

Video (DVD & Videocassette) Original Cataloging Checklist - AACR2

These pages contain a checklist for videorecording original cataloging following AACR2 at Yale University Library.

For RDA instructions, consult [Stanford University Libraries Videos--Cataloging \(RDA\)](#) [1]

Related Documents

[Video Fixed Fields Checklist](#) [2]

[Searching, Selecting, and Verifying Video Cataloging Copy for Preliminary and Cataloged Records](#) [3]

[Preliminary Records: Videos & DVD](#) [4]

For special processing instructions see: [Cataloging Procedures for Audiovisual, CD-ROM, and Related Media](#) [5]

[Call Numbers for Videos \(Videocassettes, DVD, etc.\) and Related Works \(Screenplays, Criticism & Interpretation\). 2005 version for SML](#) [6]

[Video Glossary](#) [7]

See also:

The Archival and moving images materials manual on the Cataloger's Desktop does not follow AACR2 or utility guidelines and should generally not be used as a source for decisions. (For example, most of the examples of when to create a new record would be added to the same record if the Archival guidelines were followed; physical description guidelines differ significantly from RDA. However, some examples of notes from this resource will be cited. The glossary is excellent.

In 2013, Yale implemented RDA. To catalog video according to RDA, follow the [OLAC Best Practices for Cataloging](#) [8][DVD-Video and Blu-ray Discs Using RDA and MARC21](#) [8].

Examples of when to make a new record. (YUL)

1. **Different publisher.** When in doubt, use the record found and edit it to match the item in hand. *footnote 1*

Compare two RILIN clusters. Original record by MiU; one other record in the cluster.

245 0 0 Ꞥa Our hospitality Ꞥh [videorecording] / Ꞥc Buster Keaton Productions inc.

260 Ꞥa New York, N.Y. : Ꞥb HBO Video [distributor], Ꞥc c1984.

300 Ꞥa 1 videocassette (75 min.) : Ꞥb sd., b&w ; Ꞥc 1/2 in.

500 Ꞥa "Thames video collection"--Container.

MiU record modified by MnU; one other record in the cluster.

245 0 0 Ꞥa Our hospitality Ꞥh [videorecording] / Ꞥc Buster Keaton Productions inc.

260 Ꞥa New York, N.Y. : Ꞥb Rohauer Collection ; Ꞥb HBO Video [distributor], Ꞥc c1984.

300 Ꞥa 1 videocassette (75 min.) : Ꞥb sd., b&w ; Ꞥc 1/2 in.

500 Ꞥa "Thames video collection"--Container.

2. **Different edition** (Special ed. vs. no ed. statement; Special ed. vs. Collector's ed.)

CAUTION: With video cataloging, format information is sometimes entered in 250. Since this could be considered

note information or not worth considering as a note, generally accept the edition statement as found on the record (all other things being equal) if the format information applies to the item in hand, e.g. use a record with **250 Widescreen version** if the item in hand is widescreen and the phrase appears on an approved source of information; do not use the record if the item in hand is full screen. Cf. 9.

3. **Black and white vs. color** (or colorized)

4. **Sound vs. silent** (e.g. a video of a silent film without a soundtrack vs. a silent film with a soundtrack)

5. **DVD Region Variations.** DVD region vs. DVD region. There are 8 DVD regions, although catalogers are likely to encounter only 1-6. Generally a DVD will only play on the region player programmed for it, although some players are specially programmed to play multiple regions. North America is Region 1, and DVDs produced for this market will be assigned that region, but the extent of the YUL collection and the various sources used by our selectors is such that we can expect to receive many DVDs for other regions, and they may have the same or very similar content to DVDs produced for the North American market. For an overview of DVD regions see [DVD Demystified FAQ, #1.10](#) [9]. See also the instruction on [538](#) [10].

6. **Videocassettes/DVD Color System Variations.** VHS NTSC vs. VHS PAL vs. VHS SECAM (NTSC is compatible with standard U.S. vcrs; PAL and SECAM are not, although they may be played back on special "universal" vcrs). NTSC, PAL and SECAM are color systems and are also applied to DVDs, so a DVD PAL may not be compatible on a DVD NTSC player, or would require a different setting on the player.

7. **VHS vs. DVD vs. Laserdisc.**

CAUTION: Since both laserdiscs and DVDs may use the same SMD in 300 \$a, i.e., **videodisc** *footnote 2*, be sure to check the size: DVD standard is 4 3/4 in. (for DVD); laserdiscs range in size from 8 to 12 in. Check the 538 note (should indicate DVD or Laserdisc). Note that the use of 007 Format code **v** for DVDs was not authorized until 2002; DVDs cataloged prior to the change may have Format code **g**, the same code used for laserdiscs.

CAUTION: Titles in the series **Criterion collection** <without qualifier> are restricted to laserdiscs per SAR LCCN 93124386. DVDs in the **Criterion collection** series are distinguished by a qualifier per SAR LCCN 00034882, i.e. **Criterion collection (DVD videodiscs)**. However, DVD titles in the utilities have often been assigned the series **Criterion collection** without the qualifier (**DVD videodiscs**). In such cases, do not make a new record; edit the utility record to match the established heading for the series.

8. **Dubbed version vs. subtitled version**

9. **Subtitles** in English vs. subtitles in Cantonese

10. **Widescreen** (letterbox/lbx) vs. **full-screen** (pan and scan)

11. **Theatrical release vs. "Director's cut"**

12. **Theatrical release vs. theatrical release plus "making of" documentary**

A change in copyright on the box or sleeve will sometimes just reflect a change in packaging design; if this is the only change, generally do not create a new record or update the cataloging copy. (YUL)

If the bibliographic record does not indicate closed captioning, and the copy in hand has closed captioning, generally just update the bibliographic record unless you are certain that two versions exist. (YUL) See also instructions for notes in 546 and subject access under Subjects.

Footnote 1: "Among the most troublesome differences that may NOT justify a new record are the choices made by different catalogers about video publishers. in the 260 subfield \$b section of OCLC's "When To Input A New Record," one murky guideline says: "Absence or presence of multiple publishers, distributors, etc., as long as one on the item matches one on the record and vice versa" does NOT justify a new record. The intention of this guideline is to remind catalogers that it is often difficult to differentiate publishers, distributors, and producers of videos. This is so not simply because of the welter of often ambiguous information that may be associated with any given video, but also because the definitions of "publisher," "distributor," and "producer" can be so jumbled."--Jay

Weitz. Videorecording Cataloging: Problems and Pointers.

Footnote 2: AACR2r with 2004 amendments. 7.5B1 allows the option to use a term in common usage to record the specific format of the physical carrier, and gives as an example: "1 DVD-video." Since LC uses AMIM rather than AACR2, there is no LCRI and no de facto national policy on whether to use the option. Therefore, it is possible that as more libraries elect to apply the option, the ambiguity referred to will be less frequent.

Important considerations

AMIM or AACR2

The Library of Congress uses AMIM (Archival Moving Images Material manual) for its video cataloging. PCC uses AACR2; Yale uses AACR2, even for archival cataloging. If a PCC rule interpretation exists, it will be recorded at the appropriate rule number in the LCRIs. In the absence of a PCC RI, follow the local rule interpretations recorded here and identified as (YUL). Most of the local interpretations are based on common utility practice.

