

To: Joint Steering Committee for Development of RDA
From: Judith A. Kuhagen, Secretary, JSC
Subject: Fast Track entries included in the August 2015 release of RDA Toolkit

The JSC established the Fast Track process for addition or removal of examples, addition of terms and definitions to the glossary, addition of references, clarification in wording, etc. The possible changes are discussed by the JSC members, not by the JSC constituencies. If a JSC member thinks a possible change should be discussed by the JSC constituencies, the entry for that change is removed from the Fast Track process.

Listed below are (1) the Fast Track changes approved by the JSC and (2) errors reported to the JSC since the April 2015 release of RDA Toolkit.

The changes and corrections in this document will appear in the August 2015 release of RDA Toolkit. Generally, ~~strikeout~~ is used to show deletions and double underlining is used to show additions. For some corrections, only a clean-copy version is shown with an explanation of what was corrected.

=====

Navigation pane: correct capitalization of ch. 23 title as shown below:

General Guidelines on Recording Relationships between Works and Subjects

=====

0.2.4, footnote (adding italic):

⁹See the relationship defined in section 5.1 of *FRSAD*.

=====

0.6.2, footnotes (adding italic):

²³ See *FRBR*, chapter 6.

²⁴ See *FRAD*, chapter 6.

²⁵ See *FRSAD*, chapter 6.

=====

0.6.7, 1st paragraph, penultimate line in list:

Other designation associated ~~edion~~ with a corporate body (for a body whose name does not convey the idea of a corporate body)

=====

0.6.11 (correcting punctuation):

The recording of relationships between related works, expressions, manifestations, and items is not required. For the primary relationships, see 0.6.8 [RDA](#).

=====

0.10, 1st paragraph:

The examples in RDA illustrate the application of the specific instruction at which they appear. They illustrate only the data that are addressed by that instruction. The data are correct in the context of the instruction, and may not necessarily reflect the forms found in databases of agencies using RDA.

=====

2.3.1.4, 3rd exception:

Date, name, number, etc., that varies from issue to issue or from part to part. If a title of a serial or multipart monograph includes a date, name, number, etc., that varies from issue to issue or from part to part, omit this date, name, number, etc. Use a mark of omission (...) to indicate such an omission.

=====

2.3.2.11.1, 1st example:

Trio for piano, violin, and cello ~~and strings~~, no. 2, op. 66, C minor

=====

2.10.2.6.2, last paragraph:

If:
the name of the larger jurisdiction is supplied
and

it is not known if the place of ~~distribution~~ manufacture is in that larger jurisdiction

then:

add a question mark following the name of the larger jurisdiction.

=====

3.1.2, 1st paragraph:

Manifestations of a work are sometimes available in different formats (e.g., as printed text and microfilm; as an audio disc and audiocassette). When this occurs, ~~Record~~ the elements that apply to the carrier of the manifestation being described.

=====

3.4.1.9, 2nd paragraph:

If the number of subunits in each unit is approximately the same, specify the approximate number of subunits in each unit as instructed. ~~Apply the instructions at 3.4.1.8,~~ followed by *each*.

=====

3.4.3.2, new 3rd paragraph:

If none of the terms in the list at 7.20.1.3 is appropriate, use another concise term or terms to indicate the type of unit.

=====

3.4.5.15, last paragraph:

For cases containing ~~consisting of~~ two or more volumes, see 3.4.5.16.

=====

3.5.1.8, 1st sentence:

~~If there is~~ Record a change in dimensions, ~~apply the instructions~~ as appropriate to the mode of issuance of the resource:

=====

3.6.1.3, 1st paragraph, 2nd term:

aluminium

=====

3.13.1.3, new 1st paragraph and examples:

Record the font size of the resource if considered important for identification or selection.

