



## **AMIM 1999 Revision Recommendations**

### **Archival Moving Image Materials: A Cataloging Manual Comments on Library of Congress Draft Revision and AMIA Proposals for New and Alternative Chapters**

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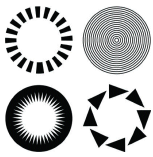
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### **INTRODUCTION**

In March 1998, the Library of Congress (LC) invited the AMIA Cataloging and Documentation Committee to participate in the revision of Wendy White-Hensen's cataloging standard, *Archival Moving Images: a Cataloging Manual* (AMIM). This work was the standard descriptive cataloging tool for the field, and had not been updated since its original publication in 1984. The Committee began laying the groundwork for a revision in 1994 with its nationwide survey (resulting in the 1995 report, *Recommendations for Revision of Archival Moving Image Materials: a Cataloging Manual*), and a subsequent survey which forms the basis of the AMIA Compendium of Moving Image Cataloging Practice.

As LC prepared its preliminary draft, it asked the AMIA subcommittee to propose rules for several areas, namely uniform title, unedited footage, transcription, information sources, collection level records, and new glossary terms. It also requested that AMIA comment on the LC drafts where they addressed those areas. LC asked AMIA to comment on Chapters 3-7 during the general review period (December 15, 1998 through March 15, 1999).

The AMIA Subcommittee recommends an approach to description which is significantly different from both the original rules and the LC draft. AMIA was particularly concerned that the new AMIM maintain consistency with other existing standards (especially in the areas of transcription, uniform title, and main entry) and provide additional guidelines in areas not previously addressed (e.g., choice of access points). AMIA believed this approach would simplify cataloging and bring the rules into conformity with



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current practices in the field. Existing standards would include AACR2, Archives, Personal Papers and Manuscripts (APPM), Graphic Materials, Oral History Cataloging Manual, Rules for Archival Description, ISAD (G), and (for physical description) ISO and SMPTE standards for cinematography and video terminologies.

Because of this difference in approach, initial AMIA contributions (based on LC's draft chapters 0-2) took the form of alternative drafts of Chapter 0, Chapter 1, and Chapter 2, and three new chapters: Object of the Record, Choice of Access Points, and Uniform Title (see Contents). These chapters stand on their own and are retained here for historical and research purposes, along with AMIA's full comments and proposed Table of Contents.

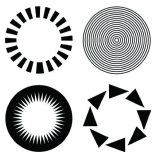
## **AMIA COMMENTS ON LC AMIM DRAFT REVISION**

While the Library of Congress AMIM revision draft is an improvement from the original manual, the AMIA AMIM Revision Subcommittee has some disagreements with the LC draft rules as they are currently written. Of particular concern is the approach to transcription, uniform title, entry, and parallel title, the overuse of options, deviation from AACR2 language, redundancies, redefinition of already established terms (e.g., parallel title, reissue, rerelease), assignment of new meanings to brackets and question marks, form of examples, use of GMD, structure of rules, and the interchangeable use of the terms "work," "version," and "item." Below are general comments, points of disagreement, questions, and suggestions for changes to the LC draft.

### **I. GENERAL COMMENTS**

#### **Clarify the rules:**

- 1) Distinguish between work, version, and item. These terms have been used interchangeably throughout the draft even though their meanings are quite different. Although this often results only in a loss of clarity (1A3: "When multiple works are deliberately repackaged with the intent of creating a new work, treat it as a new work and catalog it as a version"), it can lead to contradictions. For example, rule 0A4 states that "all subsequent versions of original works are cataloged on separate records," whereas 0A3 states that the cataloger should create "one record per work."
- 2) Follow the AACR2 pattern of excluding from examples data which has not yet been covered by the rules. This is particularly evident in Chapter 5; see 5B2 examples. Compare AACR2 7.5 with LC draft rules 5B-F.
- 3) Exclude examples which provide no further illumination to a rule. For example, see the first part of rule 5B3.
- 4) Do not MARC-format the examples. Give examples without tagging, and put tagged examples in an appendix, as is done in other rules (APPM, Oral History Cataloging Manual, etc.). The MARC-tagged examples within the text detract from legibility and may be intimidating to some users.
- 5) Follow a more logical structure. For example, none of the subsections under 0A are really "Scope." Where possible and where appropriate, follow the established AACR2 structure (cf. also placement of rules on capitalization, abbreviations, and style).
- 6) Where rules consist chiefly of verbatim selections from AACR2 and LCRIs, cite AACR2 rule numbers (cf. APPM, p. viii, and Oral History Cataloging Manual by Marion Matters).



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### **Simplify the rules:**

- 1) Follow established practices; do not assign new meanings to established symbols. For example, generally speaking, in standard library and archival cataloging practice, brackets indicate interpolation and a question mark indicates conjecture. In the LC draft, brackets can indicate that data is probable (as opposed to questionable; see oB) or that data is supplied by cataloger (as opposed to taken from any other source, including telephone calls), and a question mark within the brackets indicates that data is questionable, rather than probable.
- 2) Accept established definitions of terms, rather than redefining terms. For example, the LC draft's definitions of reissue and rerelease are by no means universal. The LC draft explicitly redefines parallel title (see 1D), and implicitly redefines the terms work, version, item, and description.
- 3) Eliminate options that unnecessarily complicate decision-making and encourage deviation from standard practice. Many of these options directly contradict the rules themselves.
- 4) Match the order of the rules to the workflow, i.e. the order in which the description is recorded. As just one example, rule 5B5 would logically come right after 5B3.
- 5) Repeat a concise rule; do not refer the cataloger back to a general rule which includes the specific instruction. For example, follow the AACR2 pattern of restating the sources of information for each area, rather than repeatedly referring back to rule oB.
- 6) Include the AACR2 text where applicable and succinct, rather than referring the user in the most general way back to AACR2 as a whole (oC2: "For omissions in other areas of the record see AACR2"). Do not refer back to a general AACR2 rule, when a small part of it could be repeated more profitably, particularly when that AACR2 rule taken in its entirety will conflict with AMIM instructions. For example, oC states: "For overall information about ISBD punctuation, see AACR2, 1.oC." In fact, AACR2 1.oC repeats much of what is already stated in the LC draft, conflicts with the LC draft (re: interpolations and conjecture), and does not include "overall information about ISBD punctuation." The reference raises more questions than it answers.

### **Be succinct:**

- 1) Follow AACR2 wording when it cannot be improved upon. AACR2 wording is generally concise and to the point; moreover, use of this existing language would simplify cataloging for those already familiar with that standard.
- 2) Consistently state rules in the imperative.
- 3) Where the cataloger is to choose between several options, present the options as a list of prescribed terms or rules, rather than in narrative form. Include the complete list (and only one list) in the body of the text (not in an appendix), and where applicable, rank the options. The difficulties of the LC draft approach are particularly evident in the rules for formatting titles (1B), supplying titles (1F), physical description terminology (see TREATMENT OF PHYSICAL DESCRIPTION IN THE LIBRARY OF CONGRESS DRAFT AND IN AMIA PROPOSALS), and order of physical descriptions (5H).
- 4) Do not repeat rules unnecessarily. For example, give rules on spacing with punctuation once (in oC1), and not again each time a type of punctuation is mentioned. Do not repeat abbreviation rules unnecessarily, since they have already been covered by reference to AACR2 Appendix B.

5) Eliminate text which is pedagogical in tone, including definitions within the text (e.g., 1B, sentence 1), references to the glossary, and text included to justify a rule, e.g., 5B3 ("it is important to try to specify how many parts comprise the complete work") and 5B3.1.

6) Follow the AACR2 pattern of assuming the order of data is self-evident from the sequence of rules and from examples, which would eliminate much extraneous wording in Chapter 5.

## **II. COMMENTS ON SPECIFIC CHAPTERS**

### **CHAPTER 0**

1) Follow AACR2 rules for transcription (0B2), but limit the definition of the "item itself" to title frames, and provide more detailed instructions for special cases unique to moving image materials, including instruction for when items aren't viewed (AMIM Revision report, recommendation no. 2). Eschewal of transcription overly complicates record creation in general. It presents particularly difficult problems in rules 0E (language and script of the description), which directs catalogers to translate foreign language terms, and in parallel title rules (see below under Chapter 1).

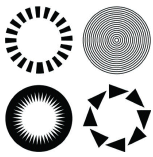
2) Prescribe author main entry for some materials. The main entry option under 0A2 is counter-productive, hampers shared cataloging, and opens the door to corporate entry, which is not desirable.

3) Reconsider the order of the notes in 0A1.

4) 0A1 implies that the 246 field should display after the 245, whereas, since the 246 is intended to serve as both title note and title added entry, the note generated from it should display among the notes, and the added entry generated from it should display among the tracings at the bottom of the record. Displaying it after the 245 is confusing; it puts us back at "many equal access points" instead of a main entry citation point, as far as representing the item as a particular expression of a particular work with a particular work citation form is concerned.

5) In punctuation rules, add Graphic Materials rules 0C4, 5, 8-10, and text on transcription of punctuation. If ISBD information is deemed necessary, move it to the introduction, along with information on MARC and The Chicago Manual of Style (following the AACR2 pattern).

6) In 0D1, the First Level of Description must include the version statement. The Second Level should coincide with the PCC Core Bibliographic Record for Moving Image Materials, insofar as applicable. The statement in 0D3 that "in-depth assignment of subject and name added entries ins the main distinguishing feature" of the Third Level of Description is confusing, since added entries are not typically considered part of the "description." This is the very basis of the AACR2 structure (Part I being Description and Part II being Headings, Uniform Title, and References). If Uniform Title is to be included in any of the levels of description, it should be included in all, in order to fulfill the catalog's second (collocating) objective. The 017 field is MARC Format-specific, and should be eliminated from this area, since it is simply formatted data derived from another area of the description (much like an 007 field).



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## CHAPTER 1

1) Eliminate unnecessary optional rules, particularly for major issues such as transcription, statement of responsibility, supplied titles, and main entry. Since one purpose of cataloging rules is to promote standardized cataloging practices, allowing unnecessary options on this scale is counterproductive, particularly when an option conflicts with the rule itself.

2) Eliminate GMD, since the rules call for including video and film copies on the same record. Additionally, the term "motion picture" can be confusing when used for a television program on film.

3) In the manner of AACR2 and in line with current practice in the field (as documented by AMIA surveys), rely on transcription from the item in hand when formulating the description. In general, follow AACR2 rules for transcribing title and statements of responsibility (AACR2 1.1B, 7.1B1 and 1.1F, 7.1F, LCRI 7.1F). Reliance on transcription removes guesswork (e.g., in parallel title rules), simplifies and expedites description, reduces inconsistencies that hamper shared cataloging, and eliminates the need for labyrinthine rules, such as those found in 1D (parallel title), 1G (statement of responsibility), and version rules. Finally, transcription allows the description to communicate to users (including other catalogers) how the version presented itself. Eliminate rules necessitated by AMIM's eschewal of transcription.

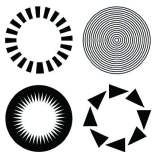
4) Rules 1B3, 1B3.1, and 1B3.2 are confusing and contradicted by examples. 1B3.2 is in direct conflict with 1F3.2. References do not pertain to the rules (e.g., 1B3.1: "For public service announcements, see 1F2").

5) Rules for determining form of episode title are more easily followed when rules take the form of a ranked options. Compare the AMIA draft's approach (rule 1B2.1) with LC draft rules 1B1 through 1B1.4.

6) Rules for supplying titles for untitled materials are more easily followed when rules are in a ranked order and include lists of prescribed terms, with definitions, within the body of the rule. The LC draft's approach is to refer the cataloger to Appendix H for the list of terms, and from there to Appendix G for glossary definitions. However, glossary definitions are not sufficient to distinguish terms in the list for the purposes of constructing a title. Compare the LC draft's appendix H and the corresponding Appendix G glossary definitions with AMIA draft rules 1F1 and 1F2. Generally compare the AMIA draft rules 1F through 1F5 with LC draft rules 1F through 1F3.3.

7) Rules for statements of responsibility are particularly unclear and contradictory. Rule 1G5.1 raises many questions, such as:

- Why are compilations of "whole works" differentiated from compilations of "parts of works"?
- Is compiler synonymous with producer?
- Although instructions are given for treatment of compiler, how does one handle other credits which pertain only to the comprehensive unit, and not to the component parts?
- If the first rule "compilations of whole works without a collective title" pertains to "works "deliberately compiled into a package for distribution," how does one handle unpublished materials of this type?
- Under the first rule, what if there are too many component parts to fit into a 245?
- Why is the tagging of the credits note dependent on the existence of a collective title (last sentence under "compilations of whole works with a collective title)?
- In the Ginger Rogers example, what if the compiler is an individual private collector? Why is there no compiler name in the example?



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- 8) Insure logical ordering of episodes by prescribing uniform date format (i.e. eliminate the option to supply date in "an alternative format" such as 31Mar1983).
- 9) Separate rules on when to create separate descriptions from rules for supplying titles. Move the former (1F and scattered elsewhere throughout the chapter) to OBJECT OF THE RECORD chapter, which provides a more principled approach based on order of precedence.
- 10) Remove rules which belong in uniform title section: series title which changes over time (1B1), normalized titles for news-casts (1B1.1.5) and much of what is included on parallel titles (1D) are actually uniform title issues.
- 11) Remove rules for description which duplicate the purpose of access points (1B1.1.6 option and 1F3.3 Zapruder example).
- 12) Reconsider decision to drop rule which allowed umbrella-like identifiers in the series area and take a more principled approach to series. (Cf. original AMIM 1B1.1 with LC draft rule 1B1.1.4, and especially the Dance in America example.) Umbrella series titles should be considered in the context of other television series, such as HBO sports (cf. AMIM draft 1B1.1.6), Movie of the week, NBC Tuesday night at the movies, and theatrical series which are tagged 4xx, such as Looney tunes, Merrie melodies, etc. One criteria for distinguishing 4xx umbrella-like identifiers from 245 titles might be the degree to which producers/creators of the umbrella series share production and/or creative responsibility for the subseries.

## CHAPTER 2

- 1) Retain Edition statement (MARC field 250) for transcribed statements. Put supplied version statements in the 562 field, not the 250. One distinction between the 250 and the 562 is that the former is transcribed from the item, while the latter is composed by the cataloger--by far the most common situation for moving image materials. Further, the 562 field is designed for archival materials, has more subfield options, and its use is well-established in the archival moving image field.
- 2) Follow AACR2 rules for recording such edition information, with two exceptions: 1) omit rules allowing supplied statements here (1.2B4, 7.2B5), which would go in the MARC 562 field, a note field that belongs in Chapter 7; and 2) omit rules pertaining to items lacking collective title (1.2B6, 7.2B5); Object of the Record chapter will recommend creating separate descriptions for such items.
- 3) Move all information pertaining to the definition of a version to a separate chapter, Object of the Record.
- 4) The LC draft statement that "change in title or credits only is not sufficient" to consider the item a new version is unworkable when credits are transcribed.
- 5) The LC draft fails to address the issue of when a rebroadcast constitutes a new version.
- 6) The option allowing archives to delineate local standards for versions is counter-productive and hampers shared cataloging.

### CHAPTER 3

This chapter could be significantly shortened by eliminating unnecessary options and alternatives and deleting rules previously stated (e.g., 3C2).

### CHAPTER 4

1) In rules for "undistributed works" (4C3, 4D4, 4E5), it is the fact of distribution, not the intent to distribute, that should determine whether or not the rule applies. For example, home movies which were "never intended to be distributed" [by their creators], but which were in fact later distributed, should not be covered by the rule.

2) Eliminate the option to include broadcast time (4E1), due to problems of geographic variation, number of time zones, difficulty in determining time zone, impracticality of enumerating time zone abbreviations, etc. Instead, give this information in a note.

3) Eliminate rule 4E2.1 (simultaneous broadcasts). It seems unlikely that two separate entities would distribute a single version of a broadcast. Unless this is news footage without commentary (which would probably be unpublished), this rule seems to imply that the NBC broadcast would be the same version of the same work as the CBS and ABC broadcasts.

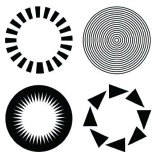
4) Rewrite date rules (4E2.1, 4E3-5) to limit recorded date to release date (for "published" materials) or production date (for undistributed materials). Do not redefine what information is recorded in this area according to what information is available; instead, approximate release date where it is unknown. Allow copyright date as additional information if different.

