

## Report of the CC:DA Task Force on the Review of the AMIM Draft Revision

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The CC:DA Task Force on the Review of the AMIM Draft Revision was charged with a detailed review of the revision of *Archival Moving Image Materials: A Cataloging Manual* (AMIM). Specifically, the Task Force was charged with noting areas in which AMIM is not consistent with AACR2, particularly in the areas of transcription, uniform title, and main entry.

The AMIM draft revision is available via the Library of Congress Cataloging Policy and Support Office home page (<http://lcweb.loc.gov/catdir/cpso/amimcovr.html>).

Following a summary of the areas on which we agree that AMIM is inconsistent with AACR2, we provide detailed comments on the various chapters and rules given in the AMIM draft revision.

We observe that the most significant area in which AMIM deviates from AACR2 is in the basic principle of transcription. Rather than transcribing textual or verbal information appearing on a moving image, AMIM prescribes using filmographic data for the original manifestation of a work as the basis for cataloging all subsequent manifestations. AMIM does away with the AACR2 concept of a chief source of information or prescribed sources of information for different areas of the bibliographic description. In AACR2, information taken from outside the prescribed source(s) must be enclosed in square brackets. In AMIM information taken from any source, such as other manifestations of a work or reference sources, is included in the description and is not bracketed. Bracketing is generally reserved for information that is suspect in one way or another or lacking.

The lack of a requirement of transcription allows a cataloger following AMIM to combine rereleases and reissues on the same cataloging record with the original manifestation of that work. In AACR2 such rereleases and reissues would generally be treated as different editions that are cataloged on separate bibliographic records.

In AMIM the emphasis is placed on whether changes are made to the contents of original works, such changes resulting in a new version of the work which requires a separate bibliographic record. Changes that do not affect the contents, such as changes in titles or credits only, and reformatting, such as from 35 mm film to videocassette, would not constitute a new version in AMIM, but would in AACR2.

Lack of transcription requirements also allows AMIM to use a very different concept of parallel title than prescribed in AACR2, where a parallel title is the title proper appearing

on the same chief source in another language and/or script. In AMIM, titles of rereleases or reissues that are different from the original release/issue are included in the bibliographic record as parallel titles. These may be in another language or they may be in the same language as the original title. The title proper on these bibliographic hybrids is always the title of the original.

Another major area in which AMIM is not consistent with AACR2 is in the physical description. AMIM uses multiple lines of physical description on one record to describe all the different physical versions of the same work and its manifestations. Thus, the same work on a film reel, videocassette, and videodisc would get just one bibliographic record, where in AACR2 it would get three separate records. Holding information that would not be included in an AACR2 physical description is also given in this area in AMIM records.

Area Three (material specific details area) in AACR2 is not used for motion pictures and videorecordings. AMIM turns area three into a “country of production area” and requires it in all descriptions, with an option to omit for moving image works produced in the same country as the moving picture archive.

While examples are given throughout both AMIM and AACR2, the AMIM examples are given with MARC21 coding. This practice, while undoubtedly useful, particularly to novice catalogers, is also apt to create a risk of appearing to prescribe specific coding. For example, there are examples in which the indicators of a 246 title added entry are shown as blank, when in reality that would not be valid coding in MARC. The use of MARC poses a risk of hastening the obsolescence or inaccuracy of this new edition of the AMIM manual, since changes to the MARC21 bibliographic format are made regularly.

The inclusion of MARC-coded examples also has the effect of combining the two separate parts and processes of AACR2, description and access (headings, uniform titles, and references), into one. Instructions and examples of choice of access points and added entries are found in various AMIM chapters, while in AACR2 they are consolidated in chapter 21.

We note that AMIM does an admirable job of showing how AACR2 alone does not meet the needs of archival moving image collections. Numerous instructions are given in these guidelines to help catalogers manage archival collections successfully. AMIM provides some creative and helpful solutions that conflict with AACR2 in some instances, and that, in other cases, may be able to be incorporated into AACR2 to enhance its utility as a bibliographic standard for all types of materials and collections.

What follows are comments/questions on specific sections of the AMIM draft document. Direct quotes from the document are shown in italics.

One general comment: throughout the document on the Web, the subfield symbol (\$) or subfield symbol and letter (e.g. \$c) has been lost from the original document when it was converted to HTML. We also note many instances in which indicators in MARC which

are correct on the printed document have been reversed or changed incorrectly during HTML conversion.