EXAMPLE

agate

11-point font

2em

=====

3.22.2.3, 3rd example:

Library's copy lacks pages after 179

Extent recorded as: xxiv, 179 pages (incomplete)

=====

5.8.1.1, 2nd paragraph & first line of list:

Source consulted may occur in association with ~~data~~:

data identifying works, expressions, persons, families, and corporate bodies

=====

5.9.1.1, 2nd paragraph & first line of list:

Cataloguer's note may occur in association with ~~data~~:

data identifying works, expressions, persons, families, and corporate bodies
(including the construction of access points for these entities)

=====

6.9.1.3, Table 6.1:

three-dimensional moving image

Content expressed through images intended to be perceived to be as moving, and in three dimensions. Includes 3-D motion pictures (using live action and/or animation), stereoscopic (S-3D) 3-D video games, etc. Three-dimensional moving images may or may not be accompanied by sound. For video games that utilize three-dimensional graphics instead of stereoscopic techniques, see *two-dimensional moving image*.

two-dimensional moving image

Content expressed through images intended to be perceived to be as moving, and in two dimensions. Includes motion pictures (using live action and/or animation), film and video recordings of performances, events, etc., video games, etc., other than those intended to be perceived in three dimensions (see *three-dimensional moving image*). Moving images may or may not be accompanied by sound. For cartographic content intended to be perceived as a two-dimensional moving image, see *cartographic moving image*.

=====

6.18.1.3, 1st paragraph:

Record ~~the~~ other distinguishing characteristics of the expression of a musical work.

=====

6.27.3, b) line:

iii) the language of the expression (see 6.11)

and/or

iv) ~~another~~ an other distinguishing characteristic of the expression (see 6.12).

=====

6.28.3, revising caption for consistency:

Constructing Authorized Access **Points** Representing an Musical Expressions of a Musical Work

=====

6.28.3, 1st paragraph:

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

=====

6.28.3, 1st paragraph, b) list:

iv) an other distinguishing characteristic of the expression of a musical work (see 6.18).

=====

6.28.3.6 (adding punctuation as shown below):

[This instruction has been deleted as a revision to RDA. For further information, see 6JSC/MusicWG/4/rev/Sec final/rev.]

=====

7.17.1.1, new 2nd paragraph:

Black, white, single colour shades of black, single colour tints of white, and single colour tones of gray are considered to be single colours.

=====

7.19.1.4:

Record **details of aspect ratio** if considered important for identification or selection, of the original expression when the expression being described is a modification of the original. For scope and sources of information, see 7.19.1.1 and 7.19.1.2.

EXAMPLE

Original aspect ratio: 1.85:1

~~Record the specific method used to achieve the aspect ratio if considered important for identification or selection.~~

EXAMPLE

Pan-and-scan

Letterboxed

Anamorphic widescreen

=====

7.22.1.5:

Record **details of duration** if considered important for identification or selection. For scope and sources of information, see 7.22.1.1 and 7.22.1.2. When including terms designating units of time, record the terms as instructed in appendix B (B.5.3).

When including terms designating units of time, record the terms as instructed in appendix B (B.5.3).

[examples unchanged]

=====

7.23.1.1:

[This instruction has been deleted as a revision of RDA. For further information, see 6JSC/ALA/32/Sec final/rev/23.]

=====

7.23.1.2:

[This instruction has been deleted as a revision of RDA. For further information, see 6JSC/ALA/32/Sec final/rev/23.]

=====

7.23.1.3:

[This instruction has been deleted as a revision of RDA. For further information, see 6JSC/ALA/32/Sec final/rev/23.]

=====

7.24.1.1:

[This instruction has been deleted as a revision of RDA. For further information, see 6JSC/ALA/32/Sec final/rev/23.]

=====

7.24.1.2:

[This instruction has been deleted as a revision of RDA. For further information, see 6JSC/ALA/32/Sec final/rev/23.]

=====

7.24.1.3:

[This instruction has been deleted as a revision of RDA. For further information, see 6JSC/ALA/32/Sec final/rev/23.]

=====

8.12.1.1, 2nd paragraph & first line of list:

Source consulted may occur in association with ~~data~~:
data identifying works, expressions, persons, families, and corporate bodies

=====

8.13.1.1, 2nd paragraph & first line of list:

Cataloguer's note may occur in association with ~~data~~:
data identifying works, expressions, persons, families, and corporate bodies
(including the construction of access points for these entities)

=====

9.10.1.3, last example:

Russia
France
U.S.

