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September 1995

Recommendations for Revision of Archival Moving Image Materials: Cataloging Manual

Based on the Survey Sponsored by the Cataloging & Documentation Committee of the Association of Moving Image Archivists.
Compiled by the Committee September 1995

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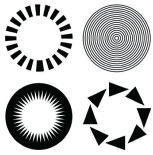
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I. INTRODUCTION

Archival Moving Image Materials: a Cataloging Manual (AMIM) was originally published in 1984. It represented the cataloging rules then in practice in the Motion Picture, Broadcasting and Recorded Sound Division of the Library of Congress. Since AMIM's publication twelve years ago, more moving image archives are actively cataloging their collections. Technology has changed so that many catalogs exist on computer databases, although many remain in card and paper files. Some archives--primarily those associated with a college, university, or state institution--catalog their online records in MARC format, a machine-readable field structure used by most public and higher education libraries across the country.

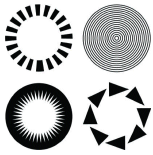
With the growth in cataloged collections has come the realization in the archival moving image community that there exists a variety of cataloging experience and expertise, and a wide variety of types of collections and collection needs. Therefore, catalogers looked to AMIM for guidance. While AMIM was certainly adequate in many areas, its concentration on feature films left those with television, newsreels, personal works, or unpublished collections frustrated. AMIM was used by some archives, but was usually adapted according to each archive's needs. Because individual archives have established their own cataloging procedures, or have loosely interpreted AMIM, there has been a lack of standardized descriptive practice that inhibits shared cataloging. In addition, many archives have unwittingly "reinvented the wheel." Some catalogers felt that shared cataloging requires following a standard, and AMIM allows too many options in some areas and no guidance in others. Discussion of the need to revise AMIM began circulating among moving image catalogers.

The Cataloging and Documentation Committee of the Association of Moving Image Archivists approached the Library of Congress and asked whether a revision would be considered. At the Library's suggestion, the Committee offered to create a survey on AMIM's use and moving image cataloging practices, and write a report based on the survey's findings with recommendations for AMIM's revision. The Library agreed to review the report and consider revision after reading it.

In December 1994 a preliminary questionnaire that invited institutions to participate in the survey was published on seven Internet listservs and in several appropriate newsletters. There were 72 responses to the questionnaire; these respondents were then mailed the detailed cataloging survey, which was tailored to the types of material the institution stated it had in its collection. All respondents received the General Survey, in addition to any of the specialized surveys that met their collections' descriptions: AMIM Users, Released Materials, Television and Newsreels, Unedited/Unreleased Materials, and Personal Works. Of those 72 initial respondents, 32 completed the detailed survey. This is a 44% response rate, which is high considering the detailed questions that were involved. The Cataloging and Documentation Committee would like to thank those who completed the surveys.

The following report is the work of the AMIA Cataloging and Documentation Committee's AMIM Revision Group. It will be discussed at the Committee's meetings during the AMIA conference in Toronto in October 1995. Copies have been mailed to the Library of Congress, Committee members, and survey respondents. Additional copies may be requested by contacting:

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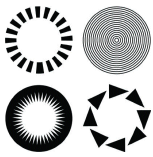
II. AREAS CALLING FOR CHANGE

The following is a brief overview of areas that survey responses suggest could be revised or added to AMIM. The issues are discussed in more detail throughout the report.

- Allow more reliance on transcription from the item in hand and less on reference sources in formulating the description
- Address the question of transcription when items cannot or will not be viewed
- Re-evaluate rules calling for description of multiple versions in a single record
- Re-evaluate rules calling for differentiating between major and minor versions
- Include USMARC Formatted examples
- Include a detailed section on group and multi-level description, providing guidance on when and how to describe more than one title on a single record, and when to describe materials at two levels of description (parent record and component part records)
- Provide guidance on use of uniform title
- Devise an effective method of linking physical descriptions for particular copies to the other descriptive information about those copies
- Provide more guidance on series titles, particularly on describing a television episode with both a series and an umbrella series title
- Provide more guidance on where to record production, release, and broadcast dates
- Expand the rules for constructing titles for untitled, unedited materials
- Eliminate the rule for supplying a title beginning with a person's name in inverted form
- Allow name main entry
- Re-evaluate rules resulting in the dispersal of credits throughout the record
- Provide more guidance in the placement and content of specific notes such as summaries, contents notes, condition information, and preservation actions
- Re-evaluate the form and use of General Material Designations
- Expand index
- Expand glossary
- Standardize inclusion, form, and placement of physical description terms
- Standardize levels of description, allowing for a minimum level of description in the physical description statement with options for a more detailed statement
- Define chief source of information; if more than one source is allowed, place in ranking order
- Provide guidelines for citing information taken from outside the prescribed source(s)

III. AMIM USERS SURVEY

1. Introduction. Seven AMIM Users' Surveys were completed. Five of the respondents represented institutions affiliated with a university; a sixth was the Library of Congress. The seventh survey was completed for the Dance Heritage Coalition on behalf of all the active Coalition institutions cataloging moving images; this survey attempted to synthesize the somewhat divergent practices of different institutions.



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The survey contained 31 questions addressing issues culled from a variety of sources, principally Marion Matters' "Reconciling Sibling Rivalry in the AACR2 'Family'" (American Archivist 53, pp. 76-93), Henry Mattoon's "Describing the Movies: AMIM, APPM, and AACR2" (a paper delivered at the Society of American Archivists' 1993 annual conference), and correspondence from Martha Yee to Wendy White-Hensen (June 18, 1984) commenting on the May, 1984, AMIM draft. These sources were supplemented by comments from members of the Cataloging and Documentation Committee. Responses to the survey are summarized below.

2. General satisfaction or dissatisfaction with AMIM. Most of the questions were formulated so that the response implied either satisfaction or dissatisfaction with some aspect of the rules. Of 27 such questions, the consensus in 17 instances reflected a dissatisfaction with the rules. Most of the 9 questions receiving primarily positive responses pertained to area six of the bibliographic record, the physical description.

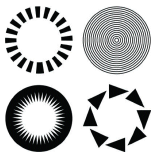
It is useful to consider the thoughts of non-AMIM users, as one might logically presume that those most dissatisfied with the rules have simply chosen not to use them; if this were the case, the responses to the AMIM Users' Survey might give a false impression of satisfaction with the rules. In fact, answers to General Survey question 2a (why don't you use AMIM?) indicate that most of the respondents who do not use AMIM simply were not aware of its existence.

Mentioned as the rules' "most satisfactory features" were its handling of titles and physical description, and its accommodation of multiple generations and releases. Although most respondents seemed dissatisfied with AMIM's treatment of multiple versions, one respondent listed that as a strong point. People appreciated the examples included, but all wished they could be in the MARC format. Listed as "least satisfactory features" were AMIM's treatment of versions, multi-level description (or "archival-treated material"), unpublished materials, and international co-productions. Also mentioned were AMIM's disallowance of uniform title, its unclear format, and its lack of guidance in assignment of added entries.

3. Sources of information (questions 22 and 23). Four of six respondents rejected the notion that "AMIM's reliance on research and viewing (pp. 7 and 64) is practical and desirable in the context of today's archive or repository." Five of six thought AMIM incorrect to rely on reference source information over transcription from the item in hand. This presents an interesting paradox, given that a high percentage of many collections remains unviewed. (Compare General Survey question 16.) For example, 3 of the respondents who felt catalogers should rely more on transcription worked in institutions where 90-98% of the collection remains unviewed. This suggests that any rule revisions calling for more reliance on transcription and less on reference source information must make allowances for the many cases where the film will not or cannot be viewed.

4. Record structure (questions 1, 2, 21). Only 2 of 7 respondents (American Archives of the Factual Film and the Library of Congress) felt that AMIM rules enabled them to determine when it is best to make item-level records and when to describe several different titles (works) in a single record (a collection- or group-level record). Interestingly, a look at the General Surveys submitted by these two institutions shows that AAFF does not create group-level records, and LC does only rarely. Only AAFF thought AMIM gave adequate guidance on how best to formulate such a description. Two of five respondents felt that AMIM's provisions for linking information about a particular copy with the corresponding physical description for that copy are adequate.

5. Title and versions (questions 3, 4, 16-20, 26, 29). Although there was no consensus on whether or not AMIM's rules prescribing inclusion of multiple versions on a single record makes cataloging too labor intensive (3 said yes, 3 said no), 4 of 5 felt that those rules make the cataloging record too difficult to comprehend. As for AMIM's calling for differentiation between major and minor versions, 5 of 6 found this unsatisfactory; 3 of 5 felt it made the resulting catalog record too difficult to comprehend. Four of six respondents do not follow AMIM rules (chapter 2) for determining and describing versions.