5) In rule 4E4, include more guidance for approximate dates, following AACR2 practice, but with some additions (consistent with AMIA proposed UT.3A); don't distinguish between probable and possible dates; any conjecture should be indicated with a question mark.

Probable date	[1969?]
Approximate date	[ca. 1960]
One year or another	[1971 or 1972]
Span of dates	[between 1906 and 1912]
Inclusive dates of a collection	[1957-1959]
Inclusive dates of a collection, beginning date conjectural	[1957?-1959]
Inclusive dates of a collection, end date conjectural	[1957?-1959]
Inclusive dates of a collection, both dates conjectural	[1957?-1959?]
Inclusive dates of a collection, end date approximate	[1957-ca. 1959]
Decade certain	[192-]
Probable decade	[192-?]
Century certain	[18--]
Probable century	[18--?]

6) Rule 4F as written in the LC draft is altogether confusing. First, a change in language would denote a different version, described on a separate record, so language should not be an issue in the rule. Second, the cataloger should be describing the item in hand; the fact that a version was released in the same year by different distributors (e.g., one in each of two countries) is immaterial unless that information appears on the chief source of the item in hand. To record release information for each





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country when it does not appear on the item in hand presupposes that the cataloger can determine that the other release (not in hand) is the same version. Frequently this would not be the case. Substitute the following proposed wording in rules for simultaneous releases (4F):

- 4F. Simultaneous releases

If the version in hand was released simultaneously in more than one country and the release information pertaining to additional countries of release appears on the title frames, include the release information for each additional country.

Tunisia : Tunisian Film Corp., 1985 ; Egypt : Cairo Cinema, Ltd., 1985.

(A Tunisian-Egyptian co-production released in both countries.)

7) The distinction between rerelease and reissue is not in accordance with commonly accepted definitions (4G). Do not make treatment of subsequent releases contingent on whether or not the archive holds the rerelease/reissue. Do not record double distribution information for reissues or rereleases; include in copy-specific note instead. Keep reissue date information (or lack thereof) in 260, following 4E rules for supplying dates. Substitute the following proposed wording in rules for subsequent releases (4G):

- 4G. Subsequent releases If the only known difference between the item being described and the original release or broadcast version is the addition of information about subsequent distribution (e.g., the name of a subsequent distributor, a later release date, information about renewal of copyright, etc.), put the original distributor and original release date in the publication, distribution, etc. area. Make a copy-specific note giving or quoting the information about subsequent distribution.

Du Pont show of the week. The missing bank of Rupert X. Humperdink / a Talent Associates-Paramount production.

United States.

United States : NBC Television Network, 1964-06-21 ; United States : NBC Television Network, 1964-09-06.

Rebroadcast.

If the item in hand is a subsequent release which constitutes a new version (see OR.1), record the distribution information for the original version first, followed by the distribution information for the item in hand (the subsequent release).

Blood orange

Three stops to murder / Hammer Film Production, Ltd.

Great Britain.

Great Britain : Exclusive Films, Ltd., 1953 ; United States : Astor Pictures, 1955.

Originally released in Great Britain as Blood orange.

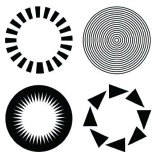
8) Delete rule 4H and allow both the original distribution information and the subsequent distribution information in the 260 field for a subsequent version. This allows the information that identifies the work in our field (original distributor and especially original distribution date, which is often used in quick citations to films, e.g. Casablanca (1942) to be displayed prominently, not buried in a note. Citations such as the My fair lady example given in 4H, when abbreviated to 245 and 260 subfield c in multiple record displays, can be very confusing to users (since it would look like this is a new (1994) film called My fair lady). The accommodation of the double 260 for subsequent versions, as embodied in the original AMIM's rule 4G, is far preferable.

## CHAPTER 5

1) Include guidelines for determining object of the physical description in Object of the Record chapter (Introduction, 5C2).

2) Add information on magnetic tape in 5B2 and 5D.





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3) Maintain consistency with AACR2 Chapter 6 where applicable and possible, e.g., 5C1.

4) Eliminate rule calling for relating number of physical items in hand to original unit count (e.g., 10 reels of 10 on 11 or 12 reels of 12 on 6), or make it an option. Although the third paragraph of rule 5B3 is presumably intended to simplify (expedite) description, it produces a record that is unnecessarily confusing to users. More rigorous description is helpful, and more straightforward. It is not unusual for physical descriptions to be moved to other records (for example, when a film is viewed after the initial description and found to have been misidentified); this rule complicates that process too. This would be particularly confusing in those cases where the number of reels in a complete copy varied, and some (but not all) copies were incomplete.

5) Delete rules 5B3.1, 5B3.2, 5B3.2.1, and 5B3.2.2 It is wiser to let archives just describe the physical items in hand. There are too many unknowns. Also, the physical description is important in communicating the number of physical pieces to expect on the shelf, to ensure are returned, etc. The type of physical description required by these rules tend to mask the essential information. If an archive finds it necessary to indicate the original configuration of the reels, it can do so in a note. In 5B3.2.1, it Page: 7 would be impossible for most institutions to reconstruct the original 35 mm. reel count for every version of every work held on 16 mm. film only, or even to determine which are "reduction copies" and which were originally released on 16 mm. In general, these rules seem to confuse the function of recording physical information about how the film was originally released (which more properly belongs in the notes in the bibliographic record) with information about how it is actually held in archives currently, which is the goal of the physical description area and the copy-specific notes.

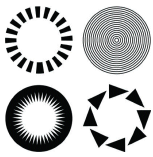
6) In 5B8, record running time and footage count, and give more specific guidance about the form of the information.

7) Follow AACR2 in recording projection characteristics first, not last (5C4), since AACR2 was ahead of AMIM on this (and therefore a practice has already been established at archives who had chosen to follow standard practice in recording this information in the physical description area).

8) Video playing speed (SP, LP, EP) is not analogous to projection speed and does not belong in the physical description area (5C3).

9) Put all information regarding the order of physical descriptions in a separate rule; state the order in list format, with general rules at the top of the list; delete examples.

10) Standardize terminology. Rather than providing multiple lists of acceptable terms and allowing individual institutions to create additional local lists, provide a single comprehensive list of authorized terms for each sub-area of the physical description. The approach taken in the current LC draft limits the possibility of future record sharing and unnecessarily increases decision-making at the local level. For example, LC draft rule 5E provides six separate lists of generation terms: moving image terms and list of corresponding abbreviations, separate sound elements and corresponding abbreviations, and an expanded list in Appendix F, also with corresponding abbreviations. The rules instruct the cataloger to use the terms and/or the abbreviations from one or more of the lists and offer the option of creating local alternative lists. A particular problem occurs with Appendix C (color terms), since the LC instruction refers catalogers to Appendix C for additional (i.e. more specific) terms, even though some Appendix C terms are not more specific, but rather alternate forms of the same terms, e.g., color for col. In addition, at least one example contradicts the Appendix C term: b&w (tinted).



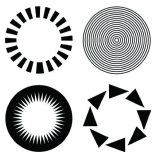
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- 11) Enumerate all allowable terms in a list, rather than indicating term options through example (e.g., LC draft rules 5B7, 5C1, 5C2, 5C4, and 5D).
- 12) Limit terms in the physical description statement itself to generation terms, and exclude terms indicating local restrictions or intended use (master, archival, viewing copy, reference print), which would vary from archive to archive. (This applies to terms including the phrase "double system" as well, since that designation is subjective, rather than objective.) Place restriction/use terms in a local note instead, so that the physical description statement for any particular element would be the same regardless of where it was cataloged. This would also improve brevity and clarity. An exception to this rule is the compound noun "masterpositive."
- 13) Reconsider extensive use of abbreviations for generation terms. At the least, leave in unabbreviated form 1) terms which are not significantly shortened through abbreviation (e.g., trk for track) and 2) terms rendered cryptic by abbreviation (e.g. rev, kine).
- 14) Enumerate all possible authorized terms and all iterations of those terms. For example, list composite duplicate negative under generation; do not ask the cataloger to post-coordinate "composite" with "duplicate negative."
- 15) Include terms from the most specific (work print, answer print, dubbing print, release print) to the most general (negative, positive) for when more specific element information cannot be determined.
- 16) Allow catalogers the option of including the brand name for a color process in the physical description statement itself, in parentheses following the generic term designating color, e.g.,
  - col. (Eastmancolor)
  - col. (low fade Eastmancolor)
  - col. (Dufaycolour)Include a list of trademark processes in the body of the rules, and in the glossary, with definitions.
- 17) Allow catalogers the option of using the proprietary name for a widescreen process, if known.
- 18) Formulate terms according to natural language usage. For example, place film base prior to generation, e.g., 35 mm. nitrate print, not 35 mm. print nitrate.
- 19) Where practical, use industry-defined terminology, so that in the future, users will be able to refer to the publicly documented industry standards to accurately interpret the record. See ISO 4246 Cinematography Vocabulary, UDC/CDU 778.5:001.4 and SMPTE Television Tape Recording Standards.

AMIA proposes the following draft lists of terms for discussion, based on comments we have received from the field:

#### GENERATION TERMS (5E)

- answer print
- composite duplicate negative
- composite masterpositive
- composite original negative
- CRI



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double edge track [when negative/positive unknown]  
double edge track negative  
double edge track positive  
duplicate magnetic track  
duplicate negative [where track/picture/composite unknown]  
duplicate picture negative  
duplicate track negative  
interpositive  
kinescope negative  
kinescope positive  
magnetic track  
masterpositive [where track/picture/composite unknown]  
negative [where track/picture/composite and duplicate, original, etc., unknown]  
neopilotone sync  
original magnetic track  
original negative [where track/picture/composite unknown]  
original picture negative  
original reversal  
original track negative  
original track positive  
paper positive  
paper negative  
picture masterpositive  
picture negative  
picture positive [when specifics unknown]  
positive [when track/picture/composite and duplicate/original etc., unknown]  
positive or negative [when specifics unknown] (some prefer "preprint") print  
preservation [to indicate preservation material generated according to FIAF standards]  
rerecorded track negative  
rerecorded track positive  
reversal duplicate master  
reversal duplicate negative  
reversal internegative  
successive exposure negative  
successive exposure masterpositive  
track masterpositive  
track negative [where duplicate, original, etc. unknown] (some prefer "negative track")  
track positive [where duplicate, original, etc. unknown] (some prefer "positive track")  
work magnetic track  
work picture positive (some prefer "picture positive work print")



work print

work track

work track negative (some prefer "negative work track")

work track positive (some prefer "positive work track")

#### VIDEO PLAYBACK MODES OR OTHER TECHNICAL SPECIFICATIONS (5B7)

*Instruct catalogers to "add playback mode, broadcast system, trade name or other technical specifications for a videorecording if use of the item is conditional upon this information."*

AS-MO

Beta

Betacam

Betacam SP

Betacam SX

CD-R

D1

D2

D3

D5

D6

D7

D9

digital Betacam

DLT

DV

DVD

DVD-R

DVD-R/W

DVD-RAM

DVD-ROM

DVD-RW

laser optical CAV

laser optical CLV

LTO

M-II

MO

PAL

quad

SECAM

SP

type A

type B

type C

U-matic  
VHS

#### SOUND TERMS (5C1)

*Allow brand names of sound processes to be used if known and provide an authorized list of such processes.. If more than one term applies, terms can be combined, separated by a comma, e.g.,*

*opt sd., Dolby stereo*

*opt sd., mono.*

*mag sd., 4-track stereo.*

*mag sd., Dolby 4-track*

*Include further information in a note, e.g.,*

*Magnetic track is full coat.*

*Silent film copied at sound speed*

sd.

opt sd.

mag sd.

mag opt sd.

si.

si. with music track

mono.

quad.

stereo.

Dolby

Dolby-A

Dolby SR

Dolby SR-D

DTS

SDDS

1-track

2-track

3-track

4-track

5-track

6-track

#### COLOR TERMS (5C2)

*Allow brand names of color processes to be used if known, e.g. low fade Eastmancolor, Dufay colour, etc. and provide an authorized list of such processes.*

b&w

b&w and col.

b&w (tinted)



b&w (tinted and toned)  
b&w (toned)  
b&w with col. sequences  
blue  
col.  
col. with b&w sequences  
2-col.  
2-col. IB  
3-col.  
3-col. IB  
cyan  
hand colored  
IB col.  
magenta  
red  
sepia  
stencil colored  
yellow

#### SPECIAL PROJECTION CHARACTERISTICS (5C4)

*Allow proprietary names of color processes to be used if known and provide an authorized list of such processes.*

non-anamorphic wide screen  
scanned [for pan-and-scan]  
scope  
3-D

#### DIMENSIONS (5D)

For film:

8 mm.  
standard 8 mm.  
super 8 mm.  
double standard 8 mm.  
9.5 mm.  
16 mm.  
35 mm.  
35-32 mm.  
65 mm. (for negatives used to produce 70 mm. prints)  
70 mm.

For video:

1/2 in.  
3/4 in.  
1 in.

2 in.  
6.35 mm. (D7)  
12.65 mm. (D9)  
19 mm. (D2)  
12 in.

**FILM BASE (5F)**

nitrate  
triacetate  
diacetate  
polyester

**CHAPTER 6**

Most comments on this chapter are covered in the General Comments section above.

**CHAPTER 7**

The AMIA AMIM Revision Subcommittee has not reviewed Chapter 7.

**UNIFORM TITLE**

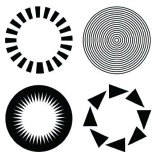
Include a chapter on uniform title with rules which support the four functions of uniform title (see AMIA proposed chapter). Following is a justification for that chapter.

In short, uniform title serves four basic functions: 1) to bring together all the catalog entries for a work when various versions of it have appeared under various titles, 2) to differentiate between two or more works with identical titles, 3) to identify a work when the title by which it is known differs from the title proper of the item being cataloged, and 4) to organize the file so that titles order logically. All four of these functions are applicable to moving image materials. Because moving image materials are usually entered under title, and often exist in multiple versions, uniform title is at least as important for moving image materials as it is for other forms of publication. According to national surveys conducted by AMIA in 1994 and 1996, prevailing practice is to use uniform title to organize the catalog; however, neither AACR2 nor AMIM have provided adequate guidelines for formulating uniform titles for moving image materials.

In addition to expediting cataloging by simplifying the rules and aiding retrieval by performing the two basic functions of the catalog (identification and collocation), use of uniform title also allows use of a single authority record to provide access to all variant titles, eliminating the need to repeat every variant title each time a new bibliographic record is made for a new version of a work; these variant title references can ensure that the catalog user is led from any variant title to all versions of the film sought. In addition, the authority record can contain notes to explain complex situations to users and explain the decisions made by catalogers.

Confusion of the concepts of work, version, and item in hand make LC draft rules D2 and D3 difficult to understand. Both the original AMIM and the LC draft revision are fundamentally flawed by a confusion of key terms such as transcribing vs. supplying, descriptive data vs. heading, and title proper vs. main entry. This flaw becomes a critical problem in the area of uniform title. For example, rule 1B calls for supplying a "main entry" [sic] in the title proper area, directing the cataloger to "transcribe"





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[sic] the original release title (which may in fact be supplied from a secondary source), which is then referred to as the "main entry heading" [sic] (1B), but which is not used to collocate versions (as a main entry heading would be), since (1B4) "the title main entry heading [sic] for a version should be the title of the version itself and not the title of the original work." Furthermore, the LC draft refers readers to AACR2 Chapter 25 in its entirety (rule 1A4), a voluminous chapter, very little of which pertains to moving image materials; problematically, the reference to Chapter 25 represents an implicit endorsement of LCRI 25.5B, which directly contradicts Chapter 25 itself and was recommended for abolition by the ALA ALCTS AV Committee's Uniform Title Task Force.

The following summarizes the ways in which the LC draft handles each of the four functions of uniform title.

### **To collocate variously titled versions**

The LC draft rules scatter the variously titled versions of a work throughout the catalog. Specifically, rules D4 and 1B4 calls for assigning a uniform title added entry (not main entry) for the work to each record describing a version of that work. Therefore, in any search by secondary entry (subject, genre, form, name, etc.), the versions of a particular work fail to collocate under the title for the work.

The LC draft fails to provide adequate guidance for uniform title when "original release title in country of origin" is unknown, or when there is more than one country of origin or more than one original release title (as with international co-productions or simultaneous releases). Cf. AMIA Uniform Title chapter draft, rule 2A.

### **To differentiate separate works with identical titles**

The LC draft gives insufficient guidance in this area, particularly for conflicts between titles of television programs. Compare AMIA draft rule UT.3A.