Chief source

(7.0B1): The chief source is (in order of preference):

- a) the title and credit frames (opening AND closing; be sure to check at the end of the video.)
- b) If the item is not playable because we lack the playback equipment for the item to be cataloged, the chief source is the physical item itself (the carrier).

DVD. For purposes of determining chief source, the carrier is the videodisc, NOT the box or sleeve it comes in (the AACR2 glossary is somewhat misleading). Option b) also applies when the video itself lacks credit information but credit information is found on the disc.

VIDEOCASSETTE. For purposes of determining chief source, the carrier is the videocassette and its label, NOT the box or sleeve it comes in. Option b) also applies when the video itself lacks credit information but credit information is found on the carrier, e.g. the videocassette label.

(YUL:) Since the title on the carrier sometimes differs from the title on the frames, for original cataloging every effort should be made to find a suitable playback device and view the actual video. Although not required, for the benefit of shared cataloging include a source of title proper note if option b) is used. (See example in the Notes section for 7.7B3.)

If information is not available from a) or b), take it from (in order of preference):

- accompanying textual material
- container (i.e., the box or sleeve) *footnote 3*
- other sources

Note that if the title and statement of responsibility are not taken from a) or b), the information must be enclosed in square brackets; for example, title & statement of responsibility information taken from accompanying material, or the box/sleeve, must be in square brackets.

Prescribed sources for the other areas. No order of preference is given if more than one source is provided. If information is not taken from one of the sources listed below, it must be recorded in square brackets.

Edition (250) chief source, accompanying material, container (including the box or sleeve)

Publication, distribution, etc. chief source, accompanying material, container (including the box or sleeve)

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(260)

Physical any source

description (300)

Series (4xx/8xx) chief source, accompanying material, container (including the box or sleeve)

Note (5xx; 246) any source

Standard any source

number & terms

of availability

(020, 028, 024)

Choice of entry

Videos are generally entered under title, based on AACR2 21.1C1, where the cataloger is instructed to enter under title when personal authorship is diffuse and the work does not emanate from a corporate body. Some exceptions might be: video art, where in some cases the video is totally conceived and executed by a single individual, a video about a business firm commissioned by the firm, or a video of a conference if the conference is named.

Note that AACR2 21.1B2, e), a music video by a performing group "where the responsibility of the group goes beyond that of mere performance, execution, etc." is entered under the name of the group. For performance situations, LCRI 21.23C applies the rules for sound recordings to videorecordings when the video contains works by different persons or bodies (entry under "principal performer").

Footnote 3: AACR2 glossary defines a container as: "Housing for an item, a group of items, or part of any item, that is physically separable from the material being housed (e.g., a box for a disk or videocassette, a sleeve for a sound or videodisc)." However, 7.0B1 uses container in 2 senses. As option b) of chief source, a container is "an integral part of the piece (e.g., a cassette)." However, as "information not available from the chief source," a container is understood to be "not an integral part of the piece," by inference, the box or sleeve used to contain the videocassette. And, by inference, in the prescribed sources of information for the edition, publication, and series areas, "chief source" includes container in the first sense, and "container" implies container in the second sense. Olson's 1998 Cataloging of audiovisual materials states "The place of publication or distribution for videocassettes is given only on the container in many cases. If so, it must be bracketed." This was probably based on the 1993 version of AACR2, where "container" was not listed as one of the prescribed sources. "Container" is listed as one of the prescribed sources for edition, publication, and series area in the 1998 version of AACR2. Conclusion: in current cataloging, information taken from the box or sleeve does not need to be bracketed for the edition, publication, or series areas.

028 - 024 - 037 - 041 - 044 - 050

028 Publisher number (Required if available)

0	4	0	‡a VM5108 ‡b
2			Vidmark
8			Entertainment

4=publisher no. is for video

0=no additional note or added entry

‡b=label name

037 Distributor stock number (*Optional*)

Not recommended that the option be used. For cataloging copy, if the publisher number has been entered in 037, leave it as is. Where the publisher number was entered prior to format integration. It is now used only for

distributor's stock numbers. Weitz: "Generally, consider numbers that are not permanently affixed to the videorecording (for instance, numbers that are stamped on an item or that appear only in a distributor's catalog) as stock numbers" (pp. 73-74).

041 Language Code

Indicator 0= no translation; indicator 1=includes translation

Use $\$a$ for the languages used in the soundtrack if the soundtrack is in multiple language versions. Note that current practice is to assign a separate $\$a$ for each language.

0 $\$a$ spa $\$a$ eng
4
1

5 $\$a$ Spanish and
4 English soundtracks
6 (feature film only).

Use $\$a$ also for the languages used on the soundtracks of accompanying material if the languages are brought out in the notes.

Use $\$b$ for the language used in the subtitles.

0	0	$\$a$ spa $\$a$ eng $\$b$ eng
4		$\$b$ fre
1		
5		$\$a$ Spanish and
4		English soundtracks
6		with English and French subtitles (feature film only).

Use $\$b$ also for intertitles (titles used in silent films) when the intertitles are in more than one language.

0	0	$\$b$ ger $\$b$ eng
4		
1		
5		$\$a$ Silent with
4		intertitles in German
6		and English.

Use $\$g$ for the language(s) of accompanying material if the languages are brought out in the notes; use $\$h$ for the original language (for translations of accompanying textual material; $\$h$ is restricted in MARC21 to text translations).

[By extension] 041 is not assigned when the soundtrack is in one language, even if the language is dubbed (i.e., you would not use *041 1_ <sound track language>\$h<original language>*)

0		<NOT ASSIGNED>
4		
1		
5		$\$a$ Dubbed from
4		Japanese into
6		English.

044 Country of Publication/ Producing Entity (Optional)

Optional. Option is not followed at SML, but leave on source copy. Used if more than one country is associated with the production. Use the MARC 21 country codes. The first code should match the code used in the [Place of Publication](#) [2] fixed field. Note that the Place of Publication is the country of production as determined from 245 $\$c$, not from 260. Use a separate $\$a$ for each country. Indicators are blank. Enter codes at the country level, not the state level.

Example: joint Italian, French, United States production; Italian company named first and recorded in fixed field.

0			İa it İa fr İa us
4			
4			

050

1. Note that 050 is not required for pcc video.
2. SML requires LC classification for all videos. Documentary films are classified by topic; in such cases use 050 _4. LC classification does not cover feature films, so use the local instructions at [Call Numbers for Videos \(Videocassettes, DVD, etc.\) and Related Works \(Screenplays, Criticism & Interpretation\) 2005 version for SML](#) [11]
If local modification for feature films is used, do not create an 050 _4; provide an 050 _4 if an LC number can be assigned without local modification.

130 - 245

130

Follow the LCRIs implemented with 2005 Update 1:

25.5B, Appendix I

25.6B3.