## **INTRODUCTION TO THE SECOND EDITION**

*For archival moving image cataloging, filmographic data for the original manifestation of the work is used as the basis for cataloging all subsequent manifestations of that work*

Is there a contradiction between this statement and what is found in 5C1?:

*If a work originally had a sound track but the copy in hand lacks a sound track, describe the work as silent and give a note to that effect.*

### **0A. Scope**

Although this rule gives a list of kinds of moving image material, and explicitly states that the rules are not limited to the kinds listed, where do things like a video of a concert performance belong? Would it be considered a documentary, a home movie, or something else?

### **0A2. Main entry heading**

*The main entry heading or primary access point for moving image material is usually the title proper. For archival moving image material, the title proper is most often the original release or original broadcast title in the country of origin (the country where the principal offices of the production company or of the individual producer of a moving image work are located). Because of the complex interrelationships of persons and corporate bodies in the creation of a moving image work, main entry by title provides the level of consistency and standardization required for national and international networking or sharing of cataloging data. At times, the main entry heading used for moving image material is the uniform title, see Appendix D, M/B/RS Policy on Uniform Titles.*

*Optionally, archives may choose to use another main entry heading, such as personal name.*

The possibility of a main entry heading other than title or uniform title is mentioned only in the optional part of the rule. AACR2 specifically addresses the issue of corporate body main entry in 21.1B2e in the case of performing groups; personal name main entry would certainly be conceivable in the case of home movies, some contemporary works, talking heads (lectures, etc.), and video art. We feel AMIM overreaches by mandating (unless the option is chosen) title main entry for all moving image material, as we feel there are many kinds of moving image materials for which a personal or corporate main entry heading would be chosen according to AACR2.

The phrase “most often” is vague and offers little guidance; under what circumstances might it be something else? The parenthetical phrase is extremely confusing. This phrase was perhaps unequivocal in earlier days, but today, with corporations being multi-national, it can lead to total confusion. The sentence would have been clearer by ending it after “original broadcast title” or after “country of origin.”

The last sentence in the main rule is wishy-washy. This rule should direct the cataloger, rather than putting him or her into some sort of limbo. The use of the phrase “at times” makes it seem as if uniform titles are completely optional for moving image materials. Rephrasing this sentence would be helpful. One possible suggestion: “When appropriate, the main entry heading used for moving image material is a uniform title; see Appendix D.” When a uniform title is “appropriate” could be defined, as it is in AACR2 25.1A.

#### **0A4. Version, edition**

We feel that a change in publisher/issuer/releaser constitutes a different edition in AACR2, requiring a separate bibliographic record.

#### **0B. Source of information**

In the second paragraph, why is information supplied by a cataloger that isn't from the work nor from another source bracketed. In other words, why isn't the cataloger just considered another source?

In the third paragraph, AACR2 would require a note to explain cataloger supplied information.

#### **0C2. Omissions**

*Do not abridge the title proper or uniform title. Long titles appearing within other areas, such as other title information and titles given in notes, may be abridged following the first five words. Indicate these omissions with ellipses. Record the ellipsis with a space on both sides of it.*

In the absence of a chief source of information, the injunction not to abridge seems a bit curious.

#### **0D. Levels of detail in the description**

*Factors such as type of material, size of collections, cataloging staff resources, user demands, and level of automation, may determine the level of description chosen.*

Do we really want an archive's level of automation to determine its level of cataloging? Isn't that leaving them open to say “since we can only afford to generate one card set

(main entry) from our MARC record, why should we bother with all of those pesky added entries? We think the benefits of shared cataloging should be emphasized here.

### **0D1. First level of description**

The use of the example that shows 246 with blank indicators could make people think that these indicators are always supposed to be blank, just as they are always in 260 and 300.

### **0D2. Second level of description**

The statement of responsibility in AACR2 would not always follow the parallel title, or there might be two or three statements of responsibility, one for the title proper and the others for the parallel title(s).

AACR2 calls for place of publication which is usually a city, not just the country of distribution, etc. that AMIM calls for.

### **0E. Language and script of the description**

*For credit functions, wherever they occur in the record, substitute English language terms for non-English terms, if there is a direct translation.*

Substituting terms in English for terms that appear in other languages is clearly a violation of AACR2's policy of transcription. The option given in AMIM is the rule in AACR2. We fear that allowing substitution of terms opens the way for a multitude of inconsistencies, regionalisms, and confusion.