LC draft rules call for the qualifier to follow the episode title, rather than to follow that part of the title which presents the conflict ("Episode of a television series," CPM 93-4). This subverts the "conflict resolution" function of uniform title (to order titles logically in multiple record displays). Cf. AMIA rule 3B. A similar problem (not addressed in the LC drafts) would exist for trailers, excerpts, etc. Again, cf. AMIA rule 3B.

### **To aid in identifying a work**

The most common example of this is the title which is obscured by an introductory phrase, or possessive statement of responsibility. The LC draft attempts to address this by way of a corruption of the transcription rules (1B).

### **To organize the file**

Use of normalized titles for television newscasts is an option, not mandatory (1B1.1.5) in the LC draft. An "option within the option" allows a date format that fails to order titles chronologically (e.g., 20Oct1983), thus defeating the purpose of a normalized title.

The LC draft allows normalized titles where a subject or name heading would more appropriately serve the same purpose, e.g., for a titled recording of a sporting event (1B1.1.6), then defeats the purpose of a normalized title by allowing the date format which fails to order titles chronologically.

LC drafts fail to address filing titles. Cf. AMIA rules 5A1 and 5A2.

### **CHOICE OF ACCESS POINTS**

Although the LC AMIM draft has added guidelines for choice of access points within Appendix B (Levels of Cataloging), the AMIA AMIM Revision Subcommittee recommends that a full chapter on Choice of Access Points be included in the new rules (see AMIA proposed chapter).

AMIA constituencies have expressed a need for personal name main entry. Roughly a third of 1994 respondents to the AMIA general survey on cataloging rules indicated that they already use an entry other than title at least some of the time. Responses to the Unedited/Unreleased Materials Survey indicated that 18 of 28 institutions use personal name main entry for moving images such as home movies, ethnographic works, and lectures.

Aside from the "author main entry" question, there is a great need for specific guidance on assigning access points for moving image materials. AACR2 Chapter 21 is problematic in several ways. It excludes guidelines needed by moving image catalogers, includes guidelines not applicable to moving image materials, directs users to rules which would contradict AMIM rules, and uses terms which have distinctly different meanings when applied to moving images instead of books (e.g., editor, distributor). Even if one ignored the need for additional moving image-specific rules, it would not be possible to direct AMIM readers to specific parts of Chapter 21, because of the terminology differences, and because Chapter 21 rules applying to all materials are interwoven with rules pertaining only to textual materials. In the one case where the LC Chapter 1 draft revision directs the cataloger to a portion of Chapter 21 (AMIM rule 1A4 directs catalogers to AACR2 21.30J) the referenced rule is largely inapplicable to moving image materials.

Following are the major specific areas not adequately addressed in AACR2's Chapter 21.

Designations of function. Chapter 21 rule 21.0D applies only to textual materials. It refers archival catalogers to "standard lists appropriate to the material being catalogued." Currently, a moving image cataloger must know to look in Cataloging Service Bulletin 31 (Winter 1986), pp. 71-75 for the basic list, Cataloging Service Bulletin 50 (Fall 1990), p. 51 for an addition to the list, and the cataloger must have knowledge that the 1986 list has been edited since publication. Chapter 21 also lacks guidance in those cases where a function is unclear, or when a person has performed more than one function.

Tracing of credits. Chapter 21 rules for the types of functions that warrant added entries (collaboration, writing, compiling, translating, illustrating, etc.) do not, for the most part, apply to moving image materials. Some rules achieve undesirable results; for example, 21.30E1 directs the cataloger to "make an added entry under the heading for a prominently named corporate body, unless it functions solely as distributor." For television materials, this amounts to a prohibition on tracing broadcaster. Rules pertaining to editor are simply confusing or extraneous, since film editors and book editors perform different functions.

Guidelines for which credits to trace for moving image materials are absent, whereas the AMIA draft provides a listing of functions which generally should be traced. Further, moving image materials present challenges in this area which are not found in textual materials, such as the "by vs. about" issue for persons depicted, the "animal actor" issue, and the issue of performer name-character name equivalence (see AMIA draft rule 3C3).

Collection name. Chapter 21 alludes to the problem of collection name, while failing to address it (21.30H1). This is an area where practices in the field diverge significantly, and are greatly in need of standardization.



Related works. In Chapter 21, rules for making added entries for related works are scattered, and generally only apply to textual materials.

Title added entries. Chapter 21 lacks title added entry rules which pertain to moving image materials specifically, such as a rule covering title added entries for episode titles, or alternative issue designations.

### **OBJECT OF THE RECORD**

Include a separate chapter on object of the record (see AMIA proposed chapter).

### **APPENDICES**

The AMIA AMIM Revision Subcommittee would like the following information to be incorporated into appendices:

- Kodak edge code chart (see below)
- Footage and video time counter conversion charts (see below)
- Guidelines for tape track information (Music Cataloging Bulletin, v. 24, no. 6: p. 6) (below)
- Video formats chart
- Shot abbreviations list
- MARC format examples from each chapter
- Complete record samples in MARC and non-MARC formats

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### **PART I**

OR. Objects of the Records (AMIA new chapter proposal)

CAP. Choice of Access Points (AMIA new chapter proposal)

UT. Uniform Title (AMIA new chapter proposal)

### **PART II**

0. General Rules (AMIA alternative chapter proposal)

1. Area 1 (Title and Statement of Responsibility) (AMIA alternative chapter proposal)

2. Area 2 (Edition) (AMIA alternative chapter proposal)

3. Area 3 (Country of production)

4. Area 4 (Publication, Distribution, Etc.)

5. Area 5 (Physical Description)

6. Area 6 (Series)

7. Area 7 (Notes)

### **APPENDICES**

Kodak edge code chart

Footage and video time counter conversion charts

Guidelines for tape track information (Music Cataloging Bulletin, v. 24, no. 6: p. 6)

Video formats chart

Shot abbreviations list

MARC format examples from each chapter

Complete record samples in MARC and non-MARC formats

GLOSSARY

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## **Chapter OR**

### **OBJECTS OF THE RECORDS**

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#### OR.o. GENERAL RULES

#### OR.1. DEFINITION OF VERSION

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OR.2A. Television programs

OR.2B. Newsreels, newscasts, and magazine format films and programs

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OR.2D. Materials connected with a particular film, program, or episode (trailers, outtakes, excerpts, etc.)

OR.2E. Outtakes of news broadcasts and newsreels (raw production footage, field tapes, etc.)

#### OR.3. ANALYSIS OF COMPONENT PARTS

OR.3A. Host record only

OR.3B. Component part records only

OR.3C. Host record and component part records

#### **OR.o. GENERAL RULES**

A moving image work may exist in more than one version. For any one version, there may exist multiple copies and/or elements. The moving image work is represented in the catalog by its title. When the work is known by more than one title, the cataloger determines the authoritative title (the uniform title), and enters the work under that uniform title. The uniform title heading appears at the top of the bibliographic record, and serves both to identify the work and to act as a filing device to collocate the various versions of the work. (A uniform title can serve other purposes as well; see UNIFORM TITLE.) Typically, the uniform title is also recorded (with cross references as necessary) in an authority record. (For a work entered under personal name, the work is represented in the catalog by a name-title entry.)

Each different version of a work is represented in the catalog by a bibliographic record.

Each copy or element of a version is represented in the catalog by a physical description (often with corresponding copy-specific data such as notes), or ideally, by a holdings record linked to the bibliographic record. The holdings record would include a physical description together with all copy-specific data pertaining to the version.

Thus, the object of a uniform title authority record is the work. The object of a bibliographic record is the version. The object of a holdings record is the copy or element.



Since holdings records are not yet widely used in libraries and archives, the rules in this manual will describe copies and/or elements in fields contained within the body of the bibliographic record.

[Include diagram showing relationship between uniform title heading (representing the work), bibliographic record (representing the version), holdings record (representing the copy/element), and linked authority record with cross references for the uniform title.]

Create a new bibliographic record for each different version of a work. Describe all copies and/or elements of a version on the record for the version.

When the versions of a work appear in the catalog under various titles, select one title as the uniform title for the work. Enter all versions of the work under that uniform title (see UNIFORM TITLES).

When it cannot be determined that the item in hand is the same version or a new one, assume it is the same.

Treat all elements of a work or version, e.g., backgrounds, subtitles, main and end titles, etc., or negatives, masterpositives, prints, etc., as copies of the work or version, even if they are incomplete.

Create a new record to describe an excerpt or excerpts (including sequences, segments, clips, fragments) from a work.

When it is not clear whether the item in hand is an incomplete copy or an excerpt, use extent to determine how to treat it. In general, when footage missing exceeds footage extant, consider the item an excerpt, and not an incomplete copy. When in doubt, treat the item as an incomplete copy, and describe it on the record for the complete work. Note that sometimes variation in extent from the original release signals a new version. See DEFINITION OF VERSION.

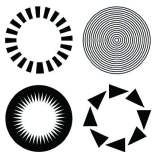
For published materials for which the cataloging agency holds only an incomplete copy, describe the original release (the film or program in its entirety) if that can be determined. Indicate incompleteness in a note. If it is impossible to construct a description of the complete copy, describe the film as completely as possible and add a note indicating that the record was created from an imperfect copy.

Cataloged from copy lacking opening credit sequence and first scene.

#### **OR.1. DEFINITION OF VERSION**

Consider an item a new version when it is known that the item differs from the original release or broadcast version of the work in either

- 1) content
- 2) language
- 3) footage/playing time (by more than 2 minutes for a feature film)
- 4) transcription of title, credits, edition, or series, and it is known that these differences are due to rerelease or simultaneous release (by the original distributor) or reissue (by another distributor), rather than being due to accidental changes affecting only one copy.



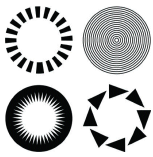
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Consider the following specific changes to indicate a new version, if the differences are not due to accidental changes affecting only one copy:

- Material has been edited out
- Material has been added
  - a version restored by the addition of lost footage
  - a restoration which includes re-shot footage, still photos, etc., to substitute for lost footage
- Material has been restructured (i.e. the shots are the same, but appear in a different order)
- The work has been reissued or rereleased as part of a compilation including supplementary material or other similar works. Treat such a rerelease as a new version, regardless of whether or not separate records are created for the component parts (see ANALYSIS OF COMPONENT PARTS, below).
- When the work exists on the same physical item as one or more other works, but it appears that the works were simply spiced together, for example by a collector, and were not actually released as a compilation, do not treat the work as a new version. Describe the component part items on separate records (see ANALYSIS OF COMPONENT PARTS, below).
- Language has changed
  - dubbing
  - addition of subtitles
  - new or revised subtitles or dubbing
- Soundtrack has changed
  - music added to a silent film
  - new music track composed for a silent film
  - new track substituted for original track
  - ambient track instead of released track
    - Describe a copy that is simply lacking track as a pic element or as an incomplete composite, i.e. one lacking the sound. Do not treat it as a new version (see 7\_).
- Content or extent of commercials has changed
  - If a television program was originally broadcast with commercials, consider any subsequent broadcast with different commercials to be a new version requiring a new record. If a program was originally broadcast without commercials, consider any subsequent broadcast with commercials to be a new version requiring a new record. Otherwise, treat a program lacking commercials as an incomplete copy, if it was originally released with commercials.

If the only known difference between the item being described and the original release or broadcast version is the addition of information about subsequent distribution (e.g., the name of a subsequent distributor, a later release date, information about renewal of copyright, etc.), describe the item as a copy of the original release version, putting the original distributor and original release date in the publication, distribution, etc. area. Make a copy-specific note giving or quoting the information about subsequent distribution.

If the only known difference between the item being described and the original release or broadcast version is one of the following changes in physical description, describe the item as a copy of the original release version, and not a new version.



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- change in aspect ratio (e.g., wide screen vs. Academy aperture)
- change in color characteristics (e.g., b&w vs. color)
- change in videorecording playback mode (e.g., analog vs. digital)
- change in playing speed (e.g., silent vs. sound speed)
- change in sound characteristics (e.g., mono vs. stereo)

When in doubt as to whether the item in hand constitutes a new version, assume it is the same version.

Treat a remake as a new work, not a version of the original work.

## **OR.2. RULES FOR CERTAIN MATERIALS**

### **OR.2A. Television programs**

Create a new record for each episode of a television series or theatrical serial, even where the episode is part of a subseries with an umbrella series title.

The object of the record for a television episode is the episode itself, including commercials. Describe the commercials in a contents note (See Chapter 7 for rules on constructing notes.)

- Optionally, create in addition a record for each commercial, or for each group of commercials connected with a particular product, company, or service, which are included in the television program.

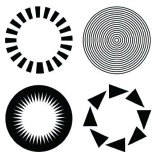
When a television program's title changes over time, consider the following factors in determining if the title change signals a new work:

- The two titles are given two entries in a single reference source
- There is an interruption in production schedule (e.g., the show was produced between 1968 and 1970, then again in 1995)
- A title change is accompanied by:
  - a change in major production credits
  - a change in major cast credits
  - a change in characters or situation
  - a change in duration (e.g., from thirty minutes to sixty)
  - a change in method of production or distribution (e.g., live to filmed, or network to cable or public television)

When a television program is produced later under the same title, consider the following factors in determining if the subsequent production is a different work:

- The two productions are given two entries in a single reference source
- There is an interruption in production schedule (e.g., the show was produced between 1968 and 1970, but not again until 1995)
- There is a change in major production credits
- There is a change in major cast credits
- There is a change in characters or situation
- There is a change in duration (e.g., from thirty minutes to sixty)
- There is a change in method of production or distribution (e.g., live to filmed, or network to cable or network to public television)





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The more the factors that apply, the more likely it is that the two programs should be considered separate works. When in doubt, treat the programs as separate works.

**OR.2B.** Newsreels, newscasts, and magazine format films and programs. For newsreel issues, individual newscasts, and magazine format films and programs, make a record for the issue as a whole. Describe individual stories in a contents note.

- Optionally, create in addition a record for each component part (story).

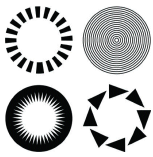
**OR.2C.** Rereleases with supplementary material. When an item consists of a reissued or redistributed version of a work with supplementary material such as the original trailer, a promotional short, commentary, stills, etc., consider the item to be a new version of the work to be described on a new record.

- Optionally, create in addition a component part record for each supplementary item that could just as easily have been issued separately from the film (see ANALYSIS OF COMPONENT PARTS).

**OR.2D.** Materials connected with a particular film, program, or episode (trailers, outtakes, excerpts, etc.). Create a new record for each of the following types of related works, distinct from the record for the work itself. See Chapter 1 for rules on constructing titles.

- bloopers (gag reels, blow-ups)
- commercials clearly designed to be aired during a particular program,
- which exist separately from the program itself
- electronic press kits
- excerpts (including sequences, segments, clips, fragments)
- interviews used to promote a particular film or program
- music (themes or scores existing independently of their programs; not
- production elements such as music tracks)
- outtakes (trims, cuts), excluding newsfilm outtakes; see below
- promotional materials (demo reels or tapes, presentation reels or
- tapes, featurettes, sales presentations, sponsor's reels or tapes)
- radio promos
- rehearsals
- rushes (dailies)
- television promos
- tests (screen tests, wardrobe tests, prop tests, etc.)
- theatrical promos
- trailers
- unedited material

**OR.2E.** Outtakes of news broadcasts and newsreels (raw production footage, field tapes, etc.). Describe as a work in its own right news footage shot in the field as the record of a current event, even if portions have been removed for use in a newsreel or newscast. Do not describe such footage as outtakes from the final cut newsreel or newscast.



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### **OR.3. ANALYSIS OF COMPONENT PARTS**

Often moving image material exists in the form of a single item (host) consisting of two or more component parts, or a group of materials comprised of many individual items. Analysis is the process of preparing a bibliographic record that describes component parts of an item or group for which a comprehensive entry might be made. There are various ways of achieving analysis; the following guidelines are intended to assist in the selection of one of the means of analysis. The decision as to how best to achieve analysis will be based upon such factors as the amount of material the archive holds of a particular type, how important that type of material is in the context of the institution's holdings, staff resources available, etc.

The three types of analysis are:

- Comprehensive record for the host or group, with no records for the component parts or individual items
- Component part or item records, with no comprehensive record for the host or group
- Comprehensive record for the host or group, and component part or item records

If in a comprehensive record, the component parts are discrete items, list the titles of the component parts in a contents note.

If the component parts lack titles, supply titles following provisions in rule 1F.