Countries associated with the composer Igor Stravinsky

=====

9.19.1.1, 3rd paragraph, a) line (adding link for reference to 9.16):

a) a term indicating profession or occupation (see 9.16 **RDA**) for human entities

=====

9.19.1.2.2, last example (correct punctuation as shown below):

Puymaigre, Th. de (Théodore), comte

=====

9.19.1.4, 1st paragraph (adding link for reference to 9.5):

Add a fuller form of the person's name (see 9.5 **RDA**) if needed to distinguish one access point from another. Make this addition when the person's date of birth or date of death is not available (see 9.19.1.3 **RDA**).

=====

10.11.2.1, 2nd example box (replacing 2nd example):

~~Romanof (Dynasty)~~

~~Romanoff (Dynasty)~~

~~Романов (Dynasty)~~

Form recorded as authorized access point: Romanov (Dynasty)

Petrof (Family)

Петров (Family)

Form recorded as authorized access point: Petrov (Family)

=====

11.2.2.21.1:

[1st paragraph unchanged]

[examples unchanged]

Omit the name (or abbreviation of the name) of the place in which the court sits or the area which it serves. ~~If the name of the place or the area served is required to distinguish a court from others of the same name, add the conventional name of the place in parentheses.~~

EXAMPLE

Canada. Supreme Court
Name: Supreme Court of Canada

~~France. Cour d'appel (Grenoble)~~

~~Name: Cour d'appel de Grenoble~~

~~France. Cour d'appel (Lyon)~~

~~Name: Cour d'appel de Lyon~~

~~India. High Court (Himachal Pradesh, India)~~

~~Name: High Court of Himachal Pradesh~~

~~India. High Court (Karnataka, India)~~

~~Name: High Court of Karnataka~~

~~Italy. Corte di appello (Rome)~~

~~Name: Corte di appello di Roma~~

~~Italy. Corte di appello (Trieste)~~

~~Name: Corte di appello di Trieste~~

~~United States. Court of Appeals (2nd Circuit)~~

~~Name: United States Court of Appeals for the Second Circuit~~

~~United States. Court of Appeals (District of Columbia Circuit)~~

~~Name: United States Court of Appeals for the District of Columbia Circuit~~

~~United States. District Court (Delaware)~~

~~Name: United States District Court for the District of Delaware~~

~~United States. District Court (Illinois : Northern District : Eastern Division)~~

~~Name: United States District Court for the Eastern Division of the Northern District of Illinois~~

~~California. Municipal Court (Los Angeles Judicial District)~~

~~Name: Municipal Court, Los Angeles Judicial District~~

~~California. Superior Court (San Bernardino County)~~

~~Name: Superior Court of the State of California in and for San Bernardino County~~

If it is necessary to distinguish the court from others of the same name, add, in parentheses:

a) the name of the place in which the court sits

or

b) the name of the area served (e.g., a circuit or judicial district).

EXAMPLE

France. Cour d'appel (Grenoble)

Name: Cour d'appel de Grenoble

France. Cour d'appel (Lyon)

Name: Cour d'appel de Lyon

Italy. Corte di appello (Rome)

Name: Corte di appello di Roma

Italy. Corte di appello (Trieste)

Name: Corte di appello di Trieste

United States. Court of Appeals (Federal Circuit)

Name: United States Court of Appeals for the Federal Circuit

United States. Court of Appeals (District of Columbia Circuit)

Name: United States Court of Appeals for the District of Columbia Circuit

California. Municipal Court (Los Angeles Judicial District)

Name: Municipal Court of the Los Angeles Judicial District

California. Municipal Court (North County Judicial District)

Name: Municipal Court of the North County Judicial District

United States. District Court (Delaware)

Name: United States District Court for the District of Delaware

Add as many names of places and/or areas served as are necessary to distinguish the court from others of the same name. Separate multiple names of places and/or areas using a space, colon, space.

EXAMPLE

United States. District Court (Indiana : Southern District)

Name: United States District Court for the Southern District of Indiana

United States. District Court (Indiana : Northern District)

Name: United States District Court for the Northern District of Indiana

====

11.2.2.22.1, 3rd paragraph:

If the component branch, etc., is identified by a number, follow the style of numbering found in the name (spelled out, roman numerals, or arabic numerals). If the number occurs at the beginning of the name of the component branch, etc., place Place the numbering after the name, preceded by a comma.