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

*245 00 \$a Tables of the error function and its derivative,  
[reproduction of equations for the functions].*

*500 ## \$a Mathematical equations appear as part of the title.*

*245 00 \$a Finding the elements of music theory in everyday life /  
\$c by [E.B.C.].*

*500 ## \$a Initials in the statement of responsibility appear as  
musical notes on opening credit frames.*

*In general, insert cataloger supplied data into the above areas (title and statement of responsibility, version, edition statement, distribution, etc., and series areas) in the language and script of the other data in the areas ...*

Requiring these kinds of insertions to be in the language and script of the title could be rather difficult; Russian for mathematical functions comes to mind.

## **0F. Inaccuracies**

*508 ## \$a Executive producer, Stephen [i.e. Steven] Jones ;  
photography, Arnold Swenson.*

*500 ## \$a Executive producer on end credits listed as Stephen  
Jones; research indicates correct spelling is Steven  
Jones.*

Here and elsewhere in the document, the draft advocates added entries and notes for information that would normally be covered in authority records. Is authority control such an uncommon thing in archives that bib records are expected to be so self-sufficient? See also 1B1 for the same principle applied to a series title.

We also note that there should be a period at the end of the title in the first two examples given in this rule.

## **0J. Abbreviations and initials, etc.**

In the statement of responsibility in the first example, the current practice is to add a comma before the word "and" in a list of three or more; thus a comma should be added after the word "produced."

## **1A1. Punctuation**

*When the title proper includes a colon, a slash, or the equal sign, do not use any of these three marks unless, according to normal practice, the space may be closed up on both sides. Usually, a comma or a dash (with space closed up on both sides) can be substituted for a colon.*

*245 04 \$a The story of the space shuttle--triumph, tragedy & rebirth.  
(On film: The story of the space shuttle: triumph, tragedy and rebirth.)*

An example of putting the cart before the horse. We think most catalogers would transcribe the phrase "triumph, tragedy and rebirth" as other title information. Later in the document (1E) an option is given to include important other title information as part of the title proper separated from the first part of the title with either a comma, space, or with a dash, which finally explains this example in 1A1.

We note a conflict between use of the ampersand in the title description and the spelled out word "and" in the parenthetical explanation.

## **1B. Title proper**

*... the title proper is usually the original release title in the country of origin.*

This directly contradicts the principle of transcription, especially if an item doesn't actually bear the original release title anywhere. We also find the use of the word "usually" confusing, since there aren't guidelines stating when the title proper would not be the original release title.

*245 00 \$a Star trek II--the wrath of Khan.*

We note that the uniform title in the national authority file for this is:

130 #0 \$a Star trek II, the wrath of Khan (Motion picture)

Perhaps the punctuation of this example should be altered to the same form (comma rather than dash) as the authority record.

### **1B1. Title proper of television series, theatrical serials, newsreels, and educational and technical series intended to be viewed consecutively**

*A note may be given for the series title immediately preceding.*

The utility of such a note is not clear. Shouldn't authority records for each TV series handle this information and be used to display in catalogs?

*When various terms are used preceding numerics within a series or serial, choose the one that is predominant for all main entry headings. If there is no predominant term, choose one of the terms and use it for all the main entry headings. Whenever the term is supplied, enclose it in brackets. If a term is lacking, supply the term "No." enclosed in brackets, i.e., [No.]. Give notes about variant terms if appropriate.*

AACR2 may call for a uniform title in cases like these, instead of the cataloger adding a bracketed term into the transcription. Brackets are used principally to correct errors rather than to fix omissions or to substitute one term for another, at least in transcribed fields, although they may be used this way as well. If a uniform title were used instead, the last example in this paragraph would be:

130 0# Adventures of Rex and Rinty. \$n Chapter 3.

245 04 The adventures of Rex and Rinty. \$n Number 3.

#### **1B1.1.1 Episode titles, numbers and dates used to distinguish episodes within a series**

The placement of this, while perhaps logical from a linear view of the record, is peculiar in light of the extensive discussion of the same principles which has preceded it. This sort of foreshadowing happens several times in this chapter.

*If the episodes are intended to be viewed sequentially, include the associated numbers.*

As a criterion for including episode numbering as part of the title proper, this might be stated more broadly than it should be to achieve the intended effect.