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Four of six respondents would apparently like more guidance on how to describe a television episode with both a series and umbrella series title. Four of seven found that AMIM rules did not allow them to easily and consistently construct titles for unedited materials.

Four of five disagreed with AMIM's lack of guidance in using uniform titles to collocate various versions and to differentiate between different works with the same title. Four of six respondents found AMIM's rules for supplying titles beginning with a person's name in inverted form unsatisfactory. (One could speculate that this preference is due to the use of main entry, which produces essentially the same result while allowing authority control and machine verification for the field containing the name, e.g. MARC 100. This hypothesis is consistent with responses to General Survey question 33, which asked if main entry other than title was ever used. Over half of all respondents who answered that question (10 of 18) stated that author entry was used in some cases.)

6. Credits (question 27). Only two of seven respondents were dissatisfied with rules which result in the dispersal of statements of responsibility throughout the record.

7. Physical description (questions 6-13). There were 8 questions pertaining to AMIM rules for physical description. In general, the rules were felt to be adequate (5 of 7). Areas of dissatisfaction were terms for generation (4 of 7 said there should be more, 5 of 7 said they should be more precise) and description of playback mode (4 of 6 saw inadequacies). Areas of concern were detailed sound characteristics (2 of 6 thought they should not be relegated to the note area) and color characteristics (3 of 7 thought the rules inadequate). Two of six felt AMIM did not provide adequate guidance on constructing physical descriptions for separate sound elements.

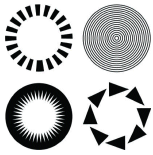
8. Other concerns. Respondents were split 50-50 on the question of General Material Designations (GMDs). Three of six found AMIM's GMD rules satisfactory. Most respondents felt that AMIM would benefit from an improved index (6 of 6), glossary (5 of 7), and the addition of USMARC-tagged examples (7 of 7).

IV. OVERVIEW OF GENERAL QUESTIONS

The General Questions section of the General Survey was intended to get a sense of what rules moving image catalogers currently follow, the nature of their catalog, and what kinds of materials they have in their collections.

1. Use of AMIM. Of the 32 respondents, 2 noted that they solely use AMIM. Twenty-one do not use AMIM (about half were unaware it existed; see next question) and 16 use AMIM in conjunction with other rules or local practices. The breakdown was as follows:

- 21 do not use AMIM
- 7 use AMIM, but have adapted it locally
- 4 use AMIM in conjunction with AACR2
- 2 solely use AMIM
- 1 use AMIM in conjunction with International Federation of Film Archives (FIAP) rules
- 2 use AMIM in conjunction with AMIM Rule Interpretations (Library of Congress)
- 1 use AMIM in conjunction with AACR2 Rule Interpretations



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The total is over 32 because some institutions checked more than one category. Most of the respondents who do not use AMIM simply were not aware of its existence. Perhaps some promoting is in order! Responses to General Survey question 14 ("To what professional organizations do you belong?") should help the Committee better address this publicity problem if that is deemed desirable. Five general survey respondents who did not complete the AMIM Users survey either use AMIM or are planning to use it. Fourteen non-AMIM users were either unaware of existence, or, for whatever reason, had not read it. Only one respondent stated that AMIM was not applicable to her collection. This suggests a much larger potential user group for AMIM, and particularly a revised AMIM. Only six respondents stated that they would not consider using a revised AMIM.

2. Physical nature of catalog and other cataloging rules. Nineteen respondents' moving image catalogs reside in a larger catalog with materials in other formats (e.g., mixed with records for books, journals, etc.), and 12 have separate catalogs. For non-moving image materials, the following cataloging rules are used. Many respondents checked off more than one rule.

- 17 AACR2 with Library of Congress Rule Interpretations
- 13 AACR2 (1988 ed.)
- 13 local in-house rules
- 9 Archives, Personal Papers, and Manuscripts (APPM)
- 3 Graphic Materials / comp. by E.W. Betz
- 1 Rules for Archival Description (RAD)

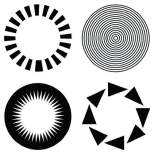
Respondents were then asked to rate on a scale of one to five whether it is important that AMIM be compatible with the following set of rules. The rules are listed with their total points. The higher the points, the more important that AMIM be compatible with that rule.

- 80 AACR2
- 74 AACR2 with Library of Congress Rule Interpretations
- 46 APPM
- 40 FIAF rules
- 17 Rules for Archival Description (RAD)

Also written in were: MARC-VM, OCLC, RLIN, and in-house rules.

Seventeen respondents have automated (computer) catalogs, three have catalogs that are solely on paper (cards, files, etc.), and 12 have concurrent computer and paper catalogs while in the process of going online. Twenty-one catalog in MARC format, and 11 do not. Twenty-two would like cataloging rules to include MARC-tagged examples, while 10 don't care.

Most of the respondents either currently or plan in the future to electronically share their records. Twenty-one will share over the Internet, 19 in a bibliographic utility such as OCLC or RLIN, and 10 in the National Moving Image Database (NAMID). Three do not plan to share their records. This desire to share records further stresses the need for a standardized descriptive cataloging practice.



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3. Collections and users. The purpose of this section was to try and obtain an overview of what kinds of materials were in the respondents' collections, and who the users are. The figures below represent: 1) the percentage of that kind of material in the TOTAL of the respondents' collections, and 2) how many respondents noted that at least one percent of their collection contains that kind of material. This data was taken from the General Survey, Question 12.

Material	Percentage	Number of institutions
Broadcast television (excluding news)	23.38	25
Released nonfictional works (excluding newsreels)	17.71	25
Unedited/unreleased footage	17.16	28
Released fictional works	16.59	21
News and/or newsreels	15.45	20
Ephemera	6.79	18
Personal (experimental films, video art)	2.52	15

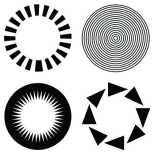
It is ironic that while AMIM concentrates on describing released feature films, that kind of material makes up 16% of the respondents' collections.

Users of these collections (Question 13) are primarily staff (25 respondents checked this category), the general public (23), stock footage users (19), students and faculty from other departments (18), film and/or television department students and faculty (16), and persons with expertise in the area of moving images (11).

V. SOURCE OF INFORMATION

AMIM is based in part on the archival approach to cataloging. In archival description, information is extracted from various sources rather than transcribing information from a chief source of information, as defined by AACR2. The survey results revealed both a lack of understanding of the current rules and a need for clearly defined guidelines. Respondents to the survey ranged from catalogers knowledgeable in current cataloging practice and the complexities of moving image materials, to novice catalogers with little knowledge of moving image materials. At all levels, responses or lack of response revealed a need for more direction to achieve our goal of uniform description for moving image materials.

Question 15a (General Survey) shows that catalogers are creating cataloging records using information from several sources. All choices were checked, with "the item itself" (31), "container" (25), and "accompanying material" (28) receiving the most checks. This is compared to 1 for "other" and 20 for "reference sources" and "acquisition records" (many checked more than one category). Question 15b shows that, by a slim margin (17 to 13), most respondents make a distinction between chief source and other sources, but many are also unfamiliar with this distinction. Questions 34-36 (General Survey) show that most catalogers do bracket supplied information (22 of 32 respondents), but it is not limited to cataloger supplied information (9 bracket information from other sources). Many do not cite the source of supplied information in a note (17 add a note, while 7 do not). Supplying information occurs often in the cataloging of unedited/unreleased materials. Question 3 (Unedited/Unreleased Survey) shows that catalogers (18 of 28 respondents) supply a descriptive title based on the item's content, and many are bracketing cataloger-supplied information. What is clear from both surveys is that catalogers are following various practices in this area and there is a need for a standardized cataloging practice.



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Another problem area to address is AMIM's statement on page 7 of the introduction: "The 'chief' source of information is not always the item itself, but may well be the standard and specialized reference works consulted by the cataloger." As noted earlier, 5 of 6 respondents to question 23 (AMIM User Survey) felt that AMIM is incorrect in its reliance on reference sources over the transcription of information from the "item in hand." For many, these specialized reference works may be unfamiliar or unavailable. Four of six respondents also disagreed with AMIM's reliance on research and viewing (AMIM User Survey, Question 22). Question 16 (General Survey) asked respondents to estimate the percentage of their collection that is viewed for cataloging. The responses ranged from 100% of a collection is viewed in its entirety, to 2% entirely viewed. Within this range, many institutions view for credits only. Question 18 (General Survey) revealed that catalogers do very little research for information beyond the item itself, in-house files, and donation records. In light of this apparent preference for information from the item itself, guidelines are needed to define chief source of information (including a preference order) and the use of other sources with guidelines for citing this information in the cataloging record.