Highlights:

- Uniform title assigned if title of the motion picture conflicts with the title proper of any other bibliographic resource
- For motion picture uniform titles, qualifier is always "(Motion picture);" for television program uniform titles, qualifier is always "(Television program)"[if in doubt whether a motion picture or television program, use (Motion picture)]
- Additional qualifiers to differentiate motion picture with the same title (in order): year of original release, director, production company. *Note that when this situation occurs, the bibliographic record(s) for the previously cataloged title will need to be updated. If there is a previously existing authority record for the previously cataloged title, it must be updated; if no authority record existed, it should now be made, with an appropriate differentiating qualifier.*
- Different titles in the same language (U.S. title vs. British title): *use the same uniform title.*
- Dubbed motion pictures (qualify by the language). *See the RI for multiple dubs & combinations of multiple dubs and subtitles.*
- Motion picture with translated intertitles (qualify by language)
- Subtitled motion picture released under a different title (do not qualify by language)
- Filmed simultaneously in different languages under different titles (apply 25.5C3)
- Distinguishes for both motion pictures and television programs between "individual titles intended to be viewed consecutively" and "individual titles not intended to be viewed consecutively." If intended to be viewed consecutively, the comprehensive title is the first element. Treatment is applied to 130 or 245 as appropriate (see first bullet). See **245 İa İn İp İh. Television episodes.**
- Treatment of television compilations. See **245 İa İn İp İh. Television episodes.**

245 İa İn İp İh

245 Credits in Title Proper

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LCRI 7.1B1 notes that LC does not follow AACR2, but also includes PCC practice. Follow PCC practice cited here when transcribing video titles:

When credits for performer, author, director, producer, "presenter," etc., precede or follow the title in the chief source, 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 underlined words are to be considered the title proper.)

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

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 actually a fanciful statement aping a credit;

Little Roquefort in Good mousekeeping

3) the credit is represented by a possessive immediately preceding the remainder of the title.

Neil Simon's Seems like old times

245 \$h [videorecording]

The GMD is required for videorecordings. Note that \$h is entered after \$p.

245 0 0 \$a Star wars. \$n
Episode I, \$p The
phantom menace \$h
[videorecording] / \$c
20th Century Fox ; a
Lucasfilm Ltd.
production ; written
and directed by
George Lucas ;
produced by Rick
McCallum.

Television episodes

Per **LCRI 25.5B, Appendix 1. Television Programs (including video and film formats)** (see 130 above), the name of the television series is entered in 245 \$a and the episode should be entered as a dependent title using \$n \$p.

Generally accept cataloging copy that follows the alternative practice *footnote 4*. One possible exception might be if a number of separate episodes following different practices were being cataloged at the same time; in that case it would be better to follow one or the other practice for all episodes.

EXAMPLES

The RI requires that television episodes meant to be viewed consecutively (as in the following example) must

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include a $\$n$ subfield (numeric designation).

Note that $\$h$ follows $\$p$.

"Giving 246 title access or not [to the $\$p$ title] is based on the character of the individual title and a judgment of the usefulness of title access in that form."--RI.

245 0 4 $\$a$ The Civil War. $\$n$
Episode 1, $\$p$
1861--the cause $\$h$
[videorecording] / $\$c$ a
Florentine Films
production ; produced
in association with
WE?TA-TV ; executive
producer, Ken Burns ;
produced by Ken
Burns and Ric Burns ;
a film by Ken Burns ;
written by Geoffrey C.
Ward and Ric Burns
with Ken Burns.

246 3 0 $\$a$ 1861--the cause

In the absence of a numeric designation on the resource, a $\$n$ subfield should be supplied in the form [yyyy-mm-dd].

If the television episode does not have to be viewed as part of a consecutive sequence, generally leave out the numeric designation when an episode title is available. Unlike serials, a 130 is not made solely to remove the initial article in $\$p$. Note use of 246 to provide access to the title/episode number combination in cases where the RI instruction is to leave out the numeric designation in the title proper.

245 0 0 $\$a$ Tanner '88. $\$p$?The night of the Twinkies ...

246 3 0 $\$a$ Night of the Twinkies

246 3 $\$a$ Tanner '88. $\$n$ Volume 1

News-show episodes do not fall into the consecutive sequence category unless there is some explicit indication of "consecutiveness" (e.g. Nightline. Conversations with Secretary of State Colin Powell, part one.)

245 0 0 $\$a$ Nightline. $\$p$ Another budget showdown $\$h$ [videorecording] / $\$c$ ABC News.

246 3 0 $\$a$ Another budget showdown

In the absence of an individual title, use a numeric designation:

245	0	0	$\$a$ America 2night. $\$n$ Episode no. 233 ...
246	3		$\$a$ America tonight. $\$n$ Episode no. 233

In the absence of an episode title or a numeric designation on the resource, a $\$n$ subfield should be supplied in the form [yyyy-mm-dd].

245 0 0 $\$a$ Meet the press. $\$n$
[1985-10-06] $\$h$
[videorecording] / $\$c$ a
public affairs
presentation of NBC
News ; producer, Betty
Cole Dukert ; directed
by Chuck Tyler.

The 130 is assigned only if the television series title needs to be qualified.

130 0 $\$a$ Nova (Television
program). $\$p$ Case of
the frozen addict.

245 1 4 $\$a$ Nova. $\$p$ The case
of the frozen addict $\$h$
[videorecording] / $\$c$
WGBH.

246 3 0 $\$a$ Case of the frozen

addict

Keep in mind that for a multipart set treated as classed-together (analyzed), the analytics would get a $\$n$ subfield only if the parts of the set were intended to be viewed consecutively. A 5 part c-t analyzed set for the history of Islamic civilization would require $\$n$ in the 245 for the analytics; a multipart "Shakespeare's plays on video" would not get a $\$n$ in the 245 for the analytics. *Note that in the analytic records of a classed-together analyzed set, the collective title for the multipart would not be recorded in the series position (4xx).*

Television Program Compilations

All programs in a particular season. Use "Season" as the standard term (item may have "year 1," "season one," "first season," "vol. 1," "first year," etc.).

130 0 $\$a$ Sex and the city
 (Television program).
 $\$n$ Season 5.

245 1 0 $\$a$ Sex and the city. $\$n$
 The complete fifth
 season $\$h$
 [videorecording] ...

The procedure is not applied to a complete series telecast over a short period of time. The following was cancelled after one season:

130 0 $\$a$ Job (Television
 program)

245 1 4 $\$a$ The job. $\$n$ The
 complete series $\$h$
 [videorecording] ...

For selections from a particular season, use ... **$\$n$ Season <no.>. $\$k$ Selections.**

130 0 $\$a$ Sex and the city
 (Television program).
 $\$n$ Season 5. $\$k$
 Selections.

245 1 0 $\$a$ Sex and the city. $\$n$
 The complete fifth
 season. $\$n$ Episode 3
 $\$h$ [videorecording] ...

For selections from 2 or more seasons (including "best ofs" covering at least 2 seasons), qualify with **$\$k$ Selections** only.

130 0 $\$a$ Sex and the city
 (Television program).
 $\$k$ Selections.

245 1 4 $\$a$ The best of Sex
 and the city $\$h$
 [videorecording] ...

245 $\$c$ Statement of responsibility

AACR2 7.1F1 instructs to transcribe from the chief source the names credited with "a major role in creating a film (e.g., as producer, director, animator)." All other statements of responsibility ("including those relating to performance") should be given in the notes (511, 508).