In the first example, a uniform title could also handle the collocation issue of having a transcription that varies from a desired standardized title for all episodes.

### **1B1.1.6 Sports events**

*For sports events use as the title found on the work and/or secondary sources as the title proper..*

The sentence is ungrammatical. We suggest removing the first occurrence of “as” and eliminating one of the final periods.

The examples that use a 246 3# added entry and a 500 note could just as easily be accommodated by a 246 1# \$i/\$a note/added entry, e.g.:

246 1# \$i Accompanying paperwork has title: \$a Championships at Wimbledon. \$n 1983,  
\$p First day

### **1B1.2 Theatrical serials**

In the third example given, the word "Purple" should not be capitalized.

### **1B1.3. Newsreels**

*Capitalization and punctuation: Capitalize the first word of the series and episode titles and any proper noun. Do not confuse the name of the corporate body that produced the newsreel with the newsreel title.*

An example to illustrate the 3rd sentence would be helpful, especially since most of the examples do have the name of the corporate body in the title.

### **1B2. Works with a collective title**

245 00 \$a Popples. \$n Vol. 1.

505 0# \$a Popples. *Treasure of Popple Beach / produced by Jean Chalopin and Tesuo Katayama -- Popples. Poppin' at the beach / produced by Jean Chalopin and Tesuo Katayama.*

The titles in 505 look peculiar because of the presence of the series title as part of the title proper of the episode. While this is technically correct, it seems redundant in this particular case. If an analytical title added entry were made, it could be formulated properly without the contents note having to be in catalog entry form.

#### **1B4. Titles of versions**

*The title main entry heading for a version should be the title of the version itself and not the title of the original work. The version is connected to the original work through a uniform title added entry heading if the original release title is different from the title of the version. See Chapter 2.*

These instructions to make a uniform title added entry for the title of the original version are not consistent with AACR2, which we believe would mandate that the uniform title (original title) be the main entry.

We don't see any guidance on what to give as the title entry for a version that does not title itself if the title has to be supplied (i.e. the title did not come from the item or from a reference source). Perhaps this is not a likely situation.

#### **1D. Parallel titles**

As noted above, AMIM's use of parallel titles is radically different from their use in AACR2.

*Rerelease and reissue titles are as parallel titles.*

This is another ungrammatical sentence that can be fixed by removing the word "as" or by adding a word like "recorded" or "treated" in front of "as."

*Works in another language and/or script will be treated as versions. See Chapter 2.*

AACR2 (25.5C) calls for items whose linguistic content is different from the original (e.g. a dubbed motion picture) to be entered under a uniform title for the original, with an addition for the language. AMIM ignores this rule and AMIM's examples (e.g., second pair of examples in 2B) simply make a uniform title added entry for the original, leaving out the new language addition. Instead of the 730 added entry in the second example in 2B

*730 0# \$a Diexue shuang xiong (Motion picture)*

AACR2 would have us enter the film *The Killer* as:

130 0# \$a Diexue shuang xiong (Motion picture). \$l English

### **1D1. Rerelease, reissue titles as parallel titles**

We are very uncomfortable with the concept of parallel titles promulgated in AMIM. We think a better solution is to use a 246 note/added entry to provide access to rerelease and reissue titles:

246 1# \$a Later released as: \$a Later release title  
246 1# \$a Released in 1954 under title: \$a 1954 title

### **1E. Other title information**

Space colon space should be used in the first two examples.

### **1F. Structuring titles**

Here's another case in which the provision of a uniform title would seem to be a more appropriate solution, rather than trying to artificially "format" the information in the 245.

#### **1F1. Structuring titles for works associated with a titled work**

*When an excerpt of a television program has been given a separate segment title, but remains unpublished in this form, construct the title as an excerpt. Include the segment title in a explanatory note.*

245 00 \$a [20/20. \$n 1991-06-14--excerpts].  
*(On accompanying paperwork, this segment is titled 20/20. Killer fat; however, research indicates that this segment was never aired separately from the original broadcast.)*

Why is "excerpts" plural when the item is a single excerpt?