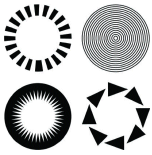
VI. RECORD STRUCTURE

Most respondents create group-level records for some material in their collection at one time or another, although generally not for titled, released material (with the exception of compilations of news material on a single reel or tape). Often, items in a group-level record are also cataloged at the item level. The question of when or how to create group-level records and multi-level descriptions was not clearly answered by the survey responses; in fact, the lack of responses suggests that the general approach to this issue may be unsystematic and confused.

1. Group-level records. Sixteen of the 27 respondents who answered General Survey question 19 (do you describe any of your moving image materials at the group level) stated that they create some group-level records; 3 respondents create only group-level records. Ten of 16 described titled/released material this way. Responses to Television and Newsreel Survey questions 4-5a and Unedited/Unreleased Survey questions 2-4 indicate some clear patterns of existing practice in a context of varied practices. On question 4 of the Television and Newsreel Survey (hereinafter referred to as TNS), 17 of 26 respondents replied that they never describe more than one episode in a single record, with the record entered under series title. Seventeen respondents said that they create group-level records for compilation reels or videotapes containing excerpts from several different news broadcasts. Although a significant number of respondents (8) do not create group-level records for these materials, this could reflect a lack of such materials in those collections.

Whereas more than half the respondents do not describe more than one episode in a single record entered under series title, one-third as many respondents do. Thus there are significant numbers of institutions that differ in practice from the majority.

The methods used to determine when to describe more than one title on a single record varied from institution to institution. Several respondents based the decision on considerations of research value and relevance to the collection and formed groups according to natural divisions based on provenance, creation (authorship?), subject matter, distribution, and/or release. A few institutions appeared to catalog all new acquisitions at the group-level, with the intention of providing more detailed (item-level) description later on; in some of these cases, the size of the donation determined whether or not it would be cataloged at the group or item level. (Presumably it is the very large donations which receive group-level cataloging.) Two institutions indicated that several titles on a single physical item (e.g., a compilation tape) or several physical items in a single box would be cataloged at the group level. One institution follows an elaborate set of guidelines to help catalogers choose between eight different methods of analysis. Several people noted that regardless of their general policy, the purely pragmatic question of the time required to catalog at the item level was taken into account.



2. Multi-level description. Results of the General Survey showed that of those who catalog material at the group level, most (14 of 19) create records at two levels of description at least some of the time; that is, in addition to the group-level record, they create item-level records for some or all of the component parts in the group. In contrast, only 3 TNS respondents create records at more than one level of description. Of those, one does it only some of the time. Twelve create only a record for the compilation as a whole; 3 create a record for each excerpt, but no record for the compilation as whole; one institution creates a collection-level record for a number of compilation tapes sharing the same provenance.

Interestingly, only 2 of 17 responding to the General Survey said they cataloged at more than two levels of description. In this respect, moving image cataloging is more like library cataloging (host record with analytics) than like archival cataloging following Steven Hensen's Archives, Personal Papers, and Manuscripts, which refers to five hierarchical levels of description (although no number of levels is prescribed). On the other hand, 12 of 16 institutions use finding aids, a common archival tool not usually found in libraries. Methods of determining when to create records at two or more levels of description were more or less the same as those used to determine when to create a group-level record (see above); one institution noted that if a production is marketed two ways (available separately or as part of a compilation), it would be cataloged both ways; another institution creates the "parent" record when it is important to preserve the description of the title as released.

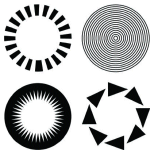
In General Survey question 25, people were asked how they link a group-level record to the item-level records for the component parts. Methods included notes, see references, and the MARC 773 host item entry field. Several institutions use some unique numeric identifier associated with the title(s), such as accession number, "title number," inventory number, or "file code." Again, the dearth of clear responses may indicate a lack of clear answers to the problem in general.

3. Contents notes. Fifteen of eighteen respondents use contents notes; information included in contents notes varied between institutions, but ranged from title only to a full bibliographic description for each component part. Responses break down as follows, in the order of institutions' preferences:

- Title only
- Title and date
- Title and internal inventory code
- Title and running time
- Title and credits where available
- Title, filmmaker, running time
- Title, credits, running time
- Title proper, other title, author, date, running time
- Anything known

4. Main entry. In the General Survey, 10 institutions indicated that they use an entry other than title at least some of the time. Responses to the Unedited/Unreleased Materials Survey question 2, indicate that 18 of 28 institutions use a person as main entry for moving images such as home movies, ethnographic works, and lectures. The National Library of Canada recognizes the director as main entry.

5. Multiple physical descriptions within a single record. Roughly half of the respondents (10 of 21) include multiple physical descriptions in a single record. Some do not include any, but rather link the bibliographic description to physical holdings records



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stored in a separate database. Again the linking methods (methods for linking physical descriptions for a particular copy to other descriptive data pertaining to that copy) remained unstated or unclear. One might speculate that those who did not answer the question have no linking method; indeed, one institution explicitly stated that this was the case. Of those who do attempt to link physical descriptions with other copy-specific data, the following methods were used: one respondent uses parenthetical descriptions together with subfield 3; several refer to the copy by element name, or by copy number when there is more than one element of the same type; and one institution has adapted the USMARC holdings record so that physical descriptions display at the end of the bibliographic description, clustered with all other copy-specific data pertaining to that copy.

6. Description of outtakes. A majority of institutions (18 of 24) holding both a film and its outtakes create a separate record for the outtakes. Nine institutions incorporate the outtakes description into the record for the completed work; in some of these cases, the institution holds a variety of material associated with a particular title, and catalogs them all on a single group-level record which presumably might describe the main work, the outtakes, trims, scripts, production stills, etc.

7. Description of versions. Only 3 of 25 respondents include all versions of a work on a single record. Four create separate records "only for major change versions," indicating that most institutional policies are inconsistent with AMIM rules in this regard. Interestingly, "not applicable" was a rare response, suggesting that most of the institutions surveyed hold multiple versions of works. Again the methods for linking information about a particular version with the appropriate physical description were not made clear. One institution used the order of the repeatable fields, adding linking information such as call number in a note as necessary; others used notes or record number.

VII. TITLES AND VERSIONS

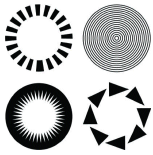
A solid majority of respondents (18 of 26, General Survey question 27) choose one title-- a uniform title--under which to enter all copies of a work when it is known by more than one title, regardless of the title on any particular copy. According to the Introduction (pp. 6-7), AMIM allows each cataloging agency to decide on how it will use or not use uniform titles. AMIM sets uniform titles outside its parameters. Four out of five AMIM Users Survey respondents, however, indicate in question 20 that they would prefer AMIM to provide guidelines on the use of uniform titles to differentiate between different works with the same title and to collocate various versions.

A sizable majority (13 of 22, General Survey question 28a) agree on the title to be used for the uniform title: namely, the original release/broadcast title in the country of origin. A small number use the U.S. release title (2 of 22), best known title (2 of 22), supplied title (1 of 22), and some have policies that vary depending on the circumstances (4 of 22).

Almost all respondents (23 of 24) record the title on the item if it is different from the uniform title. However, there are variations in where that title is recorded: title area (under the uniform title, or in the title area with the uniform title [uniform title = title on item]), and in notes. This might not indicate policy decisions, but rather what information appears on the work.

From these results, it is apparent that most of the respondents use uniform titles to bring together variously-titled copies of a particular work. There is also strong sentiment for utilizing uniform titles to collocate separate versions of works (9 of 35, General Survey question 31).

AMIM Chapter 2 distinguishes between major and minor change versions, and prescribes creating separate records for major change versions only. Survey results show that many respondents follow practices which diverge significantly from AMIM's posi-



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tion. Twenty of 33 make distinctions between versions of a work (General Survey question 42a); 18 of 28 create separate records for versions (question 43). Moreover, in the case of outtakes, clips and excerpts, eighteen of thirty-one (General Survey question 39) create separate records. It appears that many in the moving image cataloging community perceive a greater necessity to delineate the various versions of works and to represent those variations with individual bibliographic records than the provisions of AMIM call for.

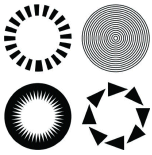
A number of different guidelines or rules are used to determine what constitutes different versions, with no one set predominating: AACR2 (2), AMIM (2), local rules (2), and OCLC Bibliographic Formats and Standards, pp. 37-49 (1).

