging and Managing Film & Video Collections: A Guide to using RDA and MARC21). #olacmoug
OLAC (@OLACinc)	Well, we are over time but it was totally worth it! A big thank you to @kelleym_2 and @JeannetteHo2 for guiding us in answering these tough cataloging questions. We hope to see you again in our next Twitter chat! #olacmoug
MOUG (@MusicOCLC)	Yes! Thank you, @JeannetteHo2 and @kelleym_2! #olacmoug