#### **1F2. Structuring titles with form terms as a descriptive category**

This ordering of the elements by form term seems odd to us. If we were supplying these titles, we would choose something like "Ajax cleanser television commercial" or "Anti-littering public service announcement." We also wonder why, in structured titles for these materials, the form term is given first, followed by the name of the product, service, or other interest advertised or promoted. This is in contradiction to the examples shown in 1F1. If a user is looking for commercials for a product is she more likely to try a title search by the name of the product or by the phrase "Television commercial"?

In the Miller beer example, the period should be outside of the end bracket. The same is true with the Harold Ickes example.

## **1G. Statement of responsibility**

*Give companies or persons in the statement of responsibility when they have made an important contribution to a particular work, but whose type of responsibility is one that may not be considered major in other types of work.*

Would "even if" be a better substitute for "but" to convey the sense?

These paragraphs as a whole didn't seem to offer clear statements as to the main points being conveyed.

### **1G1. Choice and placement of credits**

The use of English terms for non-English terms has been commented on above.

*When a credit term is probable, bracket the term. If it is great questionable, include a question mark in the brackets.*

Change "great" to "greatly" here and in 1G1.1.

*Statements of responsibility should be recorded whether or not they appear on the work in hand.*

Again, AMIM differs from AACR2. If following AACR2 one probably wouldn't record such statements, and if one did, they would certainly be put in brackets.

*Persons credited as co-producers should be placed in a credit note, unless it has been determined that they are performing the production company function or no producer is found for the work, in which case co-producers should be placed in the statement of responsibility. See also 7B5.*

*245 00 \$a Skyscraper / \$c PM Entertainment Group, Inc. ;  
directed by Raymond Martino ; co-producer, Scott McAboy ;  
written by William Applegate, Jr., John Larrabee.  
(No producer found for this work.)*

The function of PM Entertainment Group Inc. is unclear from this example. Why is it not the producer in this case, especially since it is given in the statement of responsibility?

### **1G4. International co-productions**

The first MARC example shows brackets inside of brackets in the 260. We don't think this is normally done and wonder whether it is even permitted.

### **1G5.1 Compilations**

A closing bracket is needed in front of the period in the second (Wilder) example.

### ***Compilations of whole works without a collective title***

*Separate the groups of data with a period followed by two spaces.*

AACR2 1.1G3 also says to do this too, but the LCRI for 1.1G3 says to use just one space. This instruction also contradicts the general instruction in 0C1:

*The period or full stop is followed by a single space. This rule applies to the descriptive portion of the record and does not apply to added entries.*

### **1G5.3 Home movies**

The example shown here, and many subsequent examples throughout the manual don't match what the instructions and examples say in 1F2.

Here in 1G5.3:

*245 00 \$a [Meyer, Eugene and Agnes--home movies. \$p Family camping trip in the Canadian Rockies].*

Example in 1F2:

*245 00 \$a [Home movies--Eugene and Agnes Meyer. \$p Family camping trip in the Canadian Rockies].*

AMIM should be consistent on which way it recommends that these structured titles be formulated.

### **1G5.7 Episodes of television series with separately titled segments**

In the MARC example, in the 505 the second work should be listed as *The substitute wife*, not *Substitute wife*, based on what is shown in the 245.

## **2. VERSION, EDITION AREA**

### ***Definitions***

*Editions are treated as versions which are described as editions on the works themselves or in secondary sources.*

This sentence, even if grammatically correct, could be worded more clearly.

In the paragraph beginning *When works are modified in ways which do not affect their contents ...*, the word "records" in the third to last sentence should be singular.

*An incomplete work should not be considered a version.*

Are we correct in assuming that the "incompleteness" refers to the physical state of an item, and not to a work that was left uncompleted? If the second situation is also intended, isn't this a silly statement? Or are we missing a subtlety here?

## **Data elements of the description**

*Distribution, etc. of version or edition:*

260 ## \$a United States : \$b The Voyager Company, \$c [1988]

Standard practice is to drop the article in the beginning of the imprint statement. The \$b should just be given as Voyager Company or as Voyager Co.

### **2C1. Recording version statements**

In AACR2 edition/version statements found in secondary sources would be bracketed.

### **2C3. Recording edition statements**

### **2D. Statements of responsibility relating to versions or editions**

AACR2 calls for abbreviating the word "edition" as "ed." in edition statements. Is it the intent of the AMIM developers to spell this out fully or is this an error?

### **3C4. Country of production for works never intended to be distributed**

The 245 field is not formulated in the form shown in 1F2, where the user is instructed to give the form first followed by a dash and then the person's name in direct order.