Twenty different changes to a work were offered as possible criteria for distinguishing versions. The following is the list, ranked by the number of responses:

- (16) Difference in length or playing time
- (15) Addition of material (e.g. videodiscs with commentary by the director)
- (15) Editing changes (e.g. different structuring of material)
- (14) Dubbed vs. subtitled
- (12) Subtitles in 2 languages
- (12) Difference in physical format
- (11) Change in title on item
- (11) New music track on a silent film
- (9) One in color and one in black and white
- (8) Revised subtitles
- (8) New edition statement
- (8) one on video and one on film
- (7) New series title
- (5) New distributor
- (5) New copyright date
- (5) One in mono and one in stereo
- (4) New distribution date
- (4) One wide screen and one panned and scanned
- (3) One IB Technicolor and one Eastmancolor
- (2) Changes in credits

AMIM places major change version statements in edition statements (MARC field 250), minor change version statements in notes (MARC field 500) and more detailed explanations of versions in notes (MARC field 500). The vast majority (15 of 18, General Survey question 45), when confronted with a situation wherein an item does not contain an explicit version or edition statement but is known to be a distinct version, compose a version/edition statement. Seven use a 250 field, 7 use a 500 field, one uses a 562 field, and one uses a 520 field.

Another clear area of inconsistent practice and a felt need for revision is that of series titles, in particular television series titles. Three particular issues emerge from the surveys: what title (series and/or episode) is used in the title area of the bibliographic record, where the series title is placed in the record, and how variant series titles are treated.



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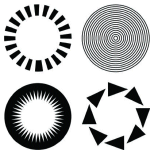
Of the 26 respondents to the Television and Newsreels Survey, 21 create a separate record for each episode of a series (and another 2 generally do), but where the series and episode titles are located varies: 14 follow current AMIM guidelines and place the series title followed by the episode title in the title area (MARC field 245), but 9 place only the episode title in the title area, with the series title in a series area (MARC field 440 or 490) for 5 of those 9 and with the series title in a note (MARC fields 5xx) for the other four. In the case of released materials (for example, for series such as "Merrie Melodies"), practice is somewhat more consistent: of 20 respondents, 7 place a series title in the MARC 440 series field, 3 in either the MARC 440 or 490 fields, and 5 in an undefined series field or note.

In particular, there is a clear need for revision in the area of "umbrella titles," a series concept that is not clearly defined in AMIM and which is given guidance only through a few examples in both chapters 1 and 6. Only 11 out of the 26 Television and Newsreels Survey respondents were able to answer a question on the description of episodes broadcast under a series title (e.g. "Upstairs, Downstairs") and an umbrella series title ("Masterpiece Theatre"). Of those 11 respondents, 6 placed the series and episode in the title area (MARC field 245) and the umbrella series in a series statement (MARC field 440), 4 placed the series and episode in the title area but the umbrella series in another field such as a note, and one would place the series and umbrella series titles in two series statements (MARC field 440) with only the episode title in the title area. More to the point, 4 of 6 AMIM Users Survey respondents indicated that AMIM rules for describing a television episode which has both a series title and an umbrella series title are not adequate.

With the issue of variant series titles, current practice as illustrated in the survey responses varies markedly from AMIM guidance. Twelve Television and Newsreels Survey respondents stated that they do not choose one series title under which to enter all episodes if the series changes its title over time, while only 3 answered that they do and another 4 said it would depend on the individual case. Of those choosing one series title, 2 indicated they would choose the original broadcast title, while 3 said they would choose the title by which the series was best known. These answers seem to contradict AMIM 6B2, which suggests: "If variant forms of the title of the series (other than parallel titles) appear, choose the title associated with original release as the title proper of the series. Give the variant form(s) in a note."

A particular area of concern for those cataloging unedited or unreleased moving image materials is the creation of supplied titles. In the AMIM Users Survey, 4 out of 7 respondents said that AMIM rules do not enable them to easily and consistently construct titles for unedited materials. As explained in the Unedited/Unreleased Materials Survey, current practice generally is for the cataloger to devise a descriptive title and enclose it in brackets. How the supplied title is constructed, however, varies among archives, and the description may include personal names, collection names, dates, or the term "unidentified." It appears a more consistent approach to supplied titles may be achieved through an expanded and more detailed section on their creation for unedited or unreleased materials in a revised AMIM.

Similarly, there is a demonstrated need for a more consistent approach to the creation of titles for intentionally untitled works. In the Personal Works Survey, cataloger's practice varied from a descriptive title to the title used in reference books or, most commonly, use of [Untitled] with an explanatory note. The third type of supplied titles queried--those for released materials--also varied in construction, but current practice generally called for a descriptive title based on content. Five respondents stated that a supplied title had never, or very rarely, been necessary for their collections of released moving images.



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VIII. CREDITS

The results of this section of the survey point to several major issues: transcription, order and distribution of credits. The responses do not point to one principle by which credits are captured from works. Half of the respondents record credits as they are presented on the item, whereas half rearrange or modify them according to prescribed rules. An additional question in the area of transcription is how supplied credits should be recorded.

Approximately half of the respondents (19 of 40, General Survey question 46) indicate that they transcribe credits as they appear on items that are viewed. Approximately half replied that they give credit information in a prescribed order and/or structure according to rules. One respondent does not follow any systematic order of transcription; another adheres to very elaborate rules for transcription, which vary according to the manner of the presentation of the credits on the items.

Many respondents (11 of 22, General Survey question 47) limit the amount of credits they transcribe to major contributors to the creation of the works being cataloged. Those credits given usually include but are not limited to: director(s), producer(s), writer(s), artistic/technical credits (editor(s), composer(s), animator(s)), performers/cast members, production company(ies), sponsor(s). Fewer respondents provide the fullest information possible by transcribing all credits. AMIM does not prescribe the number of credits to transcribe, although it does require the recording of major creative, technical and performer/cast credits.

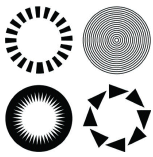
The majority of the respondents (General Survey question 47) distribute the credit information in the same pattern. They place credits of overall responsibility (for the most part, corporate entities, director, producer, writer, animator) in the statement of responsibility area (MARC field 245, subfield c). They put technical or behind the scenes credits in a credits note (MARC field 508) and performers/cast members in a performers/cast note (MARC field 511). Four put the director and other major credits other than corporate bodies in the credits note (MARC field 508). One stated that they may place the director in either the statement of responsibility area or the credits note depending on the significance of their contribution to the work. Four put some credits in notes (MARC field 500) and one places credits of local interest in notes. AMIM sets forth the distribution of credits in sections 1G1, 7B8a and b, and these guidelines are in general agreement with the data collected in the survey. In terms of the order of the credits, AMIM 1G2 only requires that corporate bodies precede personal names in the statement of responsibility and allows the local cataloging agency to determine the remaining structure for themselves.

There was no consensus on the language in which the credits are recorded. Seven of 21 (General Survey question 49) translate the credit functions into English on the bibliographic record. Nine transcribe the credits in the language of the item. Five transcribe the credits in the language of the item with the functions translated into English in brackets. In section 1G3, AMIM calls for translating credits into English unless there is no equivalent in English.

The majority of respondents (16 of 23, General Survey question 50) do not attempt to clarify ambiguous credits. AMIM 1G6 permits the clarification of ambiguous credits through the use of bracketed terms.

As throughout the rest of the survey, the use of the MARC format exerted a major impact on the responses. This is especially true in the area of the distribution of the credits. Nine respondents considered the question inapplicable, perhaps because they do not use the MARC format. Two explicitly stated that they do not use MARC.

In the cases of unedited and unreleased materials, the issue of supplied credits is particularly troublesome as often there are no formal credit sequences or there are no credits at all. AMIM permits the use of credit information gathered from any source and only calls for bracketing that information when it is questionable and for the notation of the sources.



IX. PRODUCTION AND DISTRIBUTION

In response to the questions on production and distribution information (General Survey questions 51-53), nearly half the respondents said the questions were not applicable or simply gave no answer.

1. Year of production and distribution. Seven respondents indicated that a work's release year is most important by stating that they put it in the designated "year" area (MARC 260 field), with the year of production placed in a note (General Survey question 51). However, one respondent wrote that when the medium is the same (e.g., created and released in the same medium), both dates are put in the MARC 260 field. Two respondents indicated they would put release dates in a note area; three institutions in Canada and England put release and production dates in separate fields. One library puts production and release dates in a single note. There is enough variation that this area could benefit from a uniform set of guidelines.

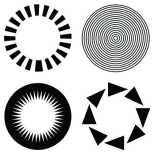
2. Location of distribution information. As alluded above, seven respondents appear to believe that the distribution information for the work is primary over original production information. These respondents place distributor names and dates in the MARC 260 field. Five respondents stated that they place distributor information in a "separate field;" this can be interpreted that they are non-MARC users, but perhaps follow the same structural practice as putting in the information in a MARC 260 field. Three respondents put distribution information in a note area; one includes it only if no production information is available. One places this information in the statement of responsibility area (MARC 245 subfield c).