If in a comprehensive record, component parts are named in the note area, make an added entry for each component part, if it is likely to be sought by title.

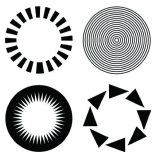
If, in a component part record, the host is named, make an added entry for the host.

When creating separate records for component parts, link the separate descriptions with notes (see 7\_).

#### **OR.3A. Host record only (no component part records)**

Consider using this method when:

- The component parts were originally issued together in this form.
- The host item (compilation, collection, etc.) has a collective title of its own, either on the item, or in published sources.
- The host item's title is more prominent than the component part titles in the chief source of information.
- The component parts have no titles, or weak and dependent titles that cannot stand on their own.
- One component part predominates.
- One component part is so predominant that users would likely not seek the subordinate component parts outside the context of the predominant work.
- The component parts are not discrete, self-contained units.
- It is impossible to determine beginning and end points of some or all of the component parts.
- The component parts have never had, and are unlikely to ever have, an independent bibliographic existence.
- The component parts are not already described at the item level in the catalog.
- The component parts are not significant within the cataloging agency's mission, goals, and collections.
- There is little evidence that extensive enhancement of the component part descriptions in future would be desirable or likely.
- The group as a whole is unitary in nature, such that descriptions of the individual component parts are not too extensive or diverse to provide in a single, easy-to-read note, and the user can easily link a particular access point to its respective description, i.e., the component parts do not require extensive bibliographic description independent of each other,



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- the component parts do not require extensive subject cataloging independent of each other,
- the responsibility for all component parts is the same, or no more than one name for each component part needs to be made accessible, or other bibliographic access to each component part, e.g. under series, etc., is not necessary.
- The group is a cohesive collection retaining certain characteristics of traditional archival collections, i.e.,
  - it is an organically generated collection created as the natural byproduct or record of the activities or functions of persons or corporate bodies, or a "work" of conscious accumulation whose component parts lack formally presented identifying data,
  - the significance of the group is heavily dependent on the context of its creation, i.e. its provenance,
  - the group is best managed at the collection level,
  - the significance of any individual component part lies primarily in its relation to the collective whole, and the significance of the whole derives from interrelationships among its component parts
- Limited resources prevent creation of a number of individual records, even at the first level of description, for the component parts.

When using this method, describe the component parts in a contents or summary note (see 7\_).

This method could be used to describe a collection of home movies associated with a particular person or family, a magazine-format television show consisting of a number of self-contained titled segments, or a group of unidentified films associated with a particular production company, or a videodisc reissue of a feature film, released with supplementary material such as commentary and outtakes.

### **OR.3B. Component part records only (no host record)**

Consider using this method when:

- The component parts were not originally issued together in this form, i.e., the host item is an in-house or unpublished compilation unlikely to be extant elsewhere.
- The host item lacks a collective title whereas the component parts are titled, or the component part titles are more prominent than the collective (host) title in the chief source of information.
- The component parts are self-contained discrete units with titles which can stand on their own.
- No one part predominates.
- The component parts have had, or are likely to have, an independent bibliographic existence.
- Some or all of the component parts are already described in separate records in the catalog.
- The component parts are particularly significant in terms of the cataloging agency's mission, goals, and collections.
- It is desirable or likely that component parts which could, for the sake of economy, be listed briefly in a note would be later enhanced to the second or third level of detail if separate records were made.
- System limitations (e.g., field or record size limits) prevent inclusion of all the component part descriptions in a single record.
- The group as a whole lacks an overall unity, such that descriptions of the component parts are so extensive or diverse that they preclude use of a single, easy-to-read note, and ready linking by the user of a particular access point to its respective description, i.e.,
  - the component parts require extensive bibliographic description independent of each other,
  - the component parts require extensive subject cataloging independent of each other,
  - the responsibility varies between the different component parts, other bibliographic access to each component part, e.g. under series, etc., is required, or

- each component part is in a different series or has a different series numbering within the same series.
- The component parts do not constitute a cohesive collection retaining characteristics of traditional archival collections as described in OR.3A above.

When using this method, list or describe in general terms the other component parts in a note (see 7.).

This method could be used to describe an in-house or other unreleased compilation lacking a collective title, such as an off-air tape of several newscasts, or a reel of trailers.

### **OR.3C. Host record and component part records**

Consider using this method when separate records are to be made for each component part based on the criteria in OR.3B above, and when one or more of the following apply:

- One part predominates, but subsidiary component parts can stand on their own and/or have bibliographic identities of their own, e.g., a videodisc release of a feature film which includes related trailers, commentaries, etc.
- The host item has a bibliographic identity of its own.
- The record for the component part requires bibliographic description of the host item for identification purposes.
- Responsibility for the component part is different than that for the host item.
- A host record is useful to show at a glance the contents and/or sequence of the component parts (i.e., component part records cannot be linked and sequentially ordered by the catalog system).
- The host item requires more than main entry access.
- The host item requires extensive bibliographic description independent of the component part descriptions.
- The host item requires subject cataloging independent of the component part subject cataloging.

## **Chapter CAP**

### **CHOICE OF ACCESS POINTS**

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## **CAP.o INTRODUCTORY RULES**

**CAP.oA.** Main and added entries

**CAP.oA1.** The rules in this chapter are rules for determining the choice of access points (headings) under which a bibliographic description (see Part II) is entered in a catalog. The rules give instructions on the choice of one of these access points as the main entry heading, the others being added entry headings. In general, each rule only gives instructions on those access points that are explicitly covered by the rule. [A2 21.oA1]

This chapter covers headings for persons whom the work is "by" (main and added entries). It does not cover headings for persons whom the work is "about" (subject headings). See CAP.3C3 for help in determining when a heading is a name added entry and when it is a subject heading. For guidelines on assigning names as subjects, see the Library of Congress' Subject Cataloging Manual : Subject Headings.

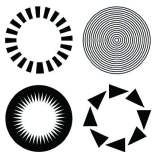
**CAP.oB.** Sources for determining access points

Determine the access points for the item being cataloged from the title frames, the content of the item itself, the item's container, accompanying material, or secondary sources. [adapted from A2 21.oB1]

**CAP.oC.** Form of examples

**CAP.oC1.** The access points to be made are indicated without showing their forms. Determine the forms of these access points as instructed in the rules for UNIFORM TITLE and (for name headings) AACR2, Chapters 22-24. When an example is followed by Main (or Added) entry under title, use the title proper or, when appropriate, the uniform title (see UNIFORM TITLE). [adapted from A2 21.oC1]

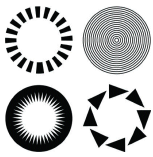
**CAP.oD.** Optional addition. Designations of function



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**CAP.oD1.** When a person performs one of the following functions, add a designation of function ("relator term") to the heading for that person. [A2 21.oD1, Cataloging Service Bulletin 31 (Winter 1986): 71-75, Cataloging Service Bulletin 50 (Fall 1990): 51]

- **Anchor:** Use for the newscaster(s) in overall control of the presentation of a news or current affairs program. See also "Reporter."
- **Animation:** Use for person(s) responsible for the arts, techniques, and processes involved in photographically or electronically giving apparent movement to inanimate objects or drawings, often by means of photographing the objects or drawings one frame at a time, each time so slightly different that, when projected in sequence, they appear to move. Use this term for directors and producers of animation.
- **Camera:** Use for person(s) involved with the technical aspects of lighting and photographing either staged scenes and/or actual events.
- Use for person(s) responsible for, or involved in, the choice of angles and setups of the camera, the mood of the lighting, the placement and adjustment of light sources, the choice of lenses, and any further technical processing of the film or tape material up to the completion of the work.
- **Cast:** Use for actors portraying characters as required by a script. Use for groups of people, such as The Kingston Trio, when they act as scripted characters other than themselves.
- **Choreography:** Use for those involved with the planning, staging, and rehearsing of solo and/or ensemble dances and dance routines which contain music or song.
- **Direction:** Use for person(s) having overall responsibility for interpreting meaning and expression during the production of a moving image material work. Use this term also for any person who helps the director realize the intentions of the script and producer. The extent of the director's involvement may depend upon the individual, the production company, the type of presentation, i.e., feature film, TV series, documentary, etc., or the practices within the country concerned. For directors of animation, use "Animation."
- **Editing:** Use for person(s) responsible, following the script and in creative cooperation with the director, for selecting, arranging, and assembling the scenes and/or footage into a coherent whole to achieve the desired effect. Also may control the synchronization of picture and sound and may supervise further technical processes.
- **Filmmaker:** Use for maker(s) of personal, independently produced films, where an individual is responsible for the conception, sponsorship, and execution of all aspects of the film. In some cases, films may have been created by filmmakers working together.
- **Guest:** Use for person(s) invited to appear in the context of a visual image work, most often a television talk show. Guests normally appear as themselves, but may also appear as characters in short skits. When in doubt as to whether to apply this term or the related terms "Cast" and "Performer," prefer "Cast" or "Performer."
- **Host:** Use for a person who performs as a master of ceremonies maintaining overall control of the on-camera performances of guests. May also preside over discussions for the purpose of ensuring a fair representation of each participant's point of view.
- **Music:** Use for any person(s) responsible for the musical score or music track accompanying a moving image work. This includes the composition of the musical score and/or lyrics, the selection of the works to be performed, the arrangement of the composition, its orchestration, the adaptation of the music track to the picture, and unseen conductors or musicians.
- **Narration:** Use for the speaker presenting an informative or explanatory account accompanying a production, supplying the audience with objective descriptions of an act, occurrence, or course of events, often off-camera. Use for the speaker who relates information in a production directly rather than through a character's dialogue; often employed in documentary-type productions. Use for commentary or commentator, announcer, etc.
- **Performer:** Use for performing artists who do not portray characters as required by a script, as do cast members playing



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roles, but rather who appear primarily as themselves, exhibiting their skills or talents. Includes comedians, dancers, singers, musicians, mimes, etc.

- **Production:** Use for those having the ultimate administrative and financial responsibility for a moving image work. Use for the executive supervisor, clearly distinct from the director, who often secures money for the project, purchases the film script, hires the director, primary actors, and artists. May include assistant producer, associate producer, executive producer, casting director, or production manager. For a producer of animation, use Animation.
- **Production design:** Use for person(s) responsible for the design, in cooperation with the director, of all sets and props, and oversight of realization of designs, structures, makeup, and costumes. Includes art director and assistant art director, set designer and decorator, props, costumes, and title design.
- **Reporter:** Use for person(s) responsible for investigating newsworthy events or persons, and presenting an account, normally in narrative form, accompanied by visual images. Includes interviewer (unless "Host"), correspondent, newsperson. See also "Anchor."
- **Research:** Use for person(s) involved in analytical and exhaustive investigation to determine and authenticate subject matter, objects, costumes, music, and events used in a production; also, in the case of compilation films or programs, those involved in investigating moving and still picture and sound archives to isolate appropriate segments of existing pictures and sound for inclusion into the compilation production.
- **Sound:** Use for those involved in all aspects of voice and non-music aural effects comprising the track portion of a moving image work; covers equipment, production, recording, engineering, editing and mixing of sound; includes special sound effects not covered by special effects. For music, use "Music."
- **Special effects:** Use for person(s) involved in the creation of action sequences and/or of apparent action or sound using photographic, mechanical, electric, optical, or electronic devices. Effects range from simple optical effects to elaborate explosions, miniatures, computer-produced action, sets, or props. The term also includes stunt arranging, fight arranging, flying sequences, stunt men, etc. For special sound effects, use "Sound." For animated effects, use "Animation."
- **Voice:** Use for person(s) supplying a voice for a character appearing in a production, especially an animated production, but not appearing before the camera. For ventriloquist, use "Performer." For voice-over narrator, use "Narration."
- **Writing:** Use for person(s) involved in creating the script or scenario, the basis for which may or may not be his or her own work. Includes screenplay or teleplay writer, author, scriptwriter, adapter, commentary or narration writer, playwright, creator of idea or concept, etc.

When the function performed by a particular person is not clear, do not add a relator term. When a person has performed more than one function, assign a relator term for each function.

## MAIN ENTRY

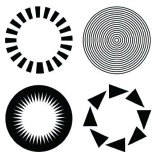
### CAP.1A. Entry under title

With the exception of video art, some student films, and records of speeches, interviews, debates, etc., personal authorship of moving image materials is usually unknown or diffuse. Therefore, most films will be entered under title.

If personal authorship is unknown or diffuse, or in case of doubt, enter under title.

### CAP.1B. Works of personal authorship





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**CAP.1B1.** Definition of personal author. A personal author is the person chiefly responsible for the creation of the intellectual or artistic content of a work.

**CAP.1B2.** General rules

Enter a work under personal author if it records the person's intellectual or artistic work (e.g., video art, debates, interviews, press conferences, speeches, and tests).

Coolidge, Calvin, 1872-1933.

[Speech, Washington, D.C., 1932].

Enter a work, a collection of works, or selections from a work or works by one personal author under the heading for that person whether named in the item being cataloged or not. [A2 21.4A1]

**CAP.1B3.** Official communications. Enter a work, a collection of works, or selections from a work or works by one personal author under the heading for that person, even if it is an official communication. Do not enter any work under the corporate heading for an official.

Coolidge, Calvin, 1872-1933.

[Speech, Washington, D.C., 1932].

*not* United States. President (1923-1929 : Coolidge)

[Speech, Washington, D.C., 1932].

**CAP.1B4.** Conflict between work and author. When there is a conflict between the work principle (entry under title) and the author principle (entry under personal name), follow the work principle (see 1F1).

For Vivien Leigh's screen test for *Gone with the wind*:

[*Gone with the wind*--test. Vivien Leigh screen test]

*not* Leigh, Vivien.

[Test. *Gone with the wind*]

For John F. Kennedy's interview used in the program *The Campaign and the candidates*:

[*The campaign and the candidates*. 1960-10-01--unedited footage. Chet Huntley and David Brinkley interview John F. Kennedy, Hyannis Port, Massachusetts].

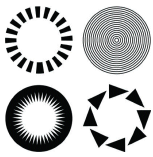
*not* Kennedy, John F. (John Fitzgerald), 1917-1963.

[Interview. Chet Huntley and David Brinkley interview John F. Kennedy, Hyannis Port, Massachusetts].

**CAP.1B5.** Works of unknown or uncertain authorship. If a work is of unknown or uncertain personal authorship, enter it under title.

[Speech. Mayoral campaign. Long Beach, Calif. Unidentified candidate.]

If there is a probable identification, make an explanatory note if necessary, and an added entry under the heading for the person. [adapted from AACR2 21.5A and B]



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[Press conference. Michael V? speaks about official U.S. Army Air Force motion pictures, Bucharest, Romania.]

Cameraman's dope sheet indicates speaker is probably King Michael V of Romania.

(Make added entry for Michael V.)

**CAP.1B6.** Interviews and exchanges. If in an interview or exchange between two or three persons, the work is essentially confined to the words of the person(s) interviewed or of the participants in an exchange (other than the reporter), enter under the heading for the principal participant, participant named first in the sources of information of the item being cataloged (see CAP.oB), or participant appearing first. Make added entries under the headings for the other participant(s). In addition, make an added entry under the reporter, if s/he is named prominently or appears prominently in the item. [A2 21.6B1, 21.6B2, 21.6C1, 21.25A]

If in an interview or exchange between two or three persons, the work is to a considerable extent in the words of the reporter, enter under the heading for the reporter. Make added entries under the headings for the other person(s) involved if there are not more than three. If there are more than three such persons named or appearing, make an added entry under the heading for the one named or appearing first. [A2 21.6B1, 21.6B2, 21.6C1, 21.25B]

If more than three persons (excluding the reporter) are involved, and principal responsibility is not attributed to any one, two, or three, enter under title. Make an added entry under the heading for the first person named prominently in the item-in-hand. [A2 21.6C2]

**CAP.1B7.** Other presentations (press conferences, speeches, etc.). For other types of presentations (press conferences, speeches, etc.), if there are two or three persons involved, enter under the heading for the principal participant, participant named first in the sources of information of the item being cataloged (see CAP.oB), or participant appearing first. Make added entries under the headings for the other participant(s).

**CAP.1B8.** Collaborations. If, in a collaboration between two or three people, principal responsibility is attributed (by the wording or the layout of the chief source of information of the item being cataloged) to one person, enter under the heading for that person. Make added entries under the headings for the other collaborators.

If principal responsibility is attributed to two or three persons, enter under the heading for the first named of these. Make added entries under the headings for the others.