EXAMPLE

Switzerland. Luftwaffe. Fallschirmaufklärer Kompanie 17

United States. Navy. Torpedo Squadron Ten

Spain. Ejército. Brigada de Infantería Acorazada "Guadarrama" XII

United States. Army. Infantry Division, 27th
Name: 27th Infantry Division

~~United States. Navy. Fleet, 6th~~

~~United States. Army Air Forces. Air Force, First~~

United States. Air Force. Medical Wing, 79th
Name: 79th Medical Wing

United States. Marine Corps. Amphibious Corps, V
Name: V Amphibious Corps

Great Britain. Army. Army, Third
Name: Third Army

~~United States. Army. Engineer Combat Battalion, 1st~~

~~United States. Army. Volunteer Cavalry, 1st~~

~~United States. Navy. Torpedo Squadron, 35~~

Confederate States of America. Army. Tennessee Infantry Regiment, 41st
Name: 41st Tennessee Infantry Regiment

~~Canada. Canadian Army. French-Canadian Battalion, 22nd~~

France. Armée. Régiment de dragons, 26e
Name: 26e Régiment de dragons

Germany. Heer. Panzerdivision, 11.

Name: 11. Panzerdivision

~~Germany. Heer. Armeekorps, XIII~~

~~Germany. Luftwaffe. Fallschirmjägerdivision, 9~~

~~Germany. Kriegsmarine. Unterseebootsflottille, 7~~

Soviet Union. Raboche-Krest'ianskaia Krasnaia Armiia. Vozdushnaia
armiia, 5-ia

Name: 5-ia Vozdushnaia armiia

=====

17.4.2.1, 1st paragraph:

Provide an identifier for the work, expression, manifestation, or item, by applying the appropriate following instructions, ~~as applicable~~:

- a) identifiers for the works (see 6.8)
- b) identifiers for the expressions (see 6.13)
- c) identifiers for the manifestations (see 2.15)
- d) identifiers for the items (see 2.2019).

[examples unchanged]

=====

17.4.2.2, 1st paragraph:

Provide an authorized access point representing the work or expression by applying the following appropriate instructions, ~~as applicable~~:

- a) ~~an~~ authorized access point representing a work (see 6.27.1–6.27.2)

[example unchanged]

- b) ~~an~~ authorized access point representing an expression (see 6.27.3).

[example unchanged]

=====

17.10.1.3, 3rd example box, 2nd example:

Het officie van Antonius Eremita : critische uitgave volgens Ms. Leeuwarden 6168hs / door een team van kandidaten in de muziekwetenschap ; ingeleid door H. Wagenaar-Nolthenius en J. Smits van Waesberge. — ~~Plainsong notation.~~ — Utrecht : Instituut voor Muziekwetenschap der Rijksuniversiteit, 1975. — (Scripta musicologica Ultrajectina ; 5). — Text in Latin; commentary in Dutch; summary in English. — Neumatic notation

Language of the content and form of notation of the expression combined with the description of the manifestation

=====

18.0, d) line:

d) the use of identifiers and/or authorized access points to record those relationships (see 18.4)

=====

19.2.1.3, 2nd example box, deleting 2nd example:

~~Romanov (Dynasty)~~

~~**Authorized access point representing the creator for:** Romanov collection, 1894–1935 (bulk 1907–1918). **An archival collection**~~

=====

24.1.3:

The terms *related work*, *related expression*, *related manifestation*, and *related item* are used as follows:

The term **related work** **▼** is refers to a work, represented by an identifier, an authorized access point, or a description, that is related to the work being described (e.g., an adaptation, commentary, supplement, sequel, part of a larger work).

The term **related expression** **▼** is refers to an expression, represented by an identifier, an authorized access point, or a description, that is related to the expression being described (e.g., a revised version, a translation).

The term **related manifestation** **▼** is refers to a manifestation, represented by an identifier or a description, that is related to the manifestation being described (e.g., a manifestation in a different format).

The term **related item**▼ ~~is~~ refers to an item, represented by an identifier or a description, that is related to the item being described (e.g., an item used as the basis for a microform reproduction).

=====

24.4.1, 1st paragraph, last line in list:

identifier for the item (see 2.2019).