3. Country of production. Most respondents felt either that recording the country of production is not applicable, gave no response, or do not record it. Two use the MARC 257 field; another two use notes to convey this information, and another two use local subject access fields. One respondent uses Library of Congress Subject Headings (MARC 651), another uses the MARC fixed field country code to indicate country of production. In a word, there is so much diversity in the location of this information on the records that it must greatly dilute the benefits of shared cataloging. More guidance in recording country of production could help standardize the location of this information on the record.

X. PHYSICAL DESCRIPTION

In General Survey question 54 and Personal Works Survey questions 5 and 6, respondents were asked if and where in the catalog record they record certain categories of physical description information. When an institution stated that particular data is not recorded, it was not always clear whether the information was simply not known or not applicable. What is clear is that practices are widely divergent. Lack of response or partial response in this area may be an indication of varying levels of cataloging expertise and knowledge of the complexities of moving image materials. AMIM provides for a detailed physical description statement that may not be understood or needed by all institutions. A minimum level of description should be considered with options for greater detail. Answers break down as follows:

Category of Information	Include	Don't Include	Where Recorded *
aspect ratio	5	17	300 (3)
sound	21	4	300 (12)**
color	22	3	300 (11)**
projection speed	5	18	300 (2)



projection requirements	8	14	300 (3) 500 (3) 583 (1)
video format	17	7	300 (3) 500 (1) 538 (3)
edge code	2	16	583 (1)
time code	7	15	583 (1)
detailed information on:			
intentional scratches, painting, etc., on video art, experimental works, etc.	8	1	
technical process on video art, experimental works, etc. (e.g., hand processed, feedback, etc.)	9	2	phys desc (1), note (8)

* Most institutions did not indicate where in the record the information is recorded.

** Sometimes supplemented by a note.

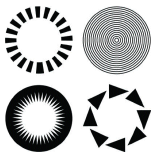
General Survey question 55 asked what terms and definitions catalogers use for motion picture elements and prints and for video generations. Two respondents (who answered the question) stated they do not use a standardized list; two use the AMIM list (Appendix F), which includes 34 terms. Other institutions use locally devised lists, containing between 2 and 60 terms. Many respondents did not answer this question. Responses clearly indicate the need for a standardized list of defined terms.

XI. NOTES

In general, the survey results point to the need for more explicit guidance and examples for specific types of notes (MARC fields 5xx). In particular, a clear majority of respondents--17 of 21--do include a contents note (MARC field 505) in their catalog records for items having titled parts. Current AMIM rules, however, only give examples for newsreels and home movies. Based on the holdings of survey respondents, a revised AMIM should clarify and provide more examples of contents notes for items such as compilations, stock footage, and performance recordings.

Similarly, 28 of 32 respondents to General Survey question 58a provide summaries (MARC field 520) in their catalog records. Thirteen of the 28 include a summary in addition to a contents note, indicating a need for an AMIM revision to take into account combinations of summaries and contents notes within records, and their respective roles and formats. The second part of that question raises another issue with summaries that is not addressed in the current AMIM manual: should summaries cover the entire work or just the parts in hand? The majority of respondents provide a summary only for the parts in hand, although five surveys indicate that their summaries cover the entire works. In addition, although AMIM clearly states that "the summary should be based on viewing the item," 15 respondents do rely on reference sources for summaries on items not viewed in their entirety. Current AMIM guidelines are based on an assumption that items being cataloged will be viewed, an assumption that our survey does not support.

Question 56 on the General Survey, which asked about inclusion of various types of information and the placement within the record of those notes, not only indicates a widespread use of notes but also points to the need for adding MARC examples and guidance to a revised AMIM. For example, 11 of 12 respondents who use MARC provide information on restrictions, but only 7



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place that information in MARC field 506 (Restrictions on Access Note); others use a 540 field (Terms Governing Use and Reproduction Note), a general 500 note, or local notes such as a 590 or 949. Likewise, notes on provenance are placed in 500, 541, 561, 586, 590, or 951 fields; notes on condition information appear in 500, 583, 590, and 949 fields; and notes on preservation actions may be found in 500, 541, 583, 590, or 949 fields. Based on these survey results, it seems a revised AMIM should include a more explicit section on condition information (currently split between sections 7B12a and 7B12h), and an added section on preservation actions.

All respondents to the Released Materials and Personal Works Surveys also note the source material if the item being cataloged is based on another work, and generally place that note in a MARC field 500, although fields 503, 508, 520, and 245c were also mentioned. AMIM currently provides a single example of a "based on" note in 7B9 History of edition/version; a revised AMIM could provide a clearer MARC example of this often-used type of note. In addition, the majority of respondents to the Personal Works Survey also include notes on intentional scratches or painting on film and technical processes used in producing the work, but those notes are placed inconsistently in diverse MARC fields, including 500, 520, 300, 583, 562, and other local fields.

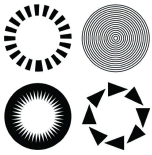
XII. RECOMMENDED REVISION PROCESS

A. Who should revise? Revising AMIM should be a multiple-step process and should acknowledge the varied needs of cataloging different types of collections. Ideally, the revision process would involve representatives from different areas of moving image cataloging, collections, and scholarship. There should be at least two steps in the process prior to publication: revision and review. The Committee makes the following recommendations:

1. Revision. Since AMIM is a product of the Library of Congress, staff from the Motion Picture, Broadcasting, and Recorded Sound Division and any other relevant departments should definitely be involved with revising AMIM. Additional representatives from the Association of Moving Image Archivists, the American Library Association, the Society of American Archivists, and the Online Audiovisual Catalogers should be involved. To ensure that diverse collections' needs are considered, representatives from institutions holding various kinds of collections should be involved. Several institutions also have recorded policies that could be useful to consider. It might also be helpful to review cataloging guidelines contained in the AMIM Rule Interpretations at the Library of Congress, the chapter on moving image cataloging in Rules for Archival Description (RAD) published by the Bureau of Canadian Archivists, and work currently being pursued by the International Association of Sound Archives (IASA) Cataloging Committee. Representatives could work on individual sections, with one person assigned the task of editing and compiling the chapters.
2. Review. Once a draft is completed, copies would be sent for review to OCLC and RLIN, the Bureau of Canadian Archivists and Association of Canadian Archivists, the IASA Cataloging Committee, the Society for Cinema Studies, and to other organizations deemed relevant by the revision group.

B. Timeline for Revision. Since AMIM is an already-existing document, the Committee thought that one year to revise it would hopefully be adequate.

January 1, 1996	Library of Congress decides whether or not to proceed
March 1, 1996	Revision group representatives chosen; work begins
September 1996	Draft sent to reviewers
early 1997	Completed; approved by Library of Congress



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C. Budget. It is difficult to estimate what a revision would cost. Given the difficulty in procuring federal funds (NEH, NHPRC) in today's political climate, there is a strong likelihood that members of the revision group would have to work on the document on their own time, with their host institutions assuming the costs of copies, postage, etc. However, if funding could be procured, the Committee estimates the following budget. The budget could increase if more than five members are involved in the revision process. Ideally, the revision group would have two meetings if the budget allows.

	Subtotal
1. Revision group (minimum five members) each paid \$500/month for 12 months	\$ 30,000
2. Office supplies (\$10/month x 5 members)	600
3. Mailing (\$30/month x 5 members)	1,800
4. Photocopying (\$50/month x 5 members)	2,800
5. Telephone/fax (\$75/month x 5 members)	4,500
6. Mailing draft to reviewers (includes photocopying costs)	500
7. Two meetings (travel, lodging, meals)	5,000
TOTAL ESTIMATED BUDGET :	\$ 45,200

Appendix A: The Survey

A1. General Survey

"ARCHIVAL MOVING IMAGE MATERIALS" REVISION SURVEY GENERAL SURVEY TO ALL RESPONDENTS

GENERAL QUESTIONS

1. Do you currently use Archival Moving Image Materials: a Cataloging Manual (AMIM) for descriptive cataloging?

- I solely use AMIM
- I use AMIM in conjunction with _____
- I use AMIM, but have adapted it locally
- Don't use

2 a. If you do not use AMIM, why?

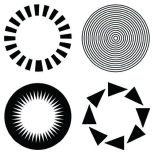
- was not aware of its existence
- haven't read it
- have read it, but don't find it applicable to my collection
- other (explain)

b. Would you consider using AMIM with revisions?

- yes no

3. Do your records for moving image materials reside in a catalog side-by-side with materials in other physical formats (eg., mixed with records for books, journals, audiocassettes, archival textual materials, etc.)?