If two or three persons collaborate and principal responsibility is not attributed to any of them by wording or layout, enter under the heading for the one named first. Make added entries under the headings for the others.

If there are more than three collaborators and principal responsibility is not attributed to any one, two, or three, enter under title. Make added entries under the headings for the collaborators.

## ADDED ENTRIES

### CAP.2. GENERAL RULE

Make added entries to provide access to bibliographic descriptions in addition to the access provided by the main entry heading. [A2 21.29A]

Make added entries under headings for persons, corporate bodies, and titles as instructed in CAP.3 below. [A2 21.29B]

In addition, make an added entry under the heading for a person or a corporate body or under a title if some catalog users might suppose that the description of an item would be found under that heading or title rather than under the heading or title chosen for the main entry. [A2 21.29C]

If, in the context of a given catalog, an added entry is required under a heading or title other than those prescribed in CAP.3 below, make it. [A2 21.29D]

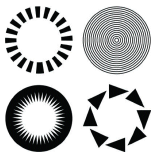
Construct a heading for an added entry according to the instructions in AACR2 chapters 22-24. For instructions on the construction of name-title added entries, see CAP.3D below. For instructions on the construction of uniform title headings, see UNIFORM TITLE. [A2 21.29E] If the reason for an added entry is not apparent from the description (e.g., if a person or body whose name is used as the basis for an added entry heading is not named in a statement of responsibility or notes), provide a note giving, as appropriate, the name of the person or body (see 7\_) and/or the title (see 7\_). [A2 21.29F]

### CAP.3. SPECIFIC RULES

**CAP.3A.** Creation/production credits ("behind the camera" credits). In general, make name added entries for the following production credits. When in doubt as to the importance of the credit for the particular item being cataloged, consider prominence in layout.

#### MAJOR FUNCTIONS

- directors
- producers
- writers
- cinematographers or photographers (persons with overall responsibility for the filming)
- editors
- creators and arrangers of music and lyrics
- choreographers
- art directors
- production designers
- major sound credits (covering work that goes beyond mere recording)
- animation work (directors, animators, etc.)
- production companies
- distributors
- copyright holders



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sponsors (when known to have some responsibility for the production, as with sponsors of early television programs)  
major technical companies (e.g. responsible for sound and color)

#### MINOR FUNCTIONS

assistant directors  
associate producers  
set decorators  
costume designers  
makeup artists  
hair stylists  
special effects designers (if listed prominently in the credits)  
stunt arrangers (if listed prominently in the credits)  
those responsible for titles (if listed prominently in the credits)  
casting directors  
researchers (if listed prominently in the credits)

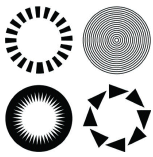
For major functions, make an added entry for each person credited with carrying out the function, up to four persons. If more than four carried out one of the major functions, trace the one most prominently named, or first named, or with the greatest overall responsibility.

For minor functions, make an added entry only for the one most prominently named, or first named, or with the greatest overall responsibility.

Optionally, make added entries for all persons who are listed in major reference sources, or whose names are already established in the catalog, or who are known to have become prominent later.

**CAP.3B.** Participant or performer credits ("before the camera" credits). In general, make name added entries for the following participants and performers.

actors (excluding animal actors; see CAP.3C3)  
actors performing voices of animated characters  
other performers  
spokespersons  
interviewers (when not the main entry)  
interviewees (when not the main entry)  
participants in a debate or presentation (speakers, debaters, when not the main entry) narrators  
moderators  
guests  
hosts  
news anchors  
news reporters  
news commentators



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When actor credits are extensive, make added entries according to prominence in layout. If that criteria does not apply or is inappropriate, make added entries for the five top-billed performers.

Optionally, make added entries for all performers who are listed in major reference sources, or whose names are already established in the catalog, or who are known to have become prominent later.

### **CAP.3C.** Other related persons or bodies

**CAP.3C1.** Collections. Make an added entry under the heading for the name of a collection of which the item-in-hand forms a part. [adapted from A2 21.30H]

NOTE TO CPSO: This rule needs more specific instruction. Collection name could be a title entry, a name-title entry, or a corporate name entry, the latter being suggested by AACR2 21.30H1 ("When possible, formulate headings for such names by analogy with corporate name headings"). Having consulted AACR2, APPM, Rules for Archival

Description, LC MBRS practice, and LC P&P practice, the AMIA AMIM Revision Subcommittee has been unable to identify the best solution to this problem. Added entry for collection name is a common need in archives, but practices diverge significantly; we can identify no standard to follow. We would like to see this issue studied further, and a more specific and helpful rule written into the final draft.

**CAP.3C2.** Other added entries. Make an added entry under the heading for a person or corporate body having a relationship to a work not treated in CAP.3A-C if the heading provides an important access point [A2 21.30F1], unless the relationship between the name and the work is purely that of a subject. [from A2 21.30H1]

Make an added entry under the heading for any other name that would provide an important access point unless the relationship between the name and the work is purely that of subject. [A2 21.30H1]

### **CAP.3C3.** Added entries vs. subject headings

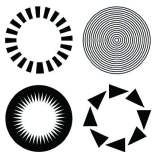
Treat performing animals as subject headings, not name added entries.

Treat fictional characters (e.g., Sherlock Holmes) as subject headings, not name added entries.

When the name of a performer or a performing group coincides with the name of a recurring character or group of characters, make a name added entry for both the performer or performing group and a subject heading for the name of the character(s), even if it results in double-indexing. (For example, Moran and Mack is a vaudeville comedy team comprised of the actors George Moran and Charles E. Mack. Sometimes their personal and/or corporate names are presented as the names of fictitious characters (occasionally played by other people), and sometimes they are presented as performer/performing group credits.)

When the work is about a person, assign a subject heading, not a name added entry.

When the work merely depicts a person, but the person is not performing or otherwise contributing to the creation of the intellectual or artistic content of the work, assign a subject heading, not a name added entry.



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When the work depicts a person, but the person is also performing or otherwise contributing to the creation of the intellectual or artistic content of the work (e.g., acting a role or delivering an address), assign a name added entry, not a subject heading. When the person is depicted and is also performing or otherwise contributing to the creation of the intellectual or artistic content of the work, and the work is also about that person (e.g., the person is speaking about himself or herself), assign both a name added entry and a subject heading.

When the work is known to be about a person or to depict a person, but the nature of that person's contribution is unknown (e.g., for unviewed newsfilm where the person's name is listed in the cameraman's dope sheet), or when otherwise in doubt, assign the name as a subject heading, not a name added entry.

#### **CAP.3D. Related works**

Make an added entry under the heading for a work to which the work being cataloged is closely related, e.g., [A2 21.30G1 and 21.30M1]

- work on which the item in hand is based, or from which it was adapted
- original source material for the item in hand (e.g., field tapes cut into a newscast)
- outtakes from the item in hand
- work to which the item in hand is a sequel

In such a case, the heading is that of the person or title under which the related work is, or would be, entered. If that heading is for a person, add the title of the related work to the heading to form a name-title added entry. When appropriate, substitute a uniform title (see UNIFORM TITLE) for a title proper in a name-title or title added entry heading for a related work. [adapted from A2 21.30G1]

Do not make the added entry if the entry for the item in hand and the added entry would file together in the catalog.

In general, do not make added entries for prospective relationships, e.g., subsequent uses of the work, sequels to the work, or adaptations of the work.

#### **CAP.3E. Part-whole relationships**

Make an added entry (title added entry, linking entry, series entry, etc.) for: works contained within the item in hand work of which the item in hand forms a part (e.g., a compilation with collective title, or a trilogy) [adapted from A2 21.30M1]

#### **CAP.3F. Titles**

Make an added entry under the title proper of every item entered under a personal heading or a uniform title unless the title proper is essentially the same as the main entry heading or a reference to that heading. [adapted from A2 21.30J1]

If considered necessary for access, make an added entry for any title under which a user might seek the item-in-hand [adapted from A2 21.30J1], e.g.,

- variant titles appearing on the piece
- slate title
- videocassette label title
- can title
- leader title

- title proper with abbreviations, signs, symbols, numerals, etc., spelled out, for a title proper containing such elements
- corrected title proper, when the title proper contains an error

alternative titles

parallel titles

episode title

series title with alternative episode or issue designation (e.g., series title with production number as issue designation, when title proper uses episode title for designation)

Optionally, when an item has a title of its own under which it is entered, but would have been given a formatted title if untitled, make a title added entry for the formatted title as prescribed in 1F.

### **CAP.3G. Series**

Make an added entry under the heading for a series for each separately cataloged work in the series if it provides a useful collocation. Optionally, add the numeric or other designation of each work in the series.

## **Chapter UT**

### **UNIFORM TITLE**

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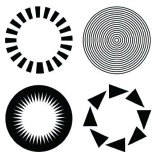
UT.5B. Normalized titles

UT.5B1. To order television newscasts chronologically

#### **UT.1. GENERAL RULES**

**UT.1A.** Use of uniform titles. Uniform titles provide the means for bringing together all the catalog entries for a work when various versions of it have appeared under various titles, for differentiating between two or more works with identical titles, for iden-





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tifying a work when the title by which it is known differs from the title proper of the item being cataloged, and for organizing the file so that titles order logically.

Assign uniform titles whenever they are required to resolve such issues of collocation, differentiation, identification, or file organization, according to the provisions of the following rules.

**UT.1B. Omissions**

**UT.1B1.** Initial articles. Omit an initial article unless the uniform title is to file under that article (e.g., a title that begins with the name of a person or place). [A2 25.2C1]

**UT.1B2.** Introductory phrases. Omit introductory phrases (e.g., Here beginneth the tale of). [A2 25.3B]

**UT.1B3.** Statements of responsibility. Omit statements of responsibility that are part of the title proper (see 1B1), if such an omission is permissible grammatically and if the statement is not essential to the meaning of the title. [A2 25.3B]

Dolce Vita

Federico Fellini's La dolce Vita

**UT.1C.** Romanization. If the title selected as the uniform title is in a language written in a nonroman script, romanize it according to the romanization table for that language adopted by the cataloging agency. [A2 25.2D1]

**UT.1D.** Added entries and references. If a work is entered under a uniform title, make an added entry under the title proper of the item being cataloged unless the title proper is essentially the same as the main entry heading. Refer from any other variants of the title, including variant romanizations found in the item. [A2 25.2E1]

**UT.2. TO COLLOCATE VARIOUSLY TITLED VERSIONS**

**UT.2A.** Motion pictures

When the versions of a work appear under various titles, select one title as the uniform title according to the following order of precedence.

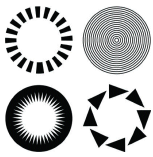
1) Choose the original release or broadcast title in the country of origin. The country of origin is defined as that of the principal offices of the production company by which the work was made.

Lectrice

The reader

2) If the original release or broadcast title in the country of origin cannot be determined, or if there is more than one original release or broadcast title (as with simultaneous releases), choose a uniform title according to the following order of precedence [adapted from A2 25.3C3]:

- 1) original U.S. release or broadcast title
- 2) original U.K. release or broadcast title
- 3) any other English-language release or broadcast title
- 4) French title
- 5) German title



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- 6) Spanish title
- 7) Russian title
- 8) title of the version received first

#### **UT.2B. Television programs**

**UT.2B1.** Successive title changes in television series. When a television series title changes over time, enter it under the title by which it has become known through use or in reference sources. Note that sometimes a title change can signal a new work; see OBJECT OF THE RECORD for guidelines on determining whether or not two series titles represent the same program (work).

Private secretary. Finders keepers

Susie. Finders keepers ...

(Television program originally broadcast under the title Private secretary and later syndicated under the title Susie)

Dick Powell show. Losers

The Dick Powell theatre. Losers

(Television program with original title of The Dick Powell show, which later changed to The Dick Powell theatre)

#### **UT.3. TO DIFFERENTIATE SEPARATE WORKS WITH IDENTICAL TITLES**

**UT.3A.** Works in the same medium. When two or more works in the same medium have the same title, use the original release date or (for television) span of original production dates as a qualifier:

(1947)

(1955-1958)

King Kong (1933)

King Kong (1976)

Secret agent (1965-1966)

Secret agent (1992)

If full span of production dates cannot be determined, give the known date(s). If the only known date is conjectural, add a question mark; if the end date is conjectural, put the question mark immediately before the end date; if both dates are conjectural, put the question mark after each date. If the known date(s) is approximate, use "ca."

(1957) (program in hand was produced in 1957; full span of production dates unknown)

(1948?)

(1957?-1959)

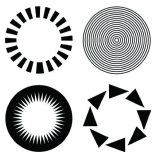
(1957-?1959)

(1957?-1959?)

(ca. 1949-1950)

(1949-ca. 1950)

(ca. 1953)



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**UT.3B.** Works in different mediums. When a work in one medium has the same title as a work in another medium, add one of the following qualifiers to each uniform title:

(Television program)

(Motion picture)

Nothing but the best (Motion picture)

Nothing but the best (Television program)

If a work was both aired on television and shown theatrically, use the qualifier for the original distribution. If the original distribution cannot be determined, use (Motion picture).

When addition of the qualifiers is not sufficient to break a conflict between uniform titles, add a date or span of dates to each qualifier.

Judy Garland show (Television program : 1956)

Judy Garland show (Television program : 1962)

For episodes of television programs, or for trailers, screen tests and other elements which require a partially supplied title, place the qualifier immediately after the portion of the title which presents the conflict, i.e. before the episode title in a television series where the series title conflicts with the title of another work, or before the supplied description of the related work.

Dragnet (Motion picture : 1987)

Dragnet (Television program). Big mustache.

Dragnet (Television program). Big reminisce.

Dragnet (Television program)--Parodies, imitations, etc.

Star is born (1937)

Star is born (1937)--excerpt.

Star is born (1937)--Parodies, imitations, etc.

Star is born (1937)--trailer.

Star is born (1954)

Star is born (1954)--trailer.

Star is born (1976)

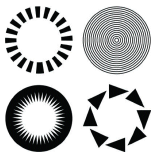
Star is born (1976)--trailer.

#### **UT.4. TO AID IN IDENTIFYING A WORK**

When the title proper for the item in hand differs from the title by which the work is known, assign a uniform title for the title by which the work is known.

Golden West

Zane Grey's The Golden West



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## **UT.5. TO ORGANIZE THE FILE**

### **UT.5A.** Filing titles

**UT.5A1.** To collocate a work with its related works. If under the filing rules, the various versions of a particular work would otherwise be separated from its related works (e.g., trailers, rushes, screen tests, etc.), assign a filing title according to the rules below.

Without filing titles: Caged Caged heat Caged--trailer

With filing titles:

Caged (1950)

Caged (1950)--trailer.

Caged heat.

**UT.5A2.** To ensure logical filing of episode titles with initial articles. Use filing titles to drop articles from episode and issue titles which are not preceded by a numeric designation. [partially derived from LCRI 25.5B, section on common/section titles.]

77 Sunset Strip. Caper

77 Sunset Strip. The caper

(Episode title on the item: The caper)

The trail of the octopus. Episode 2, The purple dagger.

(Episode title on the item: The purple dagger. No filing title required, because the episodes will file in numerical, not alphabetical, order.)

Create filing titles even when the first few elements duplicate the transcribed title.

### **UT.5B.** Normalized titles

**UT.5B1.** To order television newscasts chronologically. For regularly scheduled television newscasts, assign uniform titles according to the following rules. Do not use these rules for television news specials or magazine format programs.

Name of network or originating broadcast station

The term "news"

Place name qualifier, for local stations (city name in AACR2 form; see AACR2, Chapter 23)

Broadcast date in format yyyy-mm-dd

Time of day (choose one of the following terms)

morning

midday

evening

night

or, if applicable (for news programs broadcast throughout the day with the same designation);

Newsbreak, Update, etc. (use the designation used by the broadcaster)

For newsbreaks and updates only, add the broadcast start time in parentheses, followed by am/pm designation and time zone

The word "feed," if applicable, preceded by the time

Edition, if applicable

In the title proper, supply the broadcast date as an issue title, even though it duplicates information in the uniform title (see 1B2.1).

KTLA news (Los Angeles, Calif.). 1982-10-09. Night (10:00 feed).  
KTLA News at ten. [1982-10-09]].

CBS news. 1981-03-06. Evening. Western edition.  
CBS evening news. [1981-03-06].

CBS news. 1980-11-04. Evening (6:30 feed)  
CBS news. 1980-11-04. Evening (7:00 feed)  
CBS news. 1982-09-25. Update (5:20 PM EST)

If the item in hand is an excerpt, such as a single story from the newscast, treat it as an excerpt, following the supplied title rules (see 1F1).