Include the screenwriter in the statement of responsibility; source copy should not be recataloged if the writer is recorded in 508. (YUL) **footnote 5**

Examples from the Orbis database (source copy is primarily from OCLC):

245 0 0 $\$a$ Baraka $\$h$
 [videorecording] / $\$c$ a
 Mark Magidson
 Production ; directed
 and photographed by
 Ron Fricke ; produced

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by Mark Magidson ;
original treatment
written by Genevieve
Nicholas, Constantine
Nicholas, Ron Fricke ;
concept and scenario,
Ron Fricke, Mark
Magidson, Bob Green.

245 0 0 ♪a Against the odds ♪h
[videorecording] : ♪b
the artists of the
Harlem Renaissance /
♪c PBS ; produced by
the New Jersey
Network ;
producer/director,
Amber Edwards.

245 0 0 ♪a Champagne safari
♪h [videorecording] /
♪c Kino International ;
Arcane Pictures ;
produced for video by
Andrew Lerman ;
commentary written by
Lawrence Klingman
and Jackson Leichter ;
entire production
compiled by Herbert L.
Bregstein.

245 0 0 ♪a Tango ♪h
[videorecording] / ♪c
Pandora Cinema
presents an
Argentinian-Spanish
coproduction ;
Argentina Sono Film ;
Alma Ata International
Pictures ; a Juan C.
Codazzi production
idea ; produced by
Luis A. Scalella,
Carlos L. Mentasti and
Juan C. Codazzi ;
written and directed by
Carlos Saura.

Comment: the statement of responsibility for Tango could be transcribed more economically while remaining within the AACR2 guidelines. The following transcription is from an RLIN NJPG record for the same manifestation:

245 0 0 ♪a Tango ♪h
[videorecording] / ♪c
Pandora Cinema
presents an
Argentinian-Spanish
coproduction ;
Argentina Sono Film ;
Alma Ata International
Pictures ; written and
directed by Carlos
Saura.

Footnote 4: Alternate practice (will continue to be encountered since many cataloging units may not follow the RI).

If the name of the episode was distinctive, the episode title was recorded in 245 þa; the name of the television program was generally recorded in a note and a 730 was made for the television program. When the name of the episode was not distinctive, the name of the television program was entered in þa and the episode name was entered as a dependent title using þn þp.

Footnote 5: Past practice has been to include screenwriters in the statement of responsibility based on LCRIs for 7.1F1 in CSB 11 and 36. These are no longer in the current LCRIs; note that AACR2 does not mention screenwriters and 7.7B6 gives a screenwriter in one of the examples for Credits notes. LCRI 21.29D instruction is to make added entries for "persons who are listed as producers, directors and writers" if the production company is not named, which suggests indirectly that writers are still considered to play "a major role in creating a film" and therefore should be recorded in the statement of responsibility. CPDC:

CSB 11: "Primarily this means giving the names of corporate bodies credited with the production of the work. Personal names should also be transcribed when the person's responsibility is important in relation to the content of the work. For example, names of persons who are producers, directors, and writers are given in most instances; the name of an animator is given if animation is a significant feature of the work; the name of a photographer is given if the work is a travelog." (quoted in *Cataloging of audiovisual materials*, 4th ed. 1998)

CSB 36: "When deciding whether to give names in a statement of responsibility or in a note, generally give the names in the statement of responsibility when the person or body has some degree of overall responsibility; use the note area for others who are responsible for only one segment or one aspect of the work. Be liberal about making exceptions to the general policy when the person's or body's responsibility is important in relation to the content of the work, i.e., give such important people and bodies in the statement of responsibility even though they may have only partial responsibility. For example, the name of a rock music performer who is the star of a performance on a videorecording may be given in the statement of responsibility even if his/her responsibility is limited to the performance. [Example]. Normally the Library of Congress considers producers, directors, and writers as having some degree of overall responsibility and gives them in the statement of responsibility."--Ibid.

246 - 250 - 260

246 Variant titles (7.7B4)

If a title variation requires access, use 246. Whether access is made is cataloger judgment, bearing in mind that computer retrieval is unforgiving of even small variations. See also use of 246 to bring out þp titles in 245 section on television programs.

(YUL): Although AACR2 "container" could be used in the first three examples, the reference is ambiguous for video, so a more specific term has been used.

Title on videocassette label varies from the title on the video.

245 0 0 þa Thelma & Louise þh
[videorecording] / þc
Path   Entertainment,
a Percy Main
production ; directed
by Ridley Scott ;
produced by Ridley
Scott and Mimi Polk ;
written by Callie
Khour  .

246 1 þi Title on cassette
label: þa Thelma and
Louise

Title printed on the videocassette varies from the title on the video:

245 0 0 þa Mission, impossible

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2 þh [videorecording] /
þc Paramount Pictures
presents a
Cruise/Wagner
production ; a John
Woo film ; producers,
Tom Cruise, Paula
Wagner ; story by
Ronald D. Moore &
Brannon Braga ;
screenplay writer,
Robert Towne ;
director, John Woo.

246 For a DVD:

246 1 þi Title on disc: þa
MI-2

246 for a videocassette:

246 1 þi Title on cassette: þa
MI-2

Title on box varies from the title on the video. "Container" could be used, but the term is ambiguous and could refer, depending on circumstances, to the cassette or to the disc:

245 0 0 þa 20,000 leagues
under the sea þh
[videorecording] / þc
Walt Disney Pictures ;
producer, Walt Disney
; writer, Earl Felton ;
director, Richard
Fleischer.

246 1 þi Title on box: þa Twenty thousand leagues under the sea.

Title on guide varies from the title on the video:

245 0 0 þa Dance in the
twentieth century þh
[videorecording] / þc
WGBH.

246 1 þi Title on guide: þa
Dance in the 20th
century

CAUTION: Use 246 for variant title notes, not for source of title notes, which use 500. See examples in Part 2 under 500 Source.

Title entered under possessive:

245 0 0 þa Walt Disney's
Fantasia þh
[videorecording] / þc
Walt Disney Pictures.

246 3 0 þa Fantasia

246 is not generally made when credits preceding the title proper are dropped (or in some cases transcribed in the statement of responsibility). Additional access is cataloger judgment.

Title on frames: Walt Disney's masterpiece Bambi.

245 0 0 þa Bambi þh
[videorecording] / þc
produced and written
by Harry Arends, Phil
Savenick.

246 3 0 þa Walt Disney's
masterpiece Bambi

Title on frames: Twentieth-century fox presents Star wars. (No 246 made for: Twentieth-century fox presents ...)

245 0 0 \$a Star wars \$h
 [videorecording] / \$c
 Lucasfilm, Ltd. ;
 written and directed by
 George Lucas ;
 produced by Gary
 Kurtz.

Other variations:

245 0 0 \$a 1 pm \$h
 [videorecording] / \$c
 Leacock Pennebaker
 Inc. ; filmed by Jean-
 Luc Godard, Richard
 Leacock, D A
 Pennebaker.

246 3 \$a One pm

246 3 \$a 1 p.m.

246 1 \$i Working title: \$a 1
 am

250 Edition area

1. This field should end with a period.

2. Note that prescribed sources are: chief source, defined as: a) title frames b) "container," i.e., either the video disc or the cassette and label, *or*, accompanying material, *or* "container," i.e., box or sleeve. Information taken from "container" by either definition does not require square brackets.

3. Note that the term "edition" or the equivalent is not a requirement for transcribing in 250. The OLAC guidelines on edition statements for DVDs are probably generalizable for video cataloging practice : "statements that distinguish one manifestation from another should be treated as edition statements, whether they carry the word 'edition' or not ..."