- yes no



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4. Which cataloging rules do you or your institution use to describe those materials in non-moving image formats?

- Archives, Personal Papers, and Manuscripts (APPM)
- Anglo-American Cataloguing Rules (AACR2) (1988 ed.)
- AACR2 + Library of Congress Rule Interpretations (LCRIs)
- Rules for Archival Description (RAD)
- Graphic Materials / comp. by E.W. Betz
- Local in-house rules
- other _____

5. How important to you is it (1-5, 5 being very important) that AMIM rules be compatible with?

- APPM
- International Federation of Film Archives (FIAP) rules
- AACR2
- AACR2 + LCRIs
- RAD
- other _____

6. Have you recorded local policies which might be used by other institutions or incorporated into a revised AMIM?

- yes no

7. Is your current catalog?

- computer (automated)
- paper (manual: cards, files, etc.)

8. Do you now, or do you intend to in future, electronically share your records?

- in a bibliographic utility (OCLC, RLIN, etc.)
- in the National Moving Image Database (NAMID)
- over the Internet
- I do not anticipate electronically sharing our records

9. Do you use MARC format?

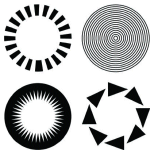
- yes no

10. Do you prefer cataloging rules to include MARC-tagged examples?

- yes no don't care

11. When your collections include works related in some way to the film you're cataloging (e.g., a commercially released CD sound track, a script, finding aids, etc.), do you link the related work(s) through use of cross references, title added entries, etc.?

- yes no



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12. In rough estimates, please indicate the breakdown of your institution's collections, in percentages.

- Broadcast television programs, excluding news
- Released fictional films (theatrical features and shorts)
- Released nonfictional films, excluding newsreels (documentaries, educational films)
- Unedited/unreleased footage (stock footage, anthropological, home movies, etc.)
- Ephemera (training films, industrial films)
- Personal (experimental films, video art)
- News and/or newsreels

13. Who are the users of your collection (please check as many as apply)?

- film and/or television department students and faculty
- students and faculty from other departments
- persons with expertise in the area of moving images
- general public
- stock footage users (documentary producers, etc.)
- staff
- other (please describe) _____

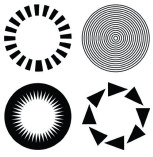
14. To what professional organizations do you belong (This information will be useful to us in deciding how best to disseminate information about the revision process.) Association of Moving Image Archivists (AMIA)?

- International Federation of Film Archives (FIAP)
- Society of American Archivists (SAA)
- Bureau of Canadian Archivists (BCA)
- Association of Canadian Archivists (ACA)
- American Library Association (ALA)
- Canadian Library Association (CLA)
- Online Audiovisual Catalogers (OLAC)
- Music Library Association (MLA)
- other _____

SOURCES OF INFORMATION

15. a. In your cataloging, what do you regard as acceptable sources of information for moving image materials?

- Item itself (e.g., frames, leader)
- Container, if an integral part of item
- Container, even if not an integral part of item
- Accompanying materials (e.g., script, pressbook)
- Reference sources (e.g., reviews, filmographies)
- Acquisition records/donor files
- Other (please describe) _____



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b. Do you make a distinction between a chief source of information and other sources, as does AACR2

yes no

c. If yes, what do you regard as the chief source of information?

16. At this moment in time, how much of your moving image material has been viewed for the purpose of cataloging (Please give a rough estimate in percentages.)

Viewed in its entirety

Credits only have been viewed

Not viewed

Other _____

17. What is your general viewing policy, in regards to the cataloging of your moving image materials

18. In general, how much research will you do to determine information not given on the item or in accompanying material

THE FOLLOWING QUESTIONS RELATE TO YOUR CATALOGING PRACTICES AND RECORDS. PLEASE ATTACH SAMPLE RECORDS ILLUSTRATING YOUR ANSWERS AND PROCEDURES.

RECORD STRUCTURE, TITLE, AND VERSIONS

NOTE: Some of these questions might not be applicable to all the materials in your collection. Please answer all relevant questions, and see the Unedited/Unreleased materials survey for further questions.

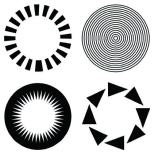
Collection level records. As with other types of archival materials, moving image materials are sometimes best described as a group on a single cataloging record. This is most often the case with unedited and/or untitled footage, or with many very short segments (commercials, trailers, newsfilm segments, clips, etc.) stored on a single reel or videocassette, or in the same can. These groups of materials have been variously referred to as fonds, collections, series, or record groups, depending on the specific context. For the purpose of this survey, the term "group-level record" is used to mean any record describing more than one title; the term does not include a record describing two or more "copies" or two or more "versions" of a particular moving image work.

19. Do you describe any of your moving image materials at the group level?

yes, some of them

yes, all of them

no (skip to question #27)



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20. Do you describe any titled, released footage in this way (e.g. multiple episodes of a television series)?

no

yes (Please give examples)

21. How do you determine when to create a group-level record?

22. Do you sometimes describe groups at more than one level of description (i.e. make one record for the group as a whole and an additional record for each component part, e.g., a record describing a can of newsfilm rolls and a record for each individual roll)?

yes no

23. Do you sometimes describe groups at more than two levels of description?

yes no

24. How do you determine when to create records at more than 1 or 2 levels of description?

25. When you describe an item in both an item-level record and in a group-level record, how do you link the records or otherwise direct the user from one to the other(s)

26. Do you use a system of accompanying finding aids (similar to the cataloging structure used in archives and manuscripts collections)?

yes no

Title/versions.

27. When a film is known by more than one title, do you choose one title (a uniform title) to enter all copies under, regardless of what title might be on a particular copy?

yes no

28. a. If you use uniform titles, which do you choose?

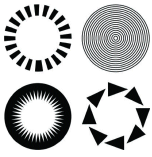
original release/broadcast title in country of origin

U.S. release/broadcast title

best known title

supplied title

our policy varies (please explain) _____



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b. If the title on the item is different, do you record it as well?

yes no

If yes, where?

in the title area, under the uniform title

in the title area, with the uniform title (UNIFORM TITLE = TITLE ON ITEM)

in a note

other _____

29. If several "copies" or versions of a film/video are known to differ in title or language (e.g., dubbed or subtitled), do you?

make a separate record for each "copy" (skip to #31)

make one record which describes all "copies" (versions) under it

30. a. If one cataloging record is made, what title do you use at the top of the record as the primary filing title (i.e., main entry)?

original release/broadcast title in country of origin

U.S. release/broadcast title

best-known title (whether original language or U.S. release title)

supplied title

other (please explain)

b. How do you provide access for other known titles (ex.: added entries, cross references, title authority records, etc.)

c. If you make one record, how do you link physical descriptions for the "copies" (versions) with their various titles/language within the one record

31. If separate records are made for each copy, how do you handle the title area

I enter under uniform title and transcribe the title on item in the title area

I enter under the original release/broadcast title in country of origin

and record the "title on item" in a note

I enter under the U.S. release/broadcast title

and record the "title on item" in a note

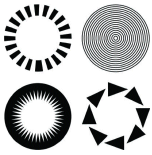
I enter under the title on the item

and record the U.S. release/broadcast title in note, if applicable

and record the original release/broadcast title in a note, if applicable

I enter under the title on the item *and* the original release/broadcast title (e.g., ORIGINAL = TITLE ON ITEM)

other (please explain) _____



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32. If you enter the separate records under different titles, how do you link together the different titles or otherwise direct the user from one to the other(s) (e.g., through uniform title, added entries, linked records, cross references, title authority records, etc.)

33. Are there instances when you prefer to not use title as the main entry? If so, please explain.

34. Where in the cataloging record (if at all) do you use brackets to indicate information was supplied by the cataloger or from sources other than the item itself?

35. Do you use brackets in the title area (MARC field 245)?

for information supplied by the cataloger

for information supplied from other sources than the item itself

36. Do you give the source of supplied information in a note?

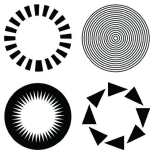
yes no

37. If the title of the work is a graphic or symbol (for example, Michael Snow's $\beta \grave{a}$; the feature \$\$), how do you transcribe the title in the cataloging record?

38.a. Do you catalog in one record all the physical elements of the title (soundtracks, reference print, dupe neg, etc.)?

yes no

b. If yes, how do you link together the physical description of a particular copy with other information corresponding to that copy (e.g., a condition note)?



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39. How do you catalog outtakes, clips, and excerpts?

- create a separate record
- incorporate into the main record of the completed work

40. If you create a separate record, what title do you use for outtakes?

- the completed work's title
- the completed work's title, with --outtakes after it (ex.: [The connection--outtakes])
- other (please describe)

41.a Do you use the GMDs (General Material Designations) "motion pictures" and "videorecordings"?