ABC news. 1983-10-23. Night--excerpt. Route 66.  
ABC News Sunday world news tonight. [1983-10-23--excerpt. Route 66].

## Chapter o

### GENERAL RULES

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  - oB2. Prescribed sources of information
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- oD. PUNCTUATION
- oE. LEVELS OF DETAIL IN THE DESCRIPTION
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- oG. INACCURACIES
- oH. ACCENTS AND OTHER DIACRITICAL MARKS
- oI. CAPITALIZATION, ABBREVIATIONS, AND NUMERALS

#### oA. SCOPE

The rules in this manual cover the description of archival moving image material of all kinds, including, but not limited to, theatrical features and shorts, television programs, news material (newsreels, newscasts, and unedited newsfilm and stock shots), educational films, video art, oral histories, home movies, screen tests, trailers, commercials, excerpts, clips, and outtakes. The rules cover description of both single items and compilations in all physical formats, whether fiction or non-fiction, edited or

unedited, complete or incomplete.

## **oB. SOURCES OF INFORMATION**

**oB1.** Chief source of information. The chief source of information for moving image materials is the title frames of the item itself (including main titles, end titles, and intertitles).

In creating the description, prefer information found in the chief source of information to information found elsewhere.

Consider the following parts of the item itself to be outside the chief source: leader, video slate, voice over, closed captions, and other captions (e.g. the running subtitle used to identify the shot, such as the person's name under a talking head in a news broadcast). When information in transcribed portions of the record is transcribed from one of these sources, bracket it, and note the source.

If the information is not available from the chief source, take it from the following sources (in this order of preference):

information on the item itself, other than the title frames (leader, slate, voice over, captions)

accompanying textual material (e.g., scripts, shot lists, publicity material)

container

other sources

**oB2.** Prescribed sources of information. The description is divided into areas, and each area is divided into a number of elements as set out in the particular rules. For each area of the description (or element of that area), certain sources of information are specially prescribed. The prescribed source(s) of information for each area of the description is set out below.

Indicate data taken from outside the prescribed source(s) by enclosing it in square brackets, and give the source of the data in a note. When out of necessity an item must be described without the benefit of viewing, do not use brackets, but indicate in a note that the item(s) described has not been viewed. Consider an item viewed if beginning and end title sequences have been viewed.

AREA	PRESCRIBED SOURCES
Title and statement of responsibility	Chief source of information
Edition/version	
Edition	
Version	Chief source of information
Country of production	Any source
Publication, distribution, etc.	Any source
Place	
Name	Any source
Statement of function	Chief source of information
Date	Chief source of information
Physical description	Chief source of information
Series	Any source
Note	Chief source of information

Cast	
Credits	Chief source of information
Contents/intertitles	Chief source of information
Other notes	Chief source of information
	Any source

## oC. ORGANIZATION OF THE DESCRIPTION

The description is divided into the following areas:

- Title and statement of responsibility
- Edition/version
- Country of production
- Publication, distribution, etc.
- Physical description
- Series
- Note

Each of these areas is divided into a number of elements as set out in the following rules.

## oD. PUNCTUATION [Graphic Materials rule additions in italics]

Precede each area, other than the first area, or each occurrence of a note or physical description area, by a full stop, space, dash, space ( . -- ) unless the area begins a new paragraph.

Precede or enclose each occurrence of an element of an area with standard punctuation prescribed at the head of the chapter for that area.

Precede each mark of prescribed punctuation by a space and follow it by a space, except for the comma, full stop, hyphen, and opening and closing parentheses and square brackets. The comma, full stop, hyphen, and closing parenthesis and square bracket are not preceded by a space; the hyphen and the opening parenthesis and square bracket are not followed by a space.

Precede the first element of each area, other than the first element of the first area or the first element of an area beginning a new paragraph, by a full stop, space, dash, space. When that element is not present in a description, precede the first element that is present by a full stop, space, dash, space instead of the prescribed preceding punctuation for that element.

Indicate an interpolation (i.e. data taken from outside the prescribed source(s) of information) by enclosing it in square brackets. Indicate a conjectural interpolation by adding a question mark within the square brackets. When adjacent elements within one area are to be enclosed in square brackets, enclose them in one set of square brackets.

United States : [Metro-Goldwyn-Mayer, 1943]

Indicate the omission of part of an element by the mark of omission (...). Precede and follow the mark of an omission by a space. Omit any area or element that does not apply in describing an individual item; also omit its prescribed preceding or enclosing punctuation. When omitting data from the source of information that is not considered part of any area, do not use the mark of omission. Do not indicate the omission of an area or element by the mark of omission. When adjacent elements are

in different areas, enclose each element in a set of square brackets. Do not transcribe a mark of punctuation that precedes the mark of omission unless it is a mark of abbreviation or a period, exclamation mark, or question mark.

When an element ends with an abbreviation followed by a full stop, or ends with the mark of omission and the punctuation following that element either is or begins with a full stop, omit the full stop that constitutes or begins the prescribed punctuation. When punctuation occurring within or at the end of an element is retained, give it with normal spacing. Always add prescribed punctuation, even though double punctuation may result.

If desirable, record all of the punctuation that is found in the source of information. Always transcribe punctuation when it is needed to preserve meaning; when in doubt, transcribe it. When this punctuation is recorded, always give the prescribed punctuation as well, even if this results in double punctuation. When the original punctuation mark and the prescribed punctuation mark are the same, give only the prescribed punctuation mark.

Do not transcribe the punctuation marks ... or []. Replace them by - and () respectively. When replacing "..." in the title proper with "- " leave a space after the --, unless the dash is at the beginning.

Source of information reads:

If elected...

Transcription:

If elected-

Indicate lacunae in the source of information where text is being transcribed (as, for example, when the material being cataloged is damaged) by the mark of omission enclosed in square brackets [...].

## **oE. LEVELS OF DETAIL IN THE DESCRIPTION**

The elements of description provided in these rules constitute a maximum set of information. This rule sets out three recommended levels of description. Levels of description may vary from item to item, collection to collection, and institution to institution. Base the choice of a level of description on type of material, user needs, cataloging resources available, the purpose of the catalog, and institutional goals. Include this minimum set of elements for all items cataloged at the chosen level when the elements are applicable to the item being described and when, in the case of optional additions, the archive has chosen to include an optional element. When appropriate, add further information to the minimum set of data for the level. Always assign author main entry, uniform title, and title added entries for variant titles, where needed for identification and collocation.

Use the three levels of description:

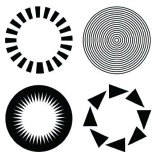
either a) by choosing a level of description for all items cataloged in the archive

or b) by drawing up guidelines for the use of all three levels in one catalog, depending on the type of item or collection being described

**oE1.** First level of description. For the first level of description, include at least the elements set out in this schematic illustration:

Title proper. - Edition or version statement. - Date. - Extent of item : other physical details ; dimensions generation base.





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**oE2.** Second level of description. For the second level of description, include at least the elements set out in this schematic illustration:

Title proper / first statement of responsibility ; each subsequent statement of responsibility. - Edition or version statement. - First place of distribution, release, broadcast, etc. : first distributor, releaser, broadcaster, etc., date of distribution, release, broadcast, etc. -- Extent of item : other physical details ; dimensions generation base. - (Series statement). -- Notes on language, source of title proper (if other than chief source), participant or performer; and Dissertation Note, Summary, etc. Note, Formatted Contents Note, and With Note.

**oE3.** Third level of description. For the third level of description, include all elements set out in the following rules that are applicable to the item being described.

#### **oF. LANGUAGE AND SCRIPT OF THE DESCRIPTION**

In the following areas, give information transcribed from the item itself in the language and script (wherever practicable) in which it appears there:

Title and statement of responsibility

Edition/version

Publication, distribution, etc. (name and date only, not country of release, which is supplied by cataloger).

Series

Cast, credit, and contents/intertitles notes

Replace symbols or other matter that cannot be reproduced by the facilities available with a cataloger's description in square brackets. Make an explanatory note if necessary.

In general, give interpolations into these areas in the language and script of the other data in the area. Exceptions to this are:

- 1) prescribed interpolations and abbreviations
- 2) supplied statements of function of the distributor, releaser, broadcaster, etc.

If the other data are romanized, give interpolations according to the same romanization.

Give all elements in the other areas (other than titles and quotations in notes) in the language and script of the cataloging agency.

#### **oG. INACCURACIES**

In an area where transcription from the item is required, transcribe an inaccuracy or a misspelled word as it appears in the item. Except in cases of deliberate usage, follow such an inaccuracy either by [sic] or by the abbreviation i.e. and the correction within square brackets. Supply a missing letter or letters in square brackets.

Song of Solamon [sic]

The lonesome trial [i.e. trail]

He loved an actress / Morgan ; producer, Will[i]am Rowland

Do not correct words spelled according to older or non-standard orthographic conventions, e.g., "francoise" for "francaise."

When an inaccuracy represents a complete misidentification of the work, as when the wrong title has been spliced onto the head of the film, supply the correct title in brackets, and make an explanatory note.



For other deliberate inaccuracies, transcribe the inaccuracy as it appears, and make an explanatory note.

[add blacklist example ]

#### **oH. ACCENTS AND OTHER DIACRITICAL MARKS**

Add accents and other diacritical marks that are not present in the data found in the source of information in accordance with the usage of the language used in the context.

#### **oI. CAPITALIZATION, ABBREVIATIONS, AND NUMERALS**

Follow the rules for capitalization in AACR2, Appendix A.

Follow the rules for abbreviations in the rules below, and in AACR2, Appendix B. For a list of abbreviations together with their spelled-out forms, see the glossary.

Record initials, initialisms, and acronyms without internal spaces, regardless of how they are presented in the source of information. Apply this provision also whether or not these elements are presented with or without periods. [LCRI 1.oC and Graphic Materials]

Intolerance / Wark Production Corporation ; directed, produced and written by D.W. Griffith.

The snapper / BBC Films for Screen 2

Follow the rules for recording numerals in AACR2, Appendix C.

## **Chapter 1**

### **TITLE AND STATEMENT OF RESPONSIBILITY AREA**

#### **Contents**

##### **1A. PRELIMINARY RULE**

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##### **1C. GENERAL MATERIAL DESIGNATION**

##### **1D. PARALLEL TITLES**

##### **1E. OTHER TITLE INFORMATION**

##### **1F. UNTITLED MATERIALS**

###### **1F1. Untitled materials associated with a particular title or series**

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###### **1F4. Documentary or factual footage (unedited or partially edited footage unconnected with a particular film or program, stock shots, untitled film or tape used as a recording medium)**

1F5. Other miscellaneous collections or compilations

## 1G. STATEMENTS OF RESPONSIBILITY

### 1A. PRELIMINARY RULE

#### 1A1. Punctuation [A2 1.1A1, 7.1A1]

For instructions on the use of spaces before and after prescribed punctuation, see oD.

Precede a subseries title by a full stop.

Precede the title of an episode, issue, or part by a full stop. [and cf. AMIM 1B1]

Precede an episode, issue, or part title which follows a numeric designation by a comma.

Precede each parallel title by an equals sign.

Precede each unit of other title information by a colon.

Precede the first statement of responsibility by a diagonal slash.

Precede each subsequent statement of responsibility by a semicolon.

For the use of the equals sign to precede parallel statements, see the appropriate rules following.

**1A2.** Sources of information. Give the elements of data in the order of the sequence of the following rules, even if this means transposing data. [A2 1.1A2]

### 1B. TITLE PROPER

**1B1.** Transcribe the title proper exactly as to wording, order, and spelling, but not necessarily as to punctuation and capitalization. Give accentuation and other diacritical marks that are present in the title frames (see also oH). Capitalize according to AACR2, Appendix A. [A2 1.1B1]

An alternative title is part of the title proper (see Glossary). Precede and follow the or (or its equivalent in another language) introducing an alternative title by a comma. Capitalize the first word of the alternative title. [A2 1.1B1]

If the title proper as given in the title frames includes the punctuation marks ... or [ ], replace them by - and ( ), respectively. [A2 1.1B1]

If the title proper as given in the title frames includes symbols that cannot be reproduced by the facilities available, replace them with a cataloger's description in square brackets. Make an explanatory note if necessary. [A2 1.1B1]

When credits for performer, author, director, producer, "presenter," etc., precede or follow the title in the title frames, in general do not consider them as part of the title proper, even though the language used integrates the credits with the title. (In the examples below, the italicized words are to be considered the title proper.) [AACR2 LCRI 7.1B1]

Twentieth Century Fox presents *Star wars*

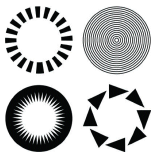
Steve Mcqueen in *Bullitt*

Ed Asner as *Lou Grant*

Jerry Wald's production of *The story on page one*

*Ordinary people*, starring Mary Tyler Moore and Donald Sutherland

*Thief*, with James Caan



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This does not apply to the following cases:

- 1) the credit is within the title, rather than preceding it;

CBS special report

IBM - close up

IBM puppet shows

- 2) the credit is represented by a possessive immediately preceding the remainder of the title Neil Simon's Seems like old times

If the title proper consists solely of the name of a person or body responsible for the item, transcribe such a name as the title proper. [A2 1.1B3]

Abridge a long title proper only if this can be done without loss of essential information. Never omit any of the first five words of the title proper (excluding the alternative title). Indicate omissions by the mark of omission. [A2 1.1B4]

If a letter or word appears only once but the design of the title frames of information makes it clear that it is intended to be read more than once, repeat the letter or word without the use of square brackets. [A2 1.1B5]

If the first level of description is used (see oE), the transcription of such a title is: [A2 1.1B5]

If a title proper includes separate letters or initials without full stops between them, transcribe such letters without spaces between them. [A2 1.1B6]

If such letters or initials have full stops between them, transcribe them with full stops and omit any internal spaces. [A2 1.1B6]

If the title frames bears titles in two or more languages or scripts, transcribe as the title proper the one in the language or script of the main language of the item. If this criterion is not applicable, choose the title proper by reference to the order of titles on, or the layout of, the title frames. Record the other titles as parallel titles (see 1D). [A2 1.1B8]

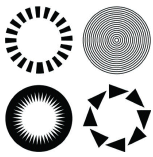
If the title proper for an item that is supplementary to, or a section of, another item appears in two or more parts not grammatically linked, give the title of the main work first, followed by the title(s) of the supplementary items(s) or section(s) in order of their dependence. Separate the parts of the title proper by full stops. [A2 1.1B9]

If the title frames bears both a collective title and the titles of individual works, and the object of the record is the comprehensive unit (see OBJECT OF THE RECORD), give the collective title as the title proper. [adapted from A2 1.1B10]

If the title frames bears both a collective title and the titles of individual works (component parts), and the object of the record is one of the component parts (see OBJECT OF THE RECORD), give the component part title as the title proper. [adapted from A2 1.1B10]

If the title proper is not taken from the title frames, give the source of the title in a note (see 7\_). [A2 7.1B1]

Supply a title proper for an item lacking title frames from the rest of the item, or a reference source, or elsewhere. If no title can be found in any source, devise a descriptive title (see 1F). Enclose such a supplied or devised title in square brackets. [A2 1.1B7]



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**1B2.** Title proper of items released in episodes or issues (Television series, theatrical serials, newsreels, etc.). Enter the following types of moving image material under their series and episode, part, individual, or segment titles: television series, theatrical serials, and newsreels, as well as educational and technical series that are intended to be viewed sequentially or as a group, or whose episodes or segments build upon one another in a cumulative manner. For educational and technical series, consider the presence of numbers and brevity of segments indicators that the items are intended to be viewed together rather than independently.

Capitalize the first word of the episode or part title. If there is both a numeric designation (e.g., issue number or broadcast date) and an episode or part title, record both, putting the numeric designation before the episode or part title. Capitalize the first letter of the part or episode title following the numeric designation.

Father knows best. Medal for Margaret.

America 2night. No. 233.

M\*A\*S\*H. Abyssinia Henry.

60 minutes. Vol. 7, no. 29.

Introduction to mathematics. Vol. 1, Numeration systems

News of the day. Vol. 9, no. 230, The bombing of the Panay!

(entire issue is on one subject, and issue has both a numeric designation, and an issue title)

When the name of a program (often a news program) includes the name of the production company that produced it, capitalize the name, since it is a corporate body name.

CBS News special report. The Duke, 1907-1979.