=====

24.5.1.1, 1st paragraph:

A relationship designator▼ ~~refers to~~ is a designator that indicates the nature of the relationship between works, expressions, manifestations, or items. A relationship designator is recorded with the authorized access point, identifier, and/or description representing the related work, expression, manifestation, or item.

=====

24.5.1.3, 2nd paragraph:

If none of the terms listed in appendix J is appropriate or sufficiently specific, use another concise term to indicate ~~indicating~~ the nature of the relationship.

=====

24.7.1.1, 2nd paragraph & first line in list:

Source consulted may occur in association with ~~data~~:

data identifying works, expressions, persons, families, and corporate bodies

=====

24.8.1.1, 2nd paragraph & first line in list:

Cataloguer's note may occur in association with ~~data~~:

data identifying works, expressions, persons, families, and corporate bodies
(including the construction of access points for these entities)

=====

29.4.1, 1st paragraph:

Provide an identifier for the related person, family, or corporate body, by applying the ~~applying the~~ appropriate instructions:

[remainder of paragraph unchanged]

=====

29.4.2, 1st paragraph:

Provide an authorized access point representing the related person, family, or corporate body, by applying the ~~applying the~~ appropriate instructions:

[remainder of paragraph unchanged]

=====

29.5.1.1, 1st paragraph:

A relationship designator ~~refers to~~ is a designator that indicates the nature of the relationship between persons, families, or corporate bodies. A relationship designator is recorded with the authorized access point and/or identifier representing the related person, family, or corporate body.

=====

29.5.1.3, 2nd paragraph:

If none of the terms listed in appendix K is appropriate or sufficiently specific, use another concise term to indicate ~~indicating~~ the nature of the relationship.

=====

29.6.1.1, 2nd paragraph & first line in list:

Source consulted may occur in association with ~~data~~:

data identifying works, expressions, persons, families, and corporate bodies

=====

29.7.1.1, 2nd paragraph & first line in list:

Cataloguer's note may occur in association with ~~data~~:

data identifying works, expressions, persons, families, and corporate bodies
(including the construction of access points for these entities)

=====

31.1.1.3, 2nd example box, 3rd example:

Romanov (Dynasty : 1613-1918)

**Authorized access point representing the descendants family of Peter I,
Emperor of Russia**

=====

C.2, 1st paragraph (adding italic as shown below):

An asterisk (*) after an article indicates that the same form is also used in other contexts (e.g., the cardinal numeral *one*, a demonstrative pronoun). For those words, take care to determine the meaning before omitting the word.

=====

C.2, line for Tagalog (correcting punctuation):

ang, ang mga, ang mġã, mga, mġã
["mga" or "mġã" may be spelled as "manga" or "mãã"]

=====

C.3, 1st paragraph (adding italic as shown below):

An asterisk (*) after an article indicates that the same form is also used in other contexts (e.g., the cardinal numeral *one*, a demonstrative pronoun). For those words, take care to determine the meaning before omitting the word.

=====

C.3, line shown below:

l' Catalan, French, Italian, ~~Provençal~~/Occitan, Old Provençal, Walloon

=====

E.1.1, punctuation corrected to be centered in column for two lines below:

E.1.1, **Uniform titles**, *Additions to uniform titles for music:*

Number of parts or player

Number of hands

=====

E.1.1, **See references from variant names for corporate bodies**, *Additions:*

extend line in Table into the 3rd column

=====

F.11.6:

If the name is of German or Dutch origin and the prefix consists of ~~an article or a contraction of an article and a preposition~~, record the prefix as the first element.

EXAMPLE

Am Acher, Paul

Aus'm Weerth, Ernst

Vom Ende, Erich A.

Zum Busch, J. P.

Zur Linde, Otto

Ten Cate, Maria
Name of Dutch origin

~~If the name is Dutch and the prefix consists of an article or a contraction of an article and a preposition, record the prefix as the first element.~~

EXAMPLE

~~De Boor, Hans Otto~~
~~Name of Dutch origin~~

~~Ten Cate, Maria~~
~~Name of Dutch origin~~

For other ~~German and Dutch~~ names of German and Dutch origin, record the part of the name following the prefix as the first element.