### **4A1. Punctuation**

*If more than one adjacent element of this area -- country of original release, distributor, and date of original release -- are to be enclosed in square brackets, or square brackets with a question mark, enclose them all in one set of brackets.*

260 ## \$a [United States : \$b Universal?, \$c 193-?]  
260 ## \$a [United States] : \$b [Universal?], \$c [193-?]

The word "not" that appears before the second example in the printed version of the draft is missing from the HTML version.

#### **4C. Country of distribution, release, broadcast**

AACR2 calls for place of publication, distribution, etc. for published items. AMIM calls for country, which is not in agreement with AACR2, where place generally means city and/or state, and country only if neither of those can be determined. Many film and videorecordings provide the place, so why in these cases isn't the more specific place called for? This is also again a case where AMIM ignores transcription called for in AACR2.

#### **4C3. Undistributed works**

#### **4D4. Undistributed works**

#### **4E5. Undistributed works**

AMIM does follow the instructions in AACR2 in 7.4C2, 7.4D2, and 7.4F3 to just record the date of creation of unpublished works.

As before, the examples in each of these sections don't agree with the form in 1F2.

#### **4D3. Unknown distributor, releaser, broadcaster**

The subfield delimiter in the 245 is missing the n, i.e. \$n.

#### **4E2. Dates for television broadcasts**

*245 00 \$a Eyes on the prize : \$b America's civil rights years,  
1954-1965. \$p Fighting back, 1957-1962 / \$c a  
production of Blackside, Inc.*

Our understanding of MARC bibliographic standards for 245 is that \$p cannot follow \$b, despite the AACR2 example in 1.1E5 that suggests otherwise. Our reading of the USMARC Bibliographic Format indicates that \$p can only follow \$a or \$n.

#### **4E4. Approximate dates**

*If a copyright date or a production date is not used as a probable release date, they may be placed in a note, as appropriate. See 7B11.*

This sentence is ungrammatical. Replace the word “they” with “it.”

AMIM shows *[between 1906 and 1912]* as an example of a “Span of dates” but AACR2 1.4F7 is very clear that this type of approximate date may only be used for dates fewer than 20 years apart. The phrase “Span of dates” does not convey this 20 year limit.

#### **4F, 4G, and 4H**

The use of the 260 to record simultaneously release, reissue, or rerelease information is contrary to AACR2, in which they would generally be considered different editions and would get their own bibliographic records.

#### **4G. Rerelease, reissue information**

The third example shows a case where the archive holds a rebroadcast copy. What are the implications for syndicated reruns, where the same episode is broadcast many times, or movies that are reaired on television regularly? Theoretically, doesn't the AMIM call for indicating *every* rebroadcast in the 260? This would be ridiculous to do and probably impossible anyway.

*When the reissue date is unknown, it is not necessary to attempt to give an approximate date. Indicate in a note that the reissue date is unknown.*

This increases the size of the bibliographic record. Why not include an approximate date in the 260, even if it is just [19--]? Then the extra 500 note is unnecessary.

The example in the optional section that shows 1954, 1982 would likely be very difficult for a user to interpret exactly what the two dates mean.

#### **4H. Distribution, release, broadcast information for versions and editions**

There's a typo in the 260 \$b of the first example. Remove the comma immediately after the \$b.

### **5. PHYSICAL DESCRIPTION AREA**

The use of different lines of physical description in one bibliographic record is only sanctioned in AACR2 for kits and mixed materials, where each line represents a very different part of the kit or collection. AMIM's use of this to show holdings of the same work in different formats doesn't follow AACR2, although with changes being made to chapter 9 of AACR2 perhaps this will not be an issue in the future.

#### **5B2. Specific formats**

*Film is implied when using the terms, reel, roll, cassette, cartridge, and loop in an archival setting.*

We disagree that “film” is implied merely by the fact that the material resides in a film archive. Certainly there cannot be that many film archives which have not (or will not) integrate their records into a catalog with other formats. The option in AACR2 (7.5B1) allows the deletion of both “film” and “video” when a GMD is present. So why the split

here? And shouldn't there be a mention of the GMD requirement, either referring to AACR2 or to 1C in the AMIM manual?

Remove the comma after the word “terms” in the sentence above.

The examples that say “1 reel” and “2 rolls”: should they be like the others and be constructed as “1 reel of 1” and “2 rolls of 2”? It isn't clear why these examples differ from the others.