4. Unlike videocassettes, DVD editions often include multiple manifestations, e.g. both a widescreen and a full-screen version. In such cases, OLAC advises: "When a disc carries both widescreen and standard version, the information becomes a note rather than an edition statement. Don't put both statements into the 250."

EXAMPLES:

250 \$a Restored version.

250 \$a 10th anniversary
 ed.

250 \$a Letterbox format.

250 \$a Unrated director's
 cut.

250 \$a Full screen version.

260 Publication, distribution, etc. area.

Note that prescribed sources are: chief source, defined as: a) title frames b) "container," i.e., either the DVD or the cassette and label, followed by, in order, accompanying material, and then "container," i.e., box or sleeve.

Information taken from "container" by either definition does not require square brackets. However, note that if the publication date is inferred (i.e., not associated with the date or copyright date of the publication/edition), the date is bracketed no matter what the source. The OLAC guidelines for dates found on the container tend toward the "when in doubt" approach. But if the date found on the container is evidently associated with the edition in hand, it should not be bracketed.

Use judgment in determining the publication date from the "title frames" since the date may be the original release date and not the publication date of the manifestation in hand. Per 1.4F1, the date in the publication area applies to the edition to which the item belongs (e.g. the DVD reissue), not the original manifestation, e.g., the motion picture or television program. It doesn't appear that "title frames" are necessarily restricted to those of the original motion

picture/TV program, however; "title frames" could be applied to a copyright date associated with the DVD publisher that appears before the beginning of the feature.

From the OLAC Guide to Cataloging DVDs:

"Some DVDs have a copyright date on the printed disc surface that represents the date the item was published; this date would be recorded in MARC 21 field 260, just as found (with the copyright symbol).

"If there is no copyright date on the disc surface, look for the latest date of those that may be printed on the back of the container [copyright date for cover design, etc.], and use this latest date as the assumed date of publication. Record this date in brackets and without the copyright symbol because it is an assumed date. Copyright renewal dates are ignored according to LCRI 1.4F6 (CSB 92)."

26 ♪a Irvington, N.Y. : ♪b
0 Criterion Collection ;
 ♪a [Los Angeles,
 Calif.?] : ♪b Janus
 Films, ♪c c2001.

Since the place of publication is often absent on videos, remember that per 1.4C6, "[S.I.]" is considered to be the last resort. First preference is probable place (city) in English form followed by a question mark. If a probable place is not available, give the state, province, or country; followed with a question mark if this is not certain. Use [S.I.] only if none of these options is available.

However, keep in mind that a locally produced video (lectures, video theses, class projects), for which there is a unique copy or a restricted number of copies, should be treated as unpublished material and, per AACR2 1.4C8 and 1.4D8, no data is recorded for place of publication or publisher, including [S.I.] and [s.n.].

Jay Weitz notes that off-air recordings (licensed copies of broadcast programs or programs transmitted by satellite) are also considered unpublished materials; "broadcasting does not constitute publication." In such cases, he recommends adding "a note indicating that the recording was made under license and a note specifying the name of the broadcast station or satellite service and the date of the off-air recording." (Weitz, p. 78-79)

300 - 4xx / 8xx

300

The standard AACR2 term (specific material designation) for DVDs is videodisc, but the 2004 amendment to 7.5B1 gives catalogers the option to use "a term in common usage to record the specific format of the physical carrier" and uses "DVD-video" as an example. Since LC currently does not follow AACR2r for video cataloging there is no LCRI regarding the option. Follow the common-usage option for new cataloging, on the basis that the term is more user-friendly and in addition cannot be confused with laserdiscs. For consistency, use "DVD" rather than AACR2's suggested "DVD-video."

See AACR2 1.5B4. You are not expected to verify or determine the playing time.

1. When the playing time is stated on the item, give the time as stated.
2. When the playing time is not stated, but is readily ascertainable, give the playing time.
3. Follow the LCRI, i.e., do not apply the option to supply an estimated time.
4. The OLAC Guidelines note that the playing time refers to the work, not the combined playing time of the work and any supplementary materials included on the DVD.

By implication, this means that DVDs issued as multipart sets, where one of the DVDs contains supplementary material, are generally described as a set rather than primary physical unit + accompanying physical unit.

Video (DVD & Videocassette) Original Cataloging Checklist - AACR2

Published on Yale University Library (<https://web.library.yale.edu>)

Follow the OLAC guidelines in original cataloging if the information is readily available. However, if the publisher only provides total running time for the set (feature + supplementary material), record the total running time rather than attempt to determine the running time of the feature. Generally follow the OLAC guidelines in original cataloging; it is not necessary to revise the playing time on member copy.

7.5C. Other physical details. For video, only sound characteristics and color (or b&w) are recorded in other physical details (300 \pm b). For usage, see examples.

Note that recording of aspect ratio and recording speed in Other physical details (300 \pm b) is limited to motion pictures. For videorecordings, aspect ratio (e.g. anamorphic widescreen) is usually recorded as edition information or in notes.

7.5D. Dimensions. All DVDs are recorded in 300 \pm c as 4 3/4 in. (width of the disc).

300 \pm a 1 DVD (123 min.) :
 \pm b sd., col. ; \pm c 4 3/4
 in.

DVD set, one DVD with feature, one DVD with supplementary material. Publisher provides running time for the feature DVD (105 min.):

300 \pm a 2 DVDs (105 min.) :
 \pm b sd., col. with b&w
 sequences ; \pm c 4 3/4
 in.

DVD set, one DVD with feature, one DVD with supplementary material; publisher only provides total running time for the set (200 min.):

300 \pm a 2 DVDs (200 min.) :
 \pm b sd., col. ; \pm c 4 3/4
 in.

NOT:

300 \pm a 2 DVDs (ca. 135
 min.) : \pm b sd., col. ; \pm c
 4 3/4 in.

NOT:

300 \pm a 1 DVD (ca. 135
 min.) : \pm b sd., col. ; \pm c
 4 3/4 in. + \pm e 1 DVD
 (ca. 65 min.)

All VHS (as well as Beta) videocassettes are recorded in 300 \pm c as 1/2 in. (width of the tape). U-Matic videocassettes are 3/4 in.

300 \pm a 1 videocassette
 (123 min.) : \pm b sd., col.
 ; \pm c 1/2 in.

300 \pm a 1 videocassette
 (105 min.) : \pm b sd., col.
 with b&w sequences ;
 \pm c 1/2 in.

A video of a silent film with a music soundtrack will get "sd." in \pm b. Per AACR7.5C3: "Give *sd.* (sound) or *si.* (silent) to indicate the presence or absence of a sound track " (emphasis added). Note also that per 7.5C4, use *b&w* for sepia prints, and so indicate in a physical description note (7.7B10).

300 \pm a 1 videocassette (81
 min.) : \pm b sd., b&w ; \pm c
 1/2 in.

500 \pm a Silent film with
 organ accompaniment
 and English intertitles.

500 \pm a Sepia print.