#### **1B2.1.** Episode title format and numbering

When deciding on the format and consequent ordering of a number of episodes or issues of the same program, serial, etc., follow this general order of precedence:

1) If the program or serial is intended to be viewed sequentially and the item is a chapter or issue from a serial or mini-series, use episode numbers as designated on the item in hand.

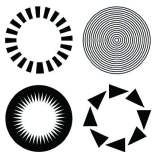
For other television programs intended to be viewed sequentially, prefer broadcast date over show number. If no broadcast date is available for a television program, but the show or production number does put the episodes in chronological order, use the show number, as designated on the item in hand.

Do not use numbers which fail to order episodes or issues chronologically, e.g., some production numbers. If it is unknown whether the show or production number puts the episodes in chronological order, use broadcast date. When the item has not been viewed and the designation is not known, use "no."; do not supply terms such as program, show, chapter, etc. Do, however, use the term "part," for things like mini-series or multi-part television movies or episodes.

General Hospital. [No. 237].

Heartbeat theatre. [No. 337].

Perils of Nyoka. Chapter o, Burned alive.



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Where numbering system or broadcast date for an episode or issue in such a series is not available, describe the issue as unidentified; see (6) below.

2) If the item is a newsreel, use any numbering systems that are available that put all issues within a series in chronological order.

For television news, use broadcast date to organize the issues. See UNIFORM TITLE chapter for guidance on formulating normalized titles under which to enter newscasts for the purposes of logical ordering.

Where numbering system or broadcast date for an issue in such a series is not available, describe the issue as unidentified; see (6) below.

The news parade. No. 228

News of the Day. Vol. 37, no. 284.

KTLA evening news. 1982-07-11.

Fox News at 10. Unidentified issue--excerpt. Papua New Guinea tsunami.

3) If episode titles are available for the majority of issues or episodes, arrange them alphabetically by episode title.

The Mary Tyler Moore show. Chuckles bites the dust.

The presidency and the Constitution.

Foreign alliances and misalliances. Part 1.

This is your FBI. Singing stick-up.

Process piping drafting. Basic piping data.

ABC News closeup. Cuba : the Castro generation.

Where episode title for an episode in such a series is not available, describe the episode as unidentified; see (6) below.

4) If broadcast dates are available for the majority of issues or episodes, arrange them chronologically by broadcast date. Add the broadcast date after the series title, in the form yyyy-mm-dd.

Beat the clock. 1953-01-03

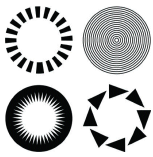
For syndicated programs whose original broadcast date varies from market to market, prefer the date found in the New York Metropolitan edition of TV guide.

Optionally, prefer the date found the in local edition of TV guide.

Where broadcast date for an issue or episode in such a series is not available, describe the issue or episode as unidentified; see (6) below.

5) If episode titles or broadcast dates are not available but program numbers are available for the majority of issues or episodes, and if the program numbers put the programs into chronological order, use the program numbers.

Where program number for an issue or episode in such a series is not available, describe the issue or episode as unidentified; see (6) below.



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If the program or serial has a program number but that number is not used in the title proper, include the number in a note.

Mary Tyler Moore. Chuckles bites the dust

Note: Episode no. 233.

Substitute Arabic numerals for spelled-out numerals or Roman numerals used to identify episodes, issues, parts, etc.

6) If none of the above methods are available for identifying and arranging multiple issues or episodes of a program or serial, describe them as unidentified.

If an item is an unidentified episode of a known series, serial, or newsreel, use a partially supplied title consisting of the title of the series, serial, or newsreel, and the term "unidentified issue" or "unidentified episode." If the title(s) of the episode or of the issue or its segments are available, give it/them next, unless extensive, in which case use a contents note. If the subject(s) of a newsreel are known, specify or summarize these in brackets next. If the item is known not to be a complete episode or issue, add "excerpt(s)." For television programs, if a broadcast date is known, and if episode titles were not used for a series, do not consider the item to be unidentified. However, if only a partial broadcast date is known, or if the identifier used on other episodes or issues is unknown, do describe it as unidentified; after the phrase "Unidentified episode" or "Unidentified issue," add whatever is known that identifies the episode or issue.

Movietone news. [Unidentified issues-excerpts. Disaster stories].

Jack Benny program. [Unidentified episode].

Movietone news. [Unidentified issue].

[Movietone news. Unidentified issue-excerpts].

Movietone news. [Unidentified issue. French war news].

[Movietone news. Unidentified issue-excerpt]. First television broadcasting station opens in England.

Bachelor father. [Unidentified episode, no. 54-9].

Television program with other issues identified by broadcast date:

Solid gold. [1986-01, unidentified issue, no. 283].

Candid camera. [1965, unidentified issue-excerpt. Fannie Flagg].

## **1C. GENERAL MATERIAL DESIGNATION**

Do not use the General Material Designation (GMD).

## **1D. PARALLEL TITLES**

**1D1.** Transcribe parallel titles in the order indicated by their sequence on, or by the layout of, the title frames.

**1D2.** In preparing a second-level description (see oE), give the first parallel title. Give any subsequent parallel title that is in English.

If, in preparing a second-level description, all of the following conditions apply:

- a) the title proper is in a nonroman script
- b) the first parallel title recorded in accordance with the instructions in the preceding paragraph is in a nonroman script
- c) no title is in English

give as the second parallel title the one that is (in order of preference) in French, German, Spanish, Latin, any other roman alphabet language.

In preparing a third-level description (see oD), transcribe all parallel titles appearing in the title frames according to the instructions in 1B.

1 Transcribe an original title in another language appearing in the chief source of information as a parallel title. [A2 7.1D2]  
Breathless = &iquest; bout de souffle

**1D4.** Give parallel titles appearing outside the title frames in a note (see 7\_).

## **1E. OTHER TITLE INFORMATION**

**1E1.** Transcribe all other title information appearing in the title frames according to the instructions in 1B.

**1E2.** Transcribe other title information in the order indicated by the sequence on, or the layout of, the title frames.

**1E3.** Lengthy other title information. If the other title information is lengthy, either give it in a note (see 7\_) or abridge it.

Abridge other title information only if this can be done without loss of essential information. Never omit any of the first five words of the other title information. Indicate omissions by the mark of omission.

**1E4.** If the other title information includes a statement of responsibility or the name of a publisher, distributor, etc., and the statement or name is an integral part of the other title information, transcribe it as such.

**1E5.** Transcribe other title information following the whole or part of the title proper or the parallel title to which it pertains.  
CBS News special. Challenge in the coal mines : men against their union

If there are no parallel titles and if other title information appears in more than one language or script, give the other title information that is in the language or script of the title proper. If this criterion does not apply, give the other title information that appears first. Optionally, give the other title information in other languages. Precede each parallel statement by an equals sign.

## **1F. UNTITLED MATERIALS**

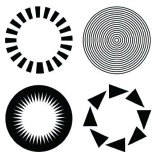
If no title appears on the item and no title by which the material is known can be identified in other sources, supply a descriptive title according to the rules below. In general, use the first rule that applies.

Follow these rules to describe a single untitled item, or a compilation or collection with no collective title. Use the plural form of the prescribed term even if only one item is being described. See OBJECT OF THE RECORD to decide whether to catalog the compilation or group as a comprehensive unit (host record), or as separate component parts, or both.

Do not apply these rules to items originally released with a title for which the title is unknown (see 1F3).

Do not use physical format terms in supplied titles.





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**1F1.** Untitled materials associated with a particular title or series

If the untitled material is dependent upon and identified by its relationship to a titled work or series and/or falls into one of the following categories, supply the title consisting of the work or series to which the item in hand is related, followed by a double dash, and the form term for the type of material.

**Bloopers**

AKA gag reels, blow-ups

**Commercials**

Use for an advertisement of a product or service other than a film or television program. For an advertisement for a film, use Trailers, if the ad is intended for the public. For an advertisement for a television program, use Television promos, if the ad is intended for broadcast to the public. For ads or promotional material for film or television programs intended for exhibitors, backers, industry people, etc., use Promotional materials. For ads selling videos as products for retail purchase, use Commercials. Use only for a commercial clearly designed to be aired during a particular program.

**Electronic press kits**

Use for footage distributed to the press for use in their stories.

**Excerpts**

Use for sequences, segments, clips, fragments, etc., or for a story (stories) or segments from a particular newsreel issue, magazine-format television program, etc.

**Interviews**

Use for an interview used to promote a particular film or program.

**Music**

Use only for a theme or score existing independently of its program; do not use for production elements such as music tracks.

**Outtakes**

Do not use for news footage constituting a filmed or taped record of an event, even if the footage was used in a released film or program and would therefore technically be considered outtakes.

**Promotional materials**

AKA demo reels or tapes, featurettes, presentation reels or tapes, promos, sales presentations, sponsor's reels or tapes

Use for promotional materials about a particular film, program, serial, etc., created for potential backers, exhibitors, industry people, etc., rather than audiences. Include unedited promotional materials. Use also for a film or video created to promote another film, program, serial, etc. that is too long to be considered a trailer, e.g. a featurette or behind-the scenes film or profile of the actor(s) or director.

**Radio promos**

AKA promos

Use for an advertisement for a particular radio program broadcast on television.

**Rehearsals**

Use for a rehearsal of a radio or television program.

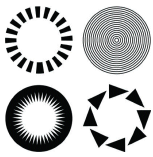
**Rushes**

AKA dailies

**Television promos**

AKA promos

Use for an advertisement for a particular television program or television movie broadcast on television.



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#### Tests

AKA screen tests, wardrobe tests, prop tests, etc.

#### Theatrical promos

Use for an advertisement for a particular television or radio program to be screened in theaters.

#### Trailers

AKA previews, coming attractions

Use for an advertisement for a particular film when the ad is intended for screening.

#### Trailers-TV

Use for an advertisement for a particular film when the ad is intended for television broadcast.

#### Unedited material

Use for unedited material shot or recorded for a particular film or program.

If there is further description available, e.g. the type of test (screen test), the person tested, the particular sequence in an excerpt, etc., add a period to the supplied title constructed so far, and then add the further description.

[60 minutes. 1969-01-07-unedited material. Smothers Brothers reading. Newhart, airport controller.

[An act of murder-rushes].

[Al Jolson program-excerpts with Ezio Pinza].

[The arrangement-promotional materials. Featurette].

[Bob Newhart show-promotional materials. Demo tape].

[Burns and Allen show-commercials].

[Casablanca-outtakes].

[Dragnet-music. Theme].

[Dragnet-radio promos].

[Dragnet-television promos]. [

Dupont theatre. Chicago 2-1-2-outtakes].

[Ford theatre-music. Score].

[Gone with the wind-excerpts].

[Gone with the wind-tests. Vivien Leigh screen test].

[Gone with the wind-trailers].

[Gone with the wind-trailers. Revision no. 1]. [

Gone with the wind-trailers, Spanish].

[Gone with the wind-trailers-TV].

[King of jazz-excerpts. Dancing sequences].

News of the day-excerpts from various issues.

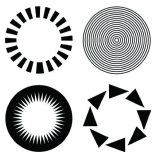
[Toast of the town. 1951-01-13-excerpts. Imogene Coca segment]. [

Unfaithfully yours-excerpts].

If a further description appears on the item itself (i.e. on the image) in the form of an intertitle or caption, prefer that description, and follow it as necessary or desirable by additional information from a secondary source.

#### **1F2.** Untitled materials in particular form categories

If untitled materials fall into one of the following form categories, supply a title consisting of the term for the form category, as



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listed below. If a number of materials, all falling into one of below categories, are cataloged as a comprehensive unit (see ANALYSIS OF COMPONENT PARTS), use this rule to supply a title.

**Announcements**

Use for network and local television station announcements.

**Bloopers**

AKA blow-ups, gag reels

**Commercials**

Use for an advertisement of a product or service other than a film or television program. For an advertisement for a film, use Trailers, if the ad is intended for the public. For an advertisement for a television program, use Television promos, if the ad is intended for broadcast to the public. For ads or promotional material for film or television programs intended for exhibitors, backers, industry people, etc., use Promotional materials. For ads selling videos as products for retail purchase, use Commercials.

**Debates**

Use only for a formal debate between two people; do not use for, e.g. "U.N. Cypress debates."

**Fights**

**Home movies**

Use this term only for film or video recording personal or family events, usually filmed or recorded by an amateur. Do not use merely for footage shot by an amateur; amateur-shot factual or reality footage should be treated as untitled documentary or factual footage (see 1F4).

**Intermission music**

**Interviews**

**Music cuts**

Use only when not connected to a particular program (cf. 1F1).

**Music videos**

Use for film or video recordings of shorts, such as those shown on MTV, designed to exhibit the work of musicians.

**Political programs**

**Political spots**

**Press conferences**

**Promotional materials**

Use for promotional materials created for potential backers, exhibitors, industry people, etc., rather than for audiences. Use also for films or videos created to promote other films, programs, serials, etc., that are too long to be considered trailers, e.g., featurettes or behind-the-scenes films or profiles of the actor(s) or director. Use for groups of promos, or for one broadcast promo that promotes the network, not a particular program. For individual promos connected to particular programs, see 1F1. Includes unedited promotional materials.

**Public service announcements**

**Speeches**

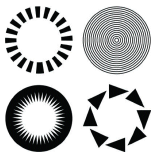
**Tests**

AKA screen tests, wardrobe tests, prop tests, etc.

**Theater advertising**

Use for advertisements (not trailers, not promotional materials) screened in theaters. For advertisements of films or television programs screened in theaters, use Trailers.

**Theater announcements**



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#### Trailers

Use only for groups of trailers, or for an unidentified trailer. For an individual trailer connected to a particular film, see 1F1 above. Do not confuse with Public service announcement, Theater advertising, Theater announcement, Political spot, etc.; use "Trailer" only for an advertisement for a particular film.

If further description is available, add a period followed by a space, then the further description. For Commercials, add (when possible), the name of the product and the kind of product, or the name of the company and the product, or the product name alone, or the company name alone, in that order of preference. If further description is available, add a period followed by a space, then the further description.

[Announcements. Closed circuit. NBC]

[Bloopers. CBS]

[Commercials. Ajax]

[Commercials. Alka-Seltzer. Spanish]

[Commercials. Animated. United World Films]

[Commercials. Ardyth Kaiser. Demo reel]

[Commercials. Bel Air and Raleigh cigarettes]

[Commercials. Box no. 16]

[Commercials. Carnation evaporated milk. Burns and Allen]

[Commercials. Carnation milk and ice cream]

[Commercials. Cigarettes]

[Commercials. Classic TV commercials]

[Commercials. Colgate toothpaste. If you had a million]

[Commercials. Computer generated]

[Commercials. Germany]

[Commercials. Great Western Savings. John Wayne]

[Commercials. IBA Awards, 1st]

[Commercials. IBA Awards, 21st. Animated]

[Commercials. Intro. And now an animated word from our sponsor]

[Commercials. Kelloggs]

[Commercials. Kelloggs cereals. Beverly Hillbillies cast]

[Commercials. Screen test for Charlie Murdock]

[Commercials. Leo Burnett Agency. Demo reel]

[Commercials. Ovaltine. Captain Midnight]

[Commercials. Stan Freberg]

[Debates. Brown-Younger, no. 1]

[Debates. California's gubernatorial minority candidates, no. 1]

[Debates. Presidential candidates. Gerald R. Ford and Jimmy Carter, no. 1]

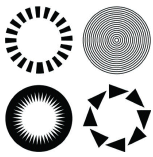
[Fights. Dempsey vs. Levinsky]

[Fights. Moore vs. Martinez. Archie Moore, Martinez fight, Buenos Aires, Argentina. Hearst vault material, HVMc3499r4, D26686]

[Home movies. Brisson, Kryssing]

[Home movies. Robert A. Taft, Sr.]