EXAMPLE

Boor, Hans Otto de
Name of Dutch origin

Goethe, Johann Wolfgang von

Mayenberg, Wilhelm Anton Wolfgang von und zu

Mühlh, Peter von der

For names that are of neither German nor Dutch origin, apply the instructions for the language of the name.

EXAMPLE

Du Bois-Reymond, Emil Heinrich

Le Fort, Gertrud von

=====

I.2.2, “commissioning body” (new):

commissioning body A person, family, or corporate body responsible for commissioning a work.

=====

I.3.1, “arranger of music”:

A person, family, or corporate body contributing to an expression of a musical work by rewriting the composition for a medium of performance different from that for which the work was originally intended. An arranger of music may also modify the work for the same medium of performance, etc., keeping the musical substance of the original composition essentially unchanged. For **extensive substantial modifications** that **effectively** results in the creation of a new musical work, see *composer* at I.2.1.

=====

I.3.1, “on-screen participant” (new):

on-screen participant A person, family, or corporate body contributing to an expression of a nonfiction moving image work by taking an active role as a participant. For a performer who appears on screen to provide contextual or background information, see *on-screen presenter*.

=====

I.3.1, “on-screen presenter” (under “performer”):

A performer contributing to an expression of a work by appearing on screen to provide contextual or background information. An on-screen presenter may appear in nonfiction moving image materials or in introductions to fiction moving image materials. Use when another term (e.g., *narrator*, *host*) is either not applicable or not desired. For a participant who appears on screen in a non-performing role, see *on-screen participant*.

=====

I.3.1, “software developer” (new):

software developer A person, family, or corporate body contributing to an expression of a work by researching, designing, implementing, or testing the software.

=====

I.3.1, “transcriber”:

A person, family, or corporate body contributing to an expression of a work by writing down or notating ~~previously~~ unwritten or unnotated content, or by changing it from one system of notation to another. For a musical work transcribed for a different instrument or performing group, see *arranger of music* at I.3.1.

=====

J.1, 1st paragraph:

The defined scope of a relationship element provides a general indication of the ~~nature of the~~ relationship between works, expressions, manifestations, or items (e.g., related work, related item). If the relationship element is considered sufficient for the purposes of the agency creating the data, do not use a relationship designator to indicate the specific nature of the relationship.

=====

J.2.2, under ***based on (work)*** -- **adaptation of (work)**:

libretto based on (work) A work that has been adapted as ~~used as the basis for~~ the text of an opera or other work for the musical stage, or an oratorio. *Reciprocal relationship:* adapted as libretto (work)

=====

J.2.2, under ***based on (work)*** -- adaptation of (work) (new):

oratorio adaptation of (work) A work that has been adapted as an oratorio. *Reciprocal relationship:* adapted as oratorio (work)

=====

J.2.2, Under ***based on (work)*** (new):

inspired by (work) A work which serves as the inspiration for another work. *Reciprocal relationship:* inspiration for (work)

=====

J.2.2, under ***derivative (work)*** -- adapted as (work):

adapted as libretto (work) A work consisting ~~that consists~~ of the text of an opera or other work for the musical stage, or an oratorio, based on the source work. *Reciprocal relationship:* libretto based on (work)

=====

J.2.2, under ***derivative (work)*** -- adapted as (work) (new):

adapted as oratorio (work) An oratorio based on the source work. *Reciprocal relationship:* oratorio adaptation of (work)

=====

J.2.2, under ***derivative (work)*** (new):

inspiration for (work) A work which was inspired by another work. *Reciprocal relationship:* inspired by (work)

=====

J.3.2, under ***based on (expression)*** -- adaptation of (expression):

libretto based on (expression) An expression of a work that has been adapted as used as the basis for the text of an opera or other work for the musical stage, or an oratorio. *Reciprocal relationship:* adapted as libretto (expression)

=====

J.3.2, under ***based on (expression) -- adaptation of (expression) (new):***

oratorio adaptation of (expression) An expression of a work that has been adapted as an oratorio. *Reciprocal relationship:* adapted as oratorio (expression)

=====

J.3.2, under ***derivative (expression) -- adapted as (expression):***

adapted as libretto (expression) An expression of a work consisting that consists of the text of an opera or other work for the musical stage, or an oratorio, based on the source work. *Reciprocal relationship:* libretto based on (expression)

=====

J.3.2, under ***derivative (expression) -- adapted as (expression) (new):***

adapted as oratorio (expression) An expression of an oratorio based on the source expression. *Reciprocal relationship:* oratorio adaptation of (expression)

=====

Glossary, "acrylic paint":

An applied material consisting of pigments or dyes bound in an emulsion of acrylic resin.