If you are cataloging a new ongoing multipart, do not record running time in 300 until the set is complete. Record the running time for each part in field 505 in parentheses after the title (see second 505 example). When the set is complete, record the total running time in 300. If there is no 505, itemize the MFHD and record the running time in

Video (DVD & Videocassette) Original Cataloging Checklist - AACR2

Published on Yale University Library (<https://web.library.yale.edu>)

‡z. When the set is complete, record the total running time in 300, compress the MFHD.

Remember that the AACR2 amendments applying to multipart also apply to video. (The "Description based on" note is used if the first part of the set is not the basis for cataloging.)

Note that for copy cataloging, if the source copy for a multipart is for a complete set, the 300 should be left as is.

4xx / 8xx

Examples of video publisher series:

245 0 0 ‡a Three ages ‡h
[videorecording] ; ‡b
The goat ; My wife's
relations / ‡c
[presented by] Joseph
M. Schenck ; directed
by Buster Keaton.
440 4 ‡a The art of Buster
Keaton

Note that a separate heading is used for items in the Criterion collection issued on DVD. (*Criterion collection* without qualifier is used for laserdiscs)

245 0 0 ‡a The English patient
‡h [videorecording] /
‡c Miramax Films
presents a Saul
Zaentz production ; an
Anthony Minghella
film.
490 1 ‡a The Criterion
collection ; ‡v 336
830 0 ‡a Criterion collection
(DVD videodiscs) ; ‡v
336.

CAUTION: When cataloging an episode of a television series, distinguish between the video publisher series and the original television program series title. Publisher series is always transcribed in 4xx, while the name of the television series is entered in 245 ‡a, with the name of the episode entered as a dependent title in ‡p (preceded by ‡n in some cases). See 245 section on television programs.

5xx Notes

Generally enter notes in the following order:

1. System details (538) [7.7B10]
2. Scope note (500) [7.7B1]
3. Language (546) [7.7B2]
4. Source of title proper (500) [7.7B3]
5. Variations in title (500). [7.7B4] See also: 246 section
6. Cast (511) [7.7B6]
7. Credits (508) [7.7B6]
8. Edition and history (500, 518, 586) [7.7B7]
9. Publication, distribution, etc. and date (500) [7.7B9]
10. Physical description other than "system details" (500) [7.7B10]
11. Accompanying materials not recorded in 300 (500) [7.7B11]
12. Audience (521) [7.7B14]

- 13. Other formats available (530) [7.7B16]
- 14. Summary (520) [7.7B17]
- 15. Contents (505) [7.7B18]

538 - 500

538 System details (7.7B10 Physical details; out of AACR2 sequence) [Required]

(YUL:) Follow the common practice and make 538 the first note. Some OPACs display 538 first even if the cataloger has entered it later in the note order, but enter the note first to facilitate shared cataloging. Note that 538 displays only in the OPAC Long view.

(YUL:) **VIDEOCASSETTES.** For VHS, "NTSC" is assumed; it is not necessary to record in a note. However, do indicate PAL or SECAM since this is exceptional in the U.S.

DVD. For original cataloging, record region area if known, including Region 1 (North America), since our collection is international in scope. Region 1 (North America) does not have to be added to member copy but member copy 538 should be updated for any other region. The region should be somewhere on the container or the carrier, but note that the assignment of regions is not always intuitive (Region 3 is East Asia including Hong Kong, but China is Region 6, and Japan is in Region 2 with the European Union countries). To see the complete list of DVD regions and their corresponding countries, click [here](#) [12].

Audio information may be recorded in system details or as a separate note. Other physical details generally record in 500, e.g. aspect ratio. As a rule of thumb, physical details that require specific playback equipment in order to be enabled are recorded in 538; physical details that do not require specific playback equipment to be enabled are recorded in 500. (But "closed-captioned" is recorded in 546)

Note that the text "System details" or "System requirements" is not entered in 538 for video. (But "System requirements" is required for direct access electronic resources, e.g. CD-ROMs cataloged under Chapter 9 rules)

VIDEOCASSETTES:

- 538 ‡a VHS.
- 538 ‡a VHS, PAL.
- 538 ‡a VHS, SECAM.
- 538 ‡a VHS hi-fi, Dolby
 stereo.
- 538 ‡a VHS, Dolby
 surround sound,
 digitally mastered.

DVD (Region 1).

To facilitate keyword searching, record DVD in 538 even though it may repeat information in 300.

To be consistent with VHS practice, leave out -NTSC for DVD, but include -PAL or -SECAM if known.

OLAC DVD guidelines leave out Region 1, but because of the international scope of the YUL collection, we will include it in original cataloging.

Note that DVD technology allows multiple options for sound output. (Dolby surround is 4 channel; Dolby 5.1 is five channel).

- 538 ‡a DVD; region 1;
 Dolby surround sound,
 Dolby digital 5.1
 surround sound.

DVD (Region 3). Note that our Region example favors greater brevity than the style favored by OLAC.

- 538 ‡a DVD-SECAM;

region 3; mono.
sound, Dolby surround
sound.

500 Scope (7.7B1)

If the scope is clear from the 520 summary note or the title, this note is unnecessary. Otherwise, required.

500 ♪a Documentary.

For combined notes that include scope, the note is generally entered in the Scope position of the note sequence. Since many cataloging sources enter combined notes that include language information in 546, do not adjust on member copy.

500 ♪a Silent film with new
 musical score; English
 intertitles.

546 - 500

546 Language (7.7B2)

The basic rule is that foreign language notes are required unless the language is clear from the description. In addition, make a note to bring out the language of the subtitles or dubbing if it is not clear from the description.

Note that the current standard note is "Closed-captioned" not "Closed-captioned for the hearing impaired." The change was made in 1995. The symbol is a TV set with a tail or "CC." Entered as a language note. Closed-captions, which may include musical note symbols and music information for the hearing-impaired, are not the same as subtitles, which are restricted to dialog. Make a note if the information is readily available.

Somewhat less common is the note for "descriptive video" (last example). The symbol is a large D or a speaker with sound waves. These notes should be made if the information is available on the resource cataloged. If the note is made, a corresponding subject ("Videorecordings for the hearing impaired" or "Videorecordings for the visually impaired") must be made. See Subject sections 6-7 below.

GENERAL EXAMPLES (videocassette or DVD):

546 ♪a Closed-captioned.
546 ♪a Dubbed from
 Japanese into English.
546 ♪a Spanish dialogue,
 English subtitles.
546 ♪a In Spanish and
 English with English
 subtitles.
546 ♪a Described for
 people with visual
 disabilities.

DVD example. Unlike videocassettes, DVD technology allows for multiple soundtracks in different languages and optional use of subtitles in different languages. Note that use of the multiple language options may not apply to the supplementary features.

546 ♪a Closed-captioned.
 Sound tracks in
 English and Italian,
 with optional subtitles
 in both languages
 (feature film only).

DVD example. The language note may be combined with the sound output note, especially if different languages have different sound options:

546 ♪a Soundtracks:

English (stereo),
Chinese (mono.).

DVD example. Since language information may be combined with sound information, and sound information can be combined with system requirements, all of this information can become one 538 note:

538 ♪a DVD-PAL; region 3;
 sound tracks: English
 (Dolby surround),
 Japanese (stereo.).

However, to take advantage of tag-generated labels, it may be preferable in such cases to divide the information into separate system requirements and language notes. (Orbis does not at present have a separate label for the language note, but the system details note is isolated from the other notes in the Orbis display.)