- yes no

b. If so, are these terms adequate?

- yes no

c. What other terms, if any, do you use?

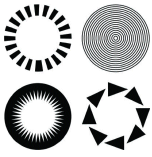
42.a. Do you make distinctions between versions of a work in your cataloging?

- yes no

If yes, what guidelines or rules do you use in determining what constitutes different versions? Please attach an additional sheet describing your procedures.

b. Which of the following changes to a work would lead you to create a new record for a version?

- change in title on item
- change in credits (e.g. another actor or actress given top billing)
- addition of material (e.g. videodiscs with added commentary by the director; trailers; etc.)
- revised subtitles (i.e., rewritten)
- dubbed vs. subtitled
- subtitles in two different languages
- new music track on a silent film
- new series title
- new edition statement
- new distributor (e.g. on a reissue)
- new distribution date (e.g. on a reissue)
- new copyright date
- difference in length or playing time
- editing changes (e.g. different structuring of the material)
- difference in physical format, specifically:
 - one video and one film
 - one color and one black and white



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- one IB Technicolor and one Eastmancolor
- one mono sound and one stereo
- one wide screen and one panned and scanned

43. Do you create separate cataloging records for versions?

- yes
- yes, but only for major change versions
- no

44. If no, how do you link version information with specific copy physical description information within the record?

45. When an item does not contain an explicit version or edition statement, but is known to be a distinct version, do you compose a version/edition statement?

- yes no

If you use MARC format, in which of the following fields do you place it?

- 250 field
- 562 field
- 500 field
- Other: _____

CREDITS INFORMATION

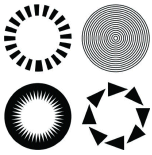
46. If items are viewed, do you give credit information?

- as it appears on the item
- in prescribed order and/or structure according to rules
- other (please explain)

47. If items are viewed, how much credit information do you transcribe and place in the cataloging record If not all credits are transcribed, how do you determine when to stop?

48. What credit information do you prefer to place in the following areas of the catalog record Statement of responsibility?

- (MARC 245c) _____
- Credits (508) _____
- Cast (511) _____
- Notes (other 5xx) _____
- Other (please explain) _____



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49. If the credits are in a language other than English, do you
 ___ translate the function into English for the record?
 ___ transcribe the credits in the language of the item?
 ___ transcribe the credits in the language of the item, with the function translated into English supplied in brackets?
 ___ other (please describe)?

50. Do you attempt to clarify ambiguous credits (e.g., "presented by" or "supervision by")?
 ___ yes ___ no

PRODUCTION AND DISTRIBUTION INFORMATION

51. If the production year and release year differ, where in the record do you record these dates?

52. Where in the record do you put distribution information, if at all?

53. Do you record anywhere else in the record the country(ies) of production (e.g., MARC 257)?

PHYSICAL DESCRIPTION

54. Do you describe in detail the following characteristics and, if so, where in the record (e.g., physical description area (300 field), other notes (5xx fields))?

YES NO aspect ratio _____

YES NO sound _____

YES NO color _____

YES NO projection speed _____

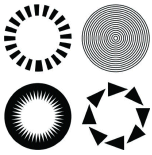
YES NO projection requirements _____

YES NO videotape format (PAL, SECAM, etc.) _____

YES NO edge code _____

YES NO time code _____

55. What terms and definitions do you use for motion picture elements and prints, and for video generations? Examples of terms are: dupe neg; ref print; answer print; dub master; submaster; master. Please attach a copy of your list.



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NOTES

56. Do you describe (if you use MARC, please list the field tag):

YES NO condition information _____

YES NO preservation actions _____

YES NO provenance _____

YES NO information on restrictions _____

57. Do you include a contents note (MARC field 505) in your records for an item having titled parts?

yes no

If yes, how do you structure the note and what information do you place in it? Please be as detailed as possible.

58. a. Do you provide summaries (e.g. a cataloger-composed description of the subject content of a nonfiction film/video, or the story of a fictional work)?

yes, only a summary note

yes, in addition to a contents note

no

b. If the film is incomplete, does the summary cover the entire work or just the parts in hand

c. If you do not screen the entire work, do you use reference sources for summaries?

yes no

THANK YOU VERY MUCH FOR YOUR ASSISTANCE AND TIME!

ADDITIONAL COMMENTS:

Name: _____

Institution: _____

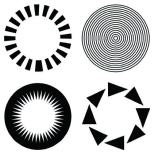
Address: _____

Telephone: _____

Fax: _____

email: _____

PLEASE REMEMBER TO INCLUDE SAMPLES OF YOUR CATALOGING RECORDS



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APPENDIX A2: AMIM USERS SURVEY

AMIM REVISION SURVEY

AMIM USERS SURVEY

Please complete this survey in addition to the General survey and any other surveys included in your packet. Since you use AMIM, your responses to this survey will be particularly useful.

Please circle Yes or No:

1. y n

AMIM rules enable me to easily determine when it's best to make item-level records and when to describe several different titles (works) in a single record (a collection- or group-level record, or fonds).

2. y n

AMIM rules enable me to easily determine how best to describe several different titles (works) in a single record.

3. y n

AMIM rules for describing a television episode which has both a series title and an umbrella series title are adequate (e.g., an episode of *Upstairs, Downstairs* aired under the umbrella series *Masterpiece Theatre*).

4. y n

AMIM rules enable me to easily and consistently construct titles for unedited materials having no title.

5. y n

AMIM rules concerning General Material Designations (GMDs) are satisfactory.

6. y n

In general, AMIM's rules for physical description are adequate.

7. y n

I think AMIM is right to relegate detailed sound characteristics (mag sd., stereo sd., etc.) to the note area (rule 5C1).

8. y n

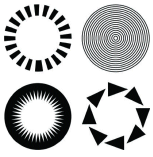
AMIM rules for describing color characteristics (5C2 and Appendix D) are adequate.

9. y n

AMIM includes enough different terms for generation(5E).

10. y n

The terms for generation given in AMIM rule 5E are sufficiently precise.



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11 y n

AMIM is right to prescribe putting more general physical description information in the physical description area and relegating to the notes area some aspect ratio and special projection requirements information (5C3, 7B12g).

12. y n

AMIM provides adequate guidance in constructing physical descriptions for separate sound elements.

13. y n

AMIM rules for describing playback mode (5B4, Appendix E) are adequate.

14. y n

AMIM's index is adequate

15. y n

AMIM's glossary is adequate

16. y n

The AMIM principle of including multiple versions in a single record makes cataloging too labor-intensive.

17. y n

The AMIM principle of including multiple versions in a single record makes the catalog record too difficult to comprehend.

18. y n

The AMIM principle of differentiating between major and minor versions is satisfactory.

19. y n

The AMIM principle of differentiating between major and minor versions makes the catalog record too difficult to comprehend.

20. y n

The AMIM principle of disallowing uniform title to collocate various versions and to differentiate between different works with the same title is a sound one.

21. y n

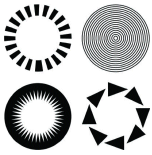
AMIM provisions for linking information about a particular copy with the corresponding physical description for that copy are adequate.

22. y n

AMIM's reliance on research and viewing (p. 7, 64) is practical and desirable in the context of today's archive or repository.

23. y n

AMIM is correct in its reliance on reference source information over transcription of information from the "item in hand."



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24. y n

AMIM correctly allows inclusion of institution specific (local) information in the bibliographic record (restrictions on access, terms governing use, etc.).

25. y n

AMIM correctly allows inclusion of copy-specific (local) information in the bibliographic record (physical condition of individual copies, etc.)

26. y n

AMIM rules for supplied titles which prescribe beginning the title with a person's name in inverted form are satisfactory.

27. y n

AMIM rules which result in the dispersal of statements of responsibility throughout the record (title/statement of responsibility area, cast note, credits note, other notes) are satisfactory.

28. y n

USMARC-tagged examples are not necessary in AMIM.

29. y n

Do you follow AMIM rules (chapter 2) for determining and describing versions?

30. Please list one or two of AMIM's most satisfactory features.

31. Please list one or two of AMIM's least satisfactory features.

THANK YOU VERY MUCH FOR YOUR ASSISTANCE AND TIME

ADDITIONAL COMMENTS:

Name:

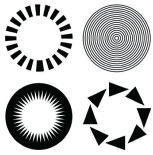
Institution:

APPENDIX A3: TELEVISION AND NEWSREELS SURVEY

AMIM REVISION SURVEY

TELEVISION AND NEWSREELS SURVEY

Please respond to this survey if you have any of the following kinds of materials in your collection: television news and/or film newsreels (complete programs), broadcast television (series, specials, etc.), educational programs, children's programs, commercials, political ads, infomercials, PSAs, and any other completed works made for television with the intent to broadcast.