=====

Glossary, "ceramic":

A base material consisting of a nonmetallic mineral, such as clay, fired at a high temperature to form a hard, brittle, heat- and corrosion-resistant material.

=====

Glossary, "chalk":

An applied material consisting of fine-grained limestone, or a soft, earthy form of calcium carbonate; used chiefly in putty, crayons, paint, rubber products, linoleum, and as a pigment and abrasive.

=====

Glossary, “charcoal”:

An applied material consisting of the dark grey residue consisting of carbon, and any remaining ash, obtained by removing water and other volatile constituents from animal and plant substances.

=====

Glossary, “details of duration” (new):

Details of the playing time, running time, performance time, etc., of the content of a resource.

=====

Glossary, “dye”:

An applied material consisting of a coloured substance dissolved or suspended in a liquid that can be absorbed by the base material.

=====

Glossary, “gouache”:

An applied material consisting of pigment and a binding agent, and sometimes added inert materials, to form an opaque, coloured, water-soluble paint. Includes poster paints. The term originally referred to the technique of oil paint applied on top of tempera.

=====

Glossary, “graphite”:

An applied material consisting of a naturally occurring allotrope of carbon which is opaque, soft, greasy to the touch, and iron black to steel gray in color. It is used in the form of powder, sticks, or in pencils.

=====

Glossary, "ink":

An applied material consisting of pigments or dyes contained in a liquid or paste that can be applied with a pen or stylus.

=====

Glossary, "mixed materials":

An applied material consisting of multiple materials known to have been applied, but not all can be readily identified.

=====

Glossary, "oil paint":

An applied material consisting of particles of pigment suspended in a drying oil, commonly linseed oil.

=====

Glossary, "pastel":

An applied material consisting of pigment mixed with a binder, usually in the form of a stick.

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Glossary, "plaster":

1) An applied material or base material consisting of a powder prepared from calcium sulphate dihydrate (gypsum) or calcium carbonate and mixed with water and sometimes a filler to form a paste that liberates heat and then hardens.

~~2) A base material consisting of a powder prepared from calcium sulphate dihydrate (gypsum) or calcium carbonate and mixed with water and sometimes a filler to form a paste that liberates heat and then hardens.~~

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Glossary, "safety base":

A Bbase material consisting of nonflammable cellulose acetate or polyester.
acetate ▼

diacetate▼
polyester▼
triacetate▼

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Glossary, “structured description”:

A full or partial description of the related-a resource using the same data that would be recorded in RDA elements for a description of that related resource presented in an order specified by a recognized display standard. structure (i.e., the same order of elements) that is used for the resource being described.

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Glossary, “tempera”:

An applied material consisting of coloured pigment mixed with a water-soluble binder medium, usually a glutinous material such as egg yolk or some other size, to form a permanent fast-drying painting medium.

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Glossary, “three-dimensional moving image”:

Content expressed through images intended to be perceived to be as moving, and in three dimensions. Includes 3-D motion pictures (using live action and/or animation), stereoscopic (S-3D) 3-D video games, etc. Three-dimensional moving images may or may not be accompanied by sound. For video games that utilize three-dimensional graphics instead of stereoscopic techniques,
two-dimensional moving image▼

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Glossary, “two-dimensional moving image”:

Content expressed through images intended to be perceived to be as moving, and in two dimensions. Includes motion pictures (using live action and/or animation), film and video recordings of performances, events, etc., video games, etc., other than those intended to be perceived in three dimensions.

three-dimensional moving image▼

Moving images may or may not be accompanied by sound.

For cartographic content intended to be perceived as a two-dimensional moving image,

cartographic moving image ▼

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Glossary, "watercolour":

An applied material consisting of coloured pigment suspended in water to form a transparent painting medium.