#### **5B4. Incomplete works**

We wonder whether all this detailed holdings information really needs to be in the 300 or whether it is better put in the notes or in holdings data outside of the bibliographic record.

#### **5B8. Length or running time**

*Do not include commas within numbers.*

The purpose of this may be to save space, but it does not follow AACR2 and the LCRI for Appendix C.1 which states to follow the *Chicago Manual of Style*, section 8.64 for areas of the bibliographic record that aren't access points. The *Chicago Manual of Style* instructs us to include commas, with some exceptions (page numbers, addresses, etc.).

#### **5C2. Color characteristics**

The third example spells out the word "masterpositive" but elsewhere in the manual (5E) it provides for standardized abbreviations. Although 5E says to "use the terms and/or abbreviations as listed" wouldn't it be simpler to stick to one or the other to ensure consistency? There are also other places in the manual where abbreviations are not used (e.g. second example in 5C3, last two examples in 5H).

#### **5G. Copy number**

In the example with the 500 note, the word "discernible" is misspelled.

### **6. SERIES AREA**

There are numerous examples throughout this chapter where the indicators are incorrect in the HTML version on the Web.

#### **6A. Preliminary rule**

The difference between a television series (“intended to be viewed consecutively”) and a series, as defined here, seems flimsy to some of us. We are not convinced that individual episodes of some television series (e.g. *Gilligan's Island*) need to be, or were ever

intended to be, viewed in any particular order (other than the first and last episodes). *Walt Disney Presents* is a more glaring example (under 1B1) of a series that probably should not be transcribed in the 245 or used as the initial element of a uniform title. We feel that this definition needs to be tightened up. We do, however, agree with the statement about the ambiguity of some episode titles when they are out of context from their series titles.

### **6A1. Punctuation**

*Enclose each series statement in parentheses. (Unless parentheses are automatically generated).*

The conditional clause should not be treated as a sentence: lowercase the word “unless” and eliminate the first period.

### **6C. Series title proper**

AMIM is consistent in following the same rules it has promulgated for title proper, but we again note how this conflicts with AACR2's requirement for transcription of what appears on an item.

### **6C1. Variant forms of the series title**

Variant series titles appearing on an item are generally not included in bibliographic descriptions, although there is nothing that would preclude them from being added. Generally though, the variants are recorded in series authority records as references rather than in bibliographic records.

### **6D. Parallel titles of series**

*Although a parallel title is defined by traditional library usage as the title proper in another language and/or script, for moving image cataloging, only rerelease or reissue titles in the same language and/or script will be used as parallel series titles. Uniform title added entries will always be given for parallel titles of series. For guidance, see Appendix D, M/B/RS Policy on Uniform Titles.*

Does the next-to-last sentence mean that all forms of series titles on an item will be traced in the bib record? Another example where authority records are not considered?

### **6E. Other title information**

*440 #0 \$a Effective one-on-one training : \$b the key to success*

*440 #0 \$a Effective communication : \$b a video series*

Subfield b is not a valid subfield in series statements.

The series title proper is all that should be given as an added entry, so these examples should either drop the other title information or else record them as 490 with an 830 added entry just for the series title proper.

#### **6F. Statement of responsibility relating to series**

If a statement of responsibility is given, it should be in a 490. The use of 440 in the example is incorrect.

#### **6G. ISSN**

The acronym ISSN is not included in MARC records in the subfield x. This example is incorrect.

#### **6J. Subseries**

In the example *490 1# \$a World films. France today = France in the 20th century*, there should be another \$a after the equals sign.

Again, the acronym ISSN is included in the \$x in examples, which is incorrect.

In the 440 example *Mathematics for elementary students*, a \$p is lacking in front of the subseries.

#### **6L. Series-like phrases**

The last example should probably have quotations around the 500 note:

500 "A videodisc series."

The instruction should probably say "give as a quoted note" rather than just "give as a note."

#### **7B4. Variant and other titles**

If MARC examples are retained in AMIM, it would seem desirable that there be at least one example of a variant title encoded using a 246. All of the notes given in this rule could be coded in 246 regardless of whether title added entry is desired (indicator 0 for no added entry, 1 for added entry):

246 1# \$i Incorrect title splice on film: \$a days of glory \$5 DLC  
246 0# \$i Working title: \$a Heaven and hell  
246 1# \$i Title on can: \$a Money \$5 DLC  
246 0# \$i U.S. release title: \$a Mad about money

### **7B23. Dissertations**

A space is left after a multiple-letter abbreviation, so Ph.D. should be given as Ph. D. Both the text and the example should be corrected.