DVD example:

538 ♪a DVD-SECAM;
 region 3.
546 ♪a Sound tracks:
 English (Dolby
 surround), Japanese
 (stereo.).

GENERAL EXAMPLE. If the language note is combined with a scope note, generally use the 500 tag and assign to the Scope position in the note sequence; in the text of the note, enter the scope information first.

500 ♪a Silent film with
 piano accompaniment
 and English intertitles.

500 Source of title proper (7.7B3) [Required]

Title taken from the container because the resource could not be viewed. Title was printed on the videocassette (or on the DVD).

500 ♪a Title from disc;
 video not viewed by
 cataloger.

Title taken from the container because the resource could not be viewed. Title was on the videocassette label.

500 ♪a Title from label on
 videocassette; video
 not viewed by
 cataloger.

Title taken from the videocassette box because the resource could not be viewed and no title was available on the videocassette itself.

500 ♪a Title from box;
 video not viewed by
 cataloger.

The cataloger should use notes of this type only if playback equipment is not available. Another situation where the Source of title proper note is used is when the resource has been viewed by cataloger but no title was found on the video.

500 ♪a Title from box; title
 not on video.

500 Variations in title. (7.7B4)

If a title variation requires access, use 246. Whether access is made is cataloger judgment, bearing in mind that computer retrieval is unforgiving of even small variations. See examples in 246 section.

YUL: If a specific title variation doesn't require access, a 500 note does not need to be made.

Currently, the 500 for variations in title is used primarily for "title varies" notes.

500 ♪a Title on
 videocassettes of
 parts 3, 5-6 varies
 slightly.

511 - 508 - 500 - 518 - 586

511. Statements of responsibility for Cast (7.7B6), i.e. performers, players, narrators, presenters.

Cast notes are required where appropriate (e.g. feature films, some short films), although how much to include is at the discretion of the cataloger.

First indicator 1 generates the label **Cast** in Voyager; do not enter "Cast:" in the note when indicator 1 is used. AACR2 says to "list featured players, performers, narrators, and/or presenters" [emphasis added]. There is no standard order for recording cast names; listing in the same order given on the credits is probably the easiest.

511 1 ⌘a Clark Gable, Vivien
 Leigh, Leslie Howard,
 Olivia De Havilland.

Sometimes catalogers follow alphabetical order.

511 1 ⌘a Eileen Atkins, Bob
 Balaban, Alan Bates,
 Charles Dance,
 Stephen Fry, Michael
 Gambon, Richard E.
 Grant.

Optionally, the role played by the actor is given in parentheses.

511 1 ⌘a Aldo Fabrizi
 (Nicolaio, the Tyrant),
 Brother Nazario
 Gerardi (St. Francis),
 the Monks of Nocera
 Inferiore Monastery
 (the Thirteen
 Brothers).

First indicator 0 generates label **Performer** in Voyager; use indicator 0 if **Cast** is inappropriate. Earlier cataloging entered voice-over narrators in 508; current practice is to use 511 for all narrators. When first indicator 0 is used, introductory wording for the type of responsibility must precede the name. AACR2 7.7A1 requires a colon-space following the introductory wording when it is entered in the notes.

0 ⌘a Narrator: Ian Holm.

511 0 ⌘a Hosted by: Bill
 Moyers.

Performers can also be recorded in the statement of responsibility in 505. See the first example in 505.

508 Statements of responsibility for credits (7.7B6)

The credits note is required, but how much to include is cataloger judgment; the scope of the credits will generally depend on the genre of film (feature, documentary) being cataloged. For some videos, the names recorded in 245 ⌘c should be sufficient.

508 generates the label **Credits** in Voyager; do not enter "Credits" in the note. AACR2 7.7B6: "Preface each name or group of names with a statement of function." "Credits" is the introductory wording, so a colon-space is not used following the statement of function. Note that ISBD spacing is not used around the semicolons. Making added entries for names in 508 is optional.

508 ⌘a Director of
 photography, Alex
 Barber; editor, Eddie

Hamilton; music,
Michel Colombier;
costume designer,
Arianne Phillips;
production designer,
Russell De Rozario.
508 \$a Screenplay, Harold
Pinter; music, John
Dankworth; camera,
Gerry Fisher; editor,
Reginald Beck.

500 Edition and history. (7.7B7)

Of particular importance is the original release (or production, or broadcast) date of the motion picture or program; it should be recorded if the information is known if this information is readily available on the item being cataloged. Generally, no additional research should be performed (YUL). [Film Studies will probably be checking IMDB]

Information in some notes (e.g. "based on") may be incorporated in 520. If a "based on" type note is made, make an author-title added entry for the original work, even if the film adaptation title is the same.

500 \$a Originally released
as a motion picture in
1964.
500 \$a Originally broadcast
in 2002.
500 \$a Originally broadcast
Thursday, May 5,
1995 as a segment of:
Nightline.
500 \$a Based on the novel
by Jane Austen.
700 1 \$a Austen, Jane, \$d
1775-1817. \$t Sense
and sensibility.
500 \$a Based on the 1974
Italian motion picture
Travolti da un insolito
destino nell'azzurro
mare d'agosto by Lina
Wertmüller.
730 0 \$a Travolti da un
insolito destino
nell'azzurro mare
d'agosto.
500 \$a Remake of the 1933
motion picture of the same
name.

518 Date and place of capture

YUL: Not explicitly accounted for in AACR2. Consider as an aspect of the history of the work; record if known based on the item in hand. Used primarily for video recordings of live performances. If the information is incorporated in 520, the 518 note is not made.

245 0 0 \$a James Galway
plays mostly Mozart \$h
[videorecording] / \$c
Lincoln Center for the
Performing Arts, Inc. ;
John Goberman,
producer.

518 ♪a Taped during a
"Live From Lincoln
Center" broadcast
from Avery Fisher Hall,
Lincoln Center, on July
14, 1982.

245 0 0 ♪a Richard Pryor, live
in concert ♪h
[videorecording] / ♪c
Bill Sargent presents a
Hillard Elkins-Steve
Blauner production ;
See Theatre Network
in association with
Compact Video
Systems, inc. ;
produced by Del Jack
and J. Mark Travis ;
directed by Jeff
Margolis.

518 ♪a Recorded live in
1979 at the Terrace
Theatre, Long Beach,
Calif.

586 Awards

YUL: Not explicitly accounted for in AACR2. Consider as an aspect of the history of the work. Record if readily available (on the resource).

586 ♪a Received Academy
Award for best picture
in 1957.

500. Publication, distribution, etc. and date. (7.7B9)

AACR2 uses 7.7B9 to indicate:

- a) publication details not included in 260 if considered to be important,
- b) date of the original production when it differs from the date of publication, and
- c) the country of the original release if not stated in the description.

The need to use a) or b) should be rare. The b) situation only applies if the motion picture release date is known to differ from the original production date; such information will rarely be available with the resource unless the difference is being used as a marketing ploy. However, use of c) is stated as a requirement. If the resource actually has an explicit statement such as "First released in Yugoslavia," in that case the statement would probably be used in a quoted note. But in the absence of such an explicit statement, the LCRI for 7.7B9 says to make instead a somewhat equivocal note when the producer/emanator is a foreign firm:

500 ♪a A foreign film
(Yugoslavia).