[Intermission music. 20th Century-Fox intermission music]



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[Interviews. Paul Coates interviews John F. Kennedy]  
[Interviews. Walt Disney] [Music cuts. Big band]  
[Music cuts. Lyn Murray Orchestra]  
[Music cuts. Themes for sports announcements]  
[Music cuts. Unidentified orchestra]  
[Music videos. Mick Jagger and David Bowie. Dancing in the street]  
[Political programs. Illinois gubernatorial campaign, 1990. Steven Baer for Governor]  
[Political spots. California gubernatorial campaign, 1966. Ronald Reagan and Edmund G. Brown]  
[Political spots. California State Assembly campaign, 1973. Bill Lockyear for 14th Assembly]  
[Political spots. Kennedy presidential campaign. Adlai Stevenson for Kennedy]  
[Political spots. Kennedy presidential campaign. California unemployment]  
[Political spots. Kennedy presidential campaign. Citizens for Kennedy]  
[Political spots. Kennedy presidential campaign. Foreign policy]  
[Political spots. Kennedy presidential campaign. Nebraska]  
[Political spots. Massachusetts senatorial campaign, 1952. Kennedy. Fishing]  
[Political spots. Proposition 2, Oregon, 1989. Vote yes on 2. Ghost rider]  
[Political spots. San Francisco mayoral campaign, 1971. Joseph Alioto for mayor, no. 16. Playground, kids, park]  
[Press conferences. Kennedy presidential campaign. Los Angeles, Ambassador Hotel]  
[Press conferences. President Richard Nixon]  
[Promotional materials]  
[Promotional materials. CBS] (advertisements for the network itself)  
[Promotional materials. NBC programs] (a collection of promo's for NBC programs)  
[Promotional materials. Cinemascope. Demo reel]  
[Promotional materials. NBC] (a film about NBC for exhibitors)  
[Public service announcements]  
[Public service announcements. Army. Join the people who've joined the Army]  
[Public service announcements. Community and church groups]  
[Public service announcements. Filmex]  
[Public service announcements. Handicapped children]  
[Public service announcements. March of Dimes theatrical spot]  
[Public service announcements. Muscular dystrophy. Jerry Lewis]  
[Public service announcements. Posture]  
[Public service announcements. Public health and safety]  
[Speeches. Kennedy presidential campaign. A time for greatness]  
[Speeches. Kennedy presidential campaign. Louisville, Ky.]  
[Speeches. Kennedy presidential campaign. United Auto Workers]  
[Speeches. President Richard Nixon. Checkers speech]  
[Speeches. Utah Education Convention?]  
[Tests. Buzz Henry screen test]  
[Tests. UCLA acting, directing, camera tests]  
[Theater advertising. Bennett and Bedell advertisement]  
[Theater announcements. Animated no smoking announcements]

[Theater announcements. Burnley Collection]  
 [Trailers] [Trailers. Republic titles]  
 [Trailers. Rocco, no. 115]  
 [Trailers. Unidentified serial trailers]

If providing further description for an item that is one in a series, construct the supplied title so that all items in the series file together in the catalog and are ordered logically.

Commercials. IBA Awards, 1st  
 Commercials. IBA Awards, 21st. Animated

Debates. Brown-Younger, no. 1  
 Debates. Brown-Younger, no. 2.

**1F3.** Unidentified materials which were probably released or broadcast with a title

If an item is an unidentified episode of a known series, serial, or newsreel, follow the provisions of rule 1B2.1 (6) above.

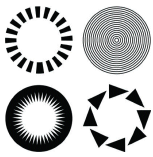
If an item probably was released or broadcast with a title, but the title is missing, supply a title beginning with "Unidentified."

If it is known that an item falls into one of the form categories below, add one of the following terms:

Animated film  
 Cartoon  
 Film (an edited production longer than a short; if it is unknown whether the film is a feature or short, use "film")  
 Newsreel  
 Short  
 Silent animated film  
 Silent cartoon  
 Silent film (see note after "film" above)  
 Silent newsreel  
 Silent short  
 Television news program  
 Television program  
 Video art

If there is further description available, add a period, and then further description.

[Unidentified cartoon]  
 [Unidentified cartoon. Heckel and Jeckel]  
 [Unidentified cartoon. Warner Brothers]  
 [Unidentified film about Africa]  
 [Unidentified film. Cagney/Joe E. Brown]  
 [Unidentified film. Equestrian film]  
 [Unidentified film--excerpt]  
 [Unidentified film. Kay Kyser musical]



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[Unidentified film. Preston Sturges]

[Unidentified film. Shell Oil Co.]

[Unidentified film. Western]

[Unidentified film. Mack Sennett. Academy Collection]

[Unidentified newsreel--excerpts. Auto race subjects, 1930s]

[Unidentified newsreel. Native American ritual dances, fifth wheel car, Fremont High game]

[Unidentified newsreel, Russian]

[Unidentified short]

If nothing at all is known about the item, supply the title [Unidentified].

Optionally, add a period and a space, followed by the collection or source name, if known or applicable.

**1F4.** Documentary or factual footage (unedited or partially edited footage unconnected with a particular film or program, stock shots, untitled film or tape used as a recording medium)

Supply a descriptive title in English with an attempt to make it distinctive, applying the following provisions. Details of contents may be more fully described in the note area (see 7.).

Supply a title which summarizes the subject of the film or recording, giving any of the following elements which are known and are pertinent, in the following order:

- 1) persons, events, objects, etc. (who or what?)
- 2) activity
- 3) location (where?)
- 4) date (when?)

Optionally, follow the description by a period and space, then the name of a source, collection, etc., if known.

[Academy Awards, 17th. Best actor and actress]

[Academy Awards, 19th. Annual Academy Awards are given out, with Sam Goldwyn and his picture Best years of our lives getting major share of honors, Hollywood, California]

[Academy Awards, 21st]

[Academy Awards. Award presentation, Conrad Nagel]

[Animals]

[Anna Held]

[Boulder transmission line tests]

[Cattle herd. Stock footage]

[CBS logo reel]

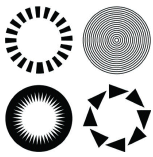
[Congressional hearings. Gerald R. Ford confirmation hearings--Senate]

[Congressional hearings. Un-American Activities Committee. Hanns Eisler before Un-American Activities Committee, Washington, D.C.]

[Congressional hearings. Watergate Affair, 1972-1974--Senate. 1973-06-30. Harry Haldeman. NBC]

[Eddie Cantor and others]

[Elephants. Unedited footage]



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[Indianapolis 500 Mile Auto Race, 1934]  
[Italy. DeVille Co.]  
[Kennedy presidential campaign. Arrival, Boston]  
[Kennedy presidential campaign. Disclaimers]  
[Kennedy presidential campaign. Endorsements. Franklin D. Roosevelt, Jr. Cabin Creek, W. Va.]  
[Kennedy presidential campaign. Jingle. Action]  
[Kennedy presidential campaign. Motorcade, Ohio]  
[Kennedy presidential campaign. Question and answer session. Businessmen. San Francisco]  
[Kennedy presidential campaign. Question and answer session. Farmer. Iowa]  
[Kennedy presidential campaign. Question and answer session. Senator Saltonstahl]  
[Political convention, 1932, Democratic. Democratic convention special! Roosevelt addresses convention]  
[Political convention, 1956, Democratic. CBS]  
[Political convention, 1960, Democratic, 3rd day. CBS]  
[Political convention, 1960, Democratic. Kennedy speaks with Black delegates]  
[Political convention, 1960, Democratic. Platform]  
[Political convention, 1962]  
[President Franklin D. Roosevelt death announcement]  
[World Series, 1956. Game no. 7]  
[World Series, 1964. Game no. 2. Yankees take 2nd game of World Series, 8-3]

When many items record the same event, formulate the titles in a consistent manner which ensures that all records of that event file together in the catalog, and order logically.

Academy Awards, 17th. Best actor and actress  
Academy Awards, 21st

Congressional hearings. U.S. Senate. Gerald R. Ford confirmation  
Congressional hearings. U.S. House of Representatives. Un-American Activities Committee, Washington, D.C.

John F. Kennedy presidential campaign. Arrival in Boston  
John F. Kennedy presidential campaign. Question and answer session, Lodi, Calif.

Political convention, 1932, Democratic. 3rd day. CBS  
Political convention, 1960, Democratic. Platform

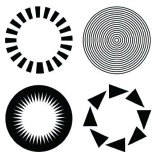
World Series, 1956. Game no. 7  
World Series, 1964. Game no. 2

#### **1F5.** Other miscellaneous collections or compilations

For collections or compilations for which rules 1F1 through 1F4 do not apply, supply a title consisting of the most specific applicable form term from the list below. Enumerate specific forms of material in a note if desired (see 7.). [adapted from APPM, 1.1B]

Animated films  
Cartoons





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Films (edited productions longer than shorts; if it is unknown whether the films are features or shorts, or if the group contains both features and shorts, use "Films")

Newsreels

Shorts

Silent animated films

Silent cartoons

Silent films (see note after "Films" above)

Silent newsreels

Silent shorts

Television news programs

Television programs

Video art

[Include in examples: Newsreels--excerpts from various issues. (Contrast AMIM draft 1F2.5, a third method of punctuating/subfielding this information; cf. AMIM draft 1E3 and its option.)]

If all the works exhibit the work of a single person or corporate body, precede the general form term with that name. For individuals, use surname.

Lumiere films

## **1G. STATEMENTS OF RESPONSIBILITY**

**1G1.** Transcribe statements of responsibility relating to those persons or bodies credited in the title frames with a major role in creating a film and who have some degree of overall responsibility for the film, according to the following rules. [adapted from A2 7.1F1]

Include the following credits in the statement of responsibility:

production companies

sponsors

directors (but not assistant directors)

producers (including associate or executive but not assistant producers)

writers

animators (for predominantly animated films)

Give all other statements of responsibility (including those relating to performance) in notes.

**1G2.** If a statement of responsibility precedes the title proper in the title frames, transpose it to its required position, unless it has been transcribed as part of the title proper under the provisions of 1B1. [adapted from A2 1.1F3]

**1G3.** Transcribe a single statement of responsibility as such whether the two or more persons or corporate bodies named in it perform the same function or different functions. [A2 1.1F4]

**1G4.** If there is more than one statement of responsibility, and one or more statements are for corporate bodies, give the production company first, if applicable, then any other corporate body (e.g., sponsor). Transcribe all other statements of responsi-

bility and function statements in the order indicated by their sequence on the title frames. When statements appear simultaneously, transcribe them in the order indicated by their layout on the title frame. [adapted from A2 1.1F6, with AMIM 1G intro]

If statements of responsibility are given twice, and orders differ, prefer the first order.

If statements of responsibility are given twice, with variation in name and/or function, and the two statements are not known to be synonymous, transcribe both statements as found.

If the sequence and layout are ambiguous or insufficient to determine the order, transcribe the statements in the order that makes the most sense. [A2 1.1F6]

**1G5.** Add a word or short phrase indicating function to the statement of responsibility if the function is known but does not appear in the title frames. [A2 1.1F8, 7.1F2]

Skaterdancer / [produced by] Marshal Backlar

**1G6.** If a statement of responsibility names both the agency responsible for the production of a motion picture or videorecording and the agency for which it is produced, give the statement as found.

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**1G7.** Replace symbols or other matter that cannot be reproduced by the facilities available with the cataloger's description in square brackets. Make an explanatory note if necessary. [A2 1.1F9]

**1G8.** If an item has parallel titles but a statement(s) of responsibility in only one language or script, transcribe the statement of responsibility after all the parallel titles or other title information.

If an item has parallel titles and a statement or statement of responsibility in more than one language or script, transcribe each statement after the title proper, parallel title, or other title information to which it relates.

If it is not practicable to give the statements of responsibility after the titles to which they relate, transcribe the statement of responsibility in the language or script of the title proper and omit the others. [A2 1.1F10]

**1G9.** If there are no parallel titles and a statement of responsibility appears in more than one language or script, transcribe the statement in the language or script of the title proper. If this criterion does not apply, transcribe the statement that appears first. [A2 1.1 F11]

Optionally, transcribe the parallel statements, each preceded by an equals sign.

**1G10.** Treat a noun phrase occurring in conjunction with a statement of responsibility as other title information if it is indicative of the nature of the work.

If the noun or noun phrase is indicative of the role of the person(s) or body (bodies) named in the statement of responsibility rather than of the nature of the work, treat it as part of the statement of responsibility.

In case of doubt, treat the noun or noun phrase as part of the statement of responsibility. [A2 1.1F12]

**1G11.** When a name associated with responsibility for the item is transcribed as part of the title proper or other title information, do not make any further statement relating to that name unless such a statement is required for clarity, or unless a separate statement of responsibility including or consisting of that name appears in the title frames. [A2 1.1F13]

**1G12.** Transcribe a statement of responsibility even if no person or body is named in that statement.  
A statement of responsibility may include words or phrases that are neither names nor linking words. [A2 1.1F14]

**1G13.** Omit statements found in the title frames that neither constitute other title information nor form part of statements of responsibility. [A2 1.1F15]

## Chapter 2

### EDITION AREA

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##### 2F. STATEMENTS OF RESPONSIBILITY RELATING TO A NAMED REVISION OF AN EDITION

#### 2A. PRELIMINARY RULE

##### 2A1. Punctuation

For instructions on the use of spaces before and after prescribed punctuation, see oD.

Precede this area by a full stop, space, dash, space.

Precede a statement relating to a named revision of an edition by a comma.

Precede the first statement of responsibility following an edition statement by a diagonal slash.

Precede each subsequent statement of responsibility by a semicolon.

#### 2B. GENERAL RULE

Follow these rules for transcribing an edition or version statement which appears on the item in hand.

When the item in hand is known to differ from the original version, but no edition or version statement appears on the item, compose an explanatory version statement and record it in a note (see 7\_). See OR.1 to determine whether the item in hand represents a new version.

#### 2C. EDITION STATEMENT [A2 1.2B1, 1.2B2, 1.2B3, 1.2B5]

Transcribe the edition statement as found on the item. Use abbreviations as instructed in AACR2 Appendix B and numerals as instructed in AACR2 Appendix C.

**2C2.** If the edition statement consists solely or chiefly of characters that are neither numeric nor alphabetic, give the statement in words in the language and script of the title proper and enclose them in square brackets.

If the edition statement consists of a letter or letters and/or a number or numbers without accompanying words, add an appropriate word or abbreviation.

**2C3.** In case of doubt about whether a statement is an edition statement, take the presence of such words as edition, issue, or version (or their equivalents in other languages) as evidence that such a statement is an edition statement, and transcribe it as such.

**2C4.** If an edition statement appears in more than one language or script, transcribe the statement in the language or script of the title proper. If this criterion does not apply, transcribe the statement that appears first.

Optionally, transcribe the parallel statement(s), each preceded by an equals sign.

## **2D. STATEMENTS OF RESPONSIBILITY RELATING TO THE EDITION [A2 1.2C]**

**2D1.** Transcribe a statement of responsibility relating to one or more editions, but not to all editions, of a given work following the edition statement if there is one. Follow the instructions in 1G for the transcription and punctuation of such statements.

**2D2.** In case of doubt about whether a statement of responsibility applies to all editions or only to some, or if there is no edition statement, give such a statement in the title and statement of responsibility area.

When describing the first edition, give all statements of responsibility in the title and statement of responsibility area (see 1G).

**2D3.** If an item has parallel edition statements that have been recorded (see 2C4) and a statement of responsibility relating to the edition in only one language or script, give the statement of responsibility after all the parallel edition statements.

**2D4.** Optional addition. If an item has both an edition statement and a statement of responsibility relating to the edition in more than one language or script, give each statement of responsibility after the edition statement to which it relates.

**2D5.** If an item has an edition statement in only one language or script and a statement of responsibility relating to the edition in more than one language or script, give the statement of responsibility in the language or script of the title proper. If this criterion does not apply, give the statement that appears first.

Optionally, transcribe the parallel statements of responsibility after the edition statement, each preceded by an equals sign.

## **2E. STATEMENT RELATING TO A NAMED REVISION OF AN EDITION [A2 1.2D]**

**2E1.** If an item is a revision of an edition (a named reissue of a particular edition containing changes from that edition), transcribe the statement relating to that revision following the edition statement and its statements of responsibility.

**2E2.** If the statement relating to the revision appears in more than one language or script, follow the instructions in 2C4.

**2E3.** Do not record statements relating to a reissue of an edition that contains no changes unless the item is considered to be of particular importance to the cataloging agency.

**2F. STATEMENTS OF RESPONSIBILITY RELATING TO A NAMED REVISION OF AN EDITION** [A2 1.2E]

**2F1.** Transcribe a statement of responsibility relating to one or more named revisions of an edition (but not to all such revisions) following the statement relating to the revision(s). Follow the instructions in 1G for the transcription and punctuation of such statements of responsibility.

**2F2.** If an item has parallel statements relating to the revision of an edition that have been recorded (see 2E2) and a statement of responsibility relating to that revision in only one language or script, give the statement of responsibility following all the parallel statements relating to the revision.

**2F3.** Optional addition. If the statement of responsibility referred to in 2F1 appears in more than one language or script, give each statement as instructed in 2D4 and 2D5.