### **7B28. Contents**

In the second example *TV-Tadio* should probably be *TV-Radio*. Why is "exec. prod." abbreviated here, or is this a transcription?

The form of entry of the title in the third example has been commented on earlier.

### **7B29. Numbers associated with the work**

The hyphens in ISBNs are not included in the 020 in MARC, nor is a period given as final punctuation.

## **APPENDIX A**

The inconsistency of whether to use abbreviations in the physical description area for terms such as "duplicate negative" and "reference print" turns up here in the examples again, as it did in Chapter 5.

### **Example 2**

The second word in the title should not be capitalized.

### **Example 8**

A period should end the second sentence in the next to last 500 note:

500 ## \$a *Film is warped and brittle; telescopes on takeup. Soundtrack is out of sync.* \$5 DLC

### **Example 18**

The HTML version of this title has been converted incorrectly. The title is correctly coded in the printed version:

*\$a Oil spill response training program. \$n C series, \$p Spill containment and removal. \$n Tape 5, \$p Oil spills on land /*

HTML version:

*\$a Oil spill response training program. \$n \$c series, \$p Spill containment and*

*removal. \$n Tape 5, \$p Oil spills on land /*

### **Example 19**

In the 246 shouldn't the numbering be transcribed in a separate subfield, as it would have been in a 245?

246 1# \$i Title from donor's list: \$a Ralph Barton reel. \$n No. 8

or perhaps

246 1# \$i Title from donor's list: \$a Ralph Barton. \$n Reel no. 8

## **APPENDIX D**

### **D2. Uniform title main entry headings**

*If the title of the work being cataloged has been used as a uniform title on a related work, use it also as the uniform title main entry heading on the work being cataloged.*

We understand and agree with the intent of this instruction, but find the wording likely to cause confusion even among experienced catalogers. Firstly, the uniform title would not be used on a related work, it would be used as an added entry on the bibliographic record for a related work. The wording here confuses the work with the bibliographic record for that work.

No mention is made of the need to go back retrospectively to existing bibliographic records to add a uniform title main entry heading if that uniform title is needed on the record for a related work.

### **D5. Analytical title added entries from contents notes**

The first indicator for all of the analytical title added entries in the example should be 0 not blank. Blank is not a valid first indicator.

### **D7. Television series**

*The qualifier "Television program" should follow the episode title rather than the series title.*

This instruction appears to be in contradiction to a previous LC authority practice, as seen by many headings in the national authority file. For example:

130 #0 Paper chase (Television program). \$p Case of detente

130 #0 Paper chase (Television program). \$p Kingsfield's daughter

130 #0 Star trek (Television program). \$p Where no man has gone before

For the purposes of file organization, it would seem best to add the qualifier after the series title rather than at the end of the episode title.

However, other authority records follow the AMIM instruction:

130 #0 Errol Flynn theatre. \$p The duel (Television program)

130 #0 Loretta Young show. \$p Big Jim (Television program)

130 #0 Paper chase. \$p Man who could be king (Television program)

130 #0 Star and the story. \$p The blue landscape (Television program)

There seems to be some confusion about whether initial articles should be retained in episode titles or not. The example in AMIM for the *Paper Chase* episode includes the article in the uniform title, but the actual authority record set up for this omits it. As can be seen above from the other authority examples, there isn't any consistency. AMIM should state whether to include initial articles and this should be reconciled with existing authority records. We recommend that LCRI 25.5B be expanded to include discussion of uniform titles for episodes, including information on omission of articles and the placement of the qualifier.

## **Glossary**

*Bloopers.*

*An error made by a performer or newscaster on live television.*

Number should agree between term and its definition.

*Collective title.*

*A title proper that is an inclusive title for a work containing several works.*

Is the larger unit truly a work if its components are works? This depends perhaps on the definition of a work.

*Compilation.*

*A work with a distinct organization using existing footage from other film materials. Compilations may include published or unpublished works; whole works or parts of works.*

This is another example of confusion caused by using the term "work" for the larger unit as well as its constituent parts. Also, the semicolon should be a comma.