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THE FOLLOWING QUESTIONS RELATE TO YOUR CATALOGING PRACTICES AND PROCEDURES. PLEASE ATTACH SAMPLE RECORDS ILLUSTRATING YOUR ANSWERS AND PROCEDURES.

1. Do you generally create a separate record for each episode of a television or newsreel series? yes no

2. If yes, which of the following best describes the title area of such a record?

- Series title followed by episode title
- Episode title only, with series title in series area
- Episode title only, with series title in note

3. How do you describe episodes which were broadcast under a series title and an umbrella series title (e.g., an episode of "Upstairs, Downstairs" broadcast under the umbrella title "Masterpiece Theatre")?

4. Do you ever describe more than one episode in a single record, with the record entered under series title? yes no

5. Do you ever catalog compilation reels or videotapes containing excerpts from several different news broadcasts? yes no

5a. If yes, how do you catalog them?

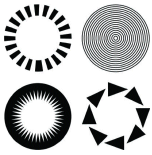
- one record for each excerpt and an additional record for the compilation as a whole
- a record for the compilation as a whole only
- a record for each excerpt, but no record for the compilation as a whole
- other (please describe)

5b. If you provide a title for each excerpt (either in the excerpt's own record or as part of the "parent" (compilation) record), do you begin the title with the title of the program from which it was excerpted (e.g., ABC news. 1983-10-31. Evening--excerpt. Judges on trial segment)? yes no

5c. What do use use for the excerpt title?

- background slide or title
- opening audio or voice over
- accompanying print material
- description composed by cataloger
- other (please describe)

combination of the above



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6. When a television or newsreel series changes its title over time, do you choose one series title under which to enter all the episodes?

- yes
 no
 it depends (please elaborate)

6a. If yes (or sometimes yes), which of the following do you choose?

- original broadcast title
 title by which program is best known
 other (please describe)

7. Do you include character names in cast notes? yes no

8. If the work is not from an original story, do you note the source material? yes no

THANK YOU VERY MUCH FOR YOUR ASSISTANCE AND TIME.

ADDITIONAL COMMENTS:

Name:

Institution:

APPENDIX A4: UNEDITED/UNRELEASED MATERIALS SURVEY

AMIM REVISION SURVEY

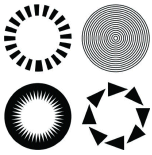
UNEDITED/UNRELEASED MATERIALS SURVEY

Please respond to this survey if you have any of the following kinds of materials in your collection: anthropological/ethnographic footage, home movies, performance documentation, newsreels and news footage (not including edited or released/broadcast programs), stock footage, documents of historical and industrial events, classroom lectures, documentation of scientific experiments, and any other kind of moving image work not created for commercial distribution.

THE FOLLOWING QUESTIONS RELATE TO YOUR CATALOGING PRACTICES AND PROCEDURES. PLEASE ATTACH SAMPLE RECORDS ILLUSTRATING YOUR ANSWERS AND PROCEDURES.

1. In rough percentages, please indicate the breakdown of your institution's unedited or unreleased moving image materials.

- Stock footage
 Home movies
 Anthropological/ethnographic films and videos
 News/newsreel footage



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- Performance documentation (e.g., dance, music, etc.)
 - Classroom and other lectures
 - Documentation of events (other than performance)
 - Historical Industrial Science
 - Other (please describe)
-

2. Do you ever use a person (e.g., "creator" or "author") as main entry (the beginning of a record and its primary filing element) for moving images such as home movies, ethnographic works, and lectures? yes no

If yes, under what circumstances do you do so? Please attach a copy of your local policies, if available.

3. If the item has no given or identifiable title, how do you create supplied titles:

a. for single works (e.g., a field tape)

b. for compilations of multiple works (e.g., a series of performances)

4. If you use personal names in supplied titles, do you prefer constructing the titles with names in inverted form?

yes no

5. When the cataloger must supply a title for untitled material, would you prefer date information

as part of the title

in publication area (USMARC field 260c)

both

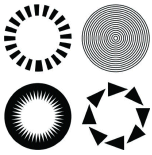
Please be sure to answer questions 19, 35, 44, and 45 in the General survey.

THANK YOU VERY MUCH FOR YOUR ASSISTANCE AND TIME.

ADDITIONAL COMMENTS:

Name:

Institution:



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APPENDIX A5: RELEASED MATERIALS SURVEY

AMIM REVISION SURVEY
RELEASED MATERIALS SURVEY

Please respond to this survey if you have any of the following kinds of materials in your collection: theatrically released or otherwise distributed fictional features, documentaries, shorts, ephemera, educational films, and any other kind of commercially available moving image work.

THE FOLLOWING QUESTIONS RELATE TO YOUR CATALOGING PRACTICES AND PROCEDURES. PLEASE ATTACH SAMPLE RECORDS ILLUSTRATING YOUR ANSWERS AND PROCEDURES.

TITLE

1. If the work cannot be identified, how do you formulate the title?

CREDITS

2. Do you include character names in cast notes? yes no

SOURCE MATERIALS

3. If the film/video is based on another work (e.g., a poem, story, novel, play, etc.), do you note the source material?

yes no

a. If yes, how do you record this information?

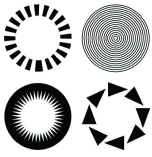
SERIES

4. If the work is part of a series (e.g., Merrie Melodies), how do you record this information?

THANK YOU VERY MUCH FOR YOUR ASSISTANCE AND TIME.
PLEASE USE THE REVERSE SIDE FOR ADDITIONAL COMMENTS

Name:

Institution:



APPENDIX A6: PERSONAL WORKS SURVEY

AMIM REVISION SURVEY
PERSONAL WORKS SURVEY

Please respond to this survey if you have any of the following kinds of materials in your collection: experimental/avant-garde films and video art.

THE FOLLOWING QUESTIONS RELATE TO YOUR CATALOGING PRACTICES AND PROCEDURES. PLEASE ATTACH SAMPLE RECORDS ILLUSTRATING YOUR ANSWERS AND PROCEDURES.

TITLE
1. If the work intentionally has no title, filmmaker/video artist, or year information, how do you transcribe this information in the cataloging record (assuming you have positively identified the work)?

CREDITS INFORMATION

2. If the filmmaker/video artist has intentionally misspelled words or names in the credits (ex.: "a philm by Jack Smith"), do you
__ transcribe the misspellings exactly as they are in the record
__ do the above, but add [sic] after the misspelling
__ transcribe the misspellings, but supply the proper spellings in brackets
__ other (describe)

3. Do you include character names in cast notes? ___ yes ___ no

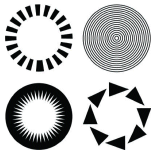
4. If the film/video is based on another work (e.g., a poem, story, or novel), do you note the source material?
___ yes ___ no
If yes, where?

PHYSICAL DESCRIPTION

5. Where do you describe detailed information on scratches or painting directly and purposely on the film?

6. Do you record technical processes used in producing the work anywhere in the record (e.g., hand processed, feedback, etc.)?
If you do, where do you record the information?

Do you index this information? ___ yes ___ no



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THANK YOU VERY MUCH FOR YOUR ASSISTANCE AND TIME.

ADDITIONAL COMMENTS:

Name:

Institution:

APPENDIX B: LIST OF SURVEY RESPONDENTS

American Archives of the Factual Film (Iowa State University)
Art Gallery of Ontario (Canada)
Ashbrook Center Archives (Ashland University, OR)
Chicago Historical Society
Dance Heritage Coalition
Fortunoff Video Archive for Holocaust Testimonies (Yale University)
Hebrew University of Jerusalem
John F. Kennedy Library
Johns Hopkins University Center for Communications Programs
KEZI-TV (Eugene, OR)
The Knowledge Network (Canada)
Lafayette Public Library (Lafayette, LA)
Library of Congress Motion Picture, Broadcasting, and Recorded Sound Division
Mid-Mississippi Regional Library System
Minnesota Historical Society
Museum of Modern Art
Mystic Seaport Museum (Mystic, CT)
National Archives of Canada Visual and Sound Archives (Ottawa)
National Film and Television Archive (London, Eng.)
National Film Board of Canada
National Hockey League Productions
National Museum of Health and Medicine
Pacific Film Archive
Radcliffe College
Rush University
University at Albany
UCLA Film and Television Archive
University of California, San Diego Film and Video Archive
University of Georgia
WGBH-TV Educational Foundation
Wesleyan Cinema Archives
Wisconsin Center for Film and Theatre Research