Furthermore, the LCRI states that the note should not be made if the motion picture was co-produced with a U.S. firm.

It is not clear whether this note is regularly or consistently applied in U.S. cataloging in any case. In the absence of an explicit statement, making a note in the form given in LCRI 7.7B9 should not be considered a requirement.

500 Physical description other than "system details" (7.7B10)

If information is not recorded in 538, it is recorded as a 500 note. Notes about sound and aspect ratio should be recorded if readily available (i.e. stated on the resource). Because video cataloging practice defines edition

statements broadly, the implied aspect ratio is often indicated in the edition statement, e.g., *250 Anamorphic widescreen*. Unless the actual ratio is given, it would be redundant to repeat this information, e.g., as *500 Anamorphic widescreen*.

500 ♪a Mono. sound.

500 ♪a Dolby digital 5.1
 sound, stereo.

500 ♪a Aspect ratio 2.35:1.

500 ♪a "THX digitally
 remastered."

For DVDs, record also information regarding single/dual layers if the information is on the container:

500 ♪a Dual layer.

Combined note:

500 ♪a Single layer format;
 aspect ratio 2.35:1.

Since most DVDs are single-sided, make a note if the DVD is double-sided:

500 ♪a Full screen version
 on one side,
 widescreen version on
 other side.

OLAC recommends that the following DVD information be ignored, "since it is standard on all DVDs": interactive menu, scene access, scene selection, previews, advertisements.

500 - 530 - 520 - 505

500 Accompanying materials not recorded in 300 (7.7B11)

500 ♪a Special feature:
 "Hero" music video.

521 Audience (7.7B14)

Record MPAA rating only if on the item. No display constant is used with MPAA, so use 8.

521 8 ♪a MPAA rating: PG.

530 Other formats available (7.7B16)

Notes of this type are not necessary to add; leave on cataloging copy.

530 ♪a Available also on
 DVD.

520 Summary (7.7B17)

Use blank indicator to generate **Summary:** label in the webpac.

AACR2 7.7B17: "Give a brief objective summary of the content of an item unless another part of the description provides enough information."

Follow the current default practice *footnote 6* by including a summary note when creating a new bibliographic record, unless the title makes the content very obvious.

The guidelines on summaries in the Guide to Cataloging DVD and Blu-ray Discs - OLAC are applicable to videocassettes as well:

Summaries are to be brief, without any judgmental terms. They do not need to be written in complete sentences. One may begin by using information appearing on the package, and then editing it as needed to remove judgmental adjectives, or other superfluous words. If a summary is used exactly as found on the package, it should be enclosed in quotation marks, with the source cited.

520 ¤a In 1996, a group of
legendary Cuban
musicians were
brought together by Ry
Cooder to record a
CD. This documentary
shows some of their
songs being recorded
in the studio, concert
footage from
Amsterdam and New
York City, and some of
the musicians talking
about their lives in
Cuba and how they
got started in music.

520 ¤a Documents how
Muslim women
reconcile and interpret
the requirements of
their faith and the
obligations of Western
culture.

520 ¤a The last
documentary by Martin
and Osa Johnson,
naturalists and
explorers; features
their last trip to
Borneo, their
exploration of the land,
and their encounters
with the native
population and wildlife.

500 Informal contents note. Use to record special features, most often with DVDs.

500 ¤a Special features on
disc 2 include: new
documentary, A dying
breed, the making of
The leopard;
interviews with
producer Lombardo,
professor Millicent
Marcus; original
trailers and newsreels.

505 Contents (7.7B18)

For single part resources, use judgment. Strongly recommended for multipart resources with distinct titles.

Recording running time for segments within a single part video when the information is readily available is optional; recommended for multipart sets unless the running time for each part is the same.

Example below is for contents on a single video. Note entry of performers in statement of responsibility (rather than 511).

505 0 ¤a Beethoven
romance / music by
Ludwig Van
Beethoven ; performed

by Kyra Nichols and
Adam Lèuders --
Ecstatic
orange--second
movement--purple /
music by Michael
Torke ; performed by
Heather Watts and
Jock Soto -- Valse
triste / music by Jean
Sibelius ; performed
by Patricia McBride
and Ib Andersen --
Barber violin concerto
/ music by Samuel
Barber ; performed by
Merrill Ashley, Adam
Lèuders, Kate
Johnson, and David
Parsons --
Sophisticated lady /
music by Duke
Ellington ;
orchestrated by Andre
Kostelanetz ;
performed by Suzanne
Farrell and Peter
Martins.

Example following is for a multipart. Note running time for the individual videos; note also use of cataloger assigned part numbers in order to treat as a collected set. (For the video: In conversation : W. V. Quine.)

505 0 \$a [pt. 1.] The Fara
 interview (90 min.) --
 [pt. 2.] The Dennett
 panel (126 min.) -- [pt.
 3.] The Goldfarb panel
 (100 min.) -- [pt. 4.]
 The Fogelin panel (98
 min.) -- [pt. 5.] The
 Boolos panel (119
 min.) -- [pt. 6.] The
 Dreben panel (90
 min.) -- [pt. 7.] The
 Block panel (111
 min.).

Transcription guidelines.

If a 505 is created, transcribe the title area from the source selected, using ISBD punctuation, followed by space dash space unless it is the last title, in which case follow with a period instead. For the title area, only the title proper (the title including alternative title, but excluding parallel & other title) is required, and the GMD is always excluded.

If a statement of responsibility is transcribed in 505, and there are multiple statements of responsibility on the source, only the first needs to be transcribed. (Cf. LCRI 2.7B 3.)

If it is considered necessary to record information beyond the title area, in that case record the information in parentheses following the title (or the title and statement of responsibility; cf. LCRI 2.7B 6b and 6c). Record information in parentheses in ISBD area order when more than one type of information needs to be recorded: edition area, then publisher area, then physical description area. Separate the areas with periods, e.g. ... / directed by Joe Smith (Widescreen ed. 115 min.) -- . NOTE: Information pertaining to mixed editions for multipart should

generally be entered in the MFHD.

As stated in [Multipart Policies and Procedures, 505 LCRI](#)s [13]:

Optionally, indexing subfields (**in that case 505 2nd indicator MUST BE 0**) may be entered. ... Be sure to test indexing in Web Voyage.

505 0 0 ⚭g [Disc 1] ⚭t Waiting
 for Godot / ⚭r director,
 Michael Lindsay-Hogg
 ⚭g (120 min.) -- ⚭t Not
 I / ⚭r director, Neil
 Jordan ⚭g (14 min.) --
 ⚭t Rough for theatre I /
 ⚭r director, Kieron J.
 Walsh ⚭g (20 min.) --
 ⚭t Ohio impromptu / ⚭r
 director, Charles
 Sturridge ⚭g (12 min.)
 -- ⚭t Documentary / ⚭r
 producer, Larry
 Masterson ; director,
 Pearse Lehane ⚭g (52
 min.).

Footnote 6: The current default practice in video cataloging is to provide a summary note, as Jay Weitz has written, "because one cannot leaf through a video in quite the way one can leaf through a book" and also because the note serves as a rich source of free text subject information. In many YUL locations, videos are not browsable but are held on closed reserve, so the bibliographic record may be the only ready means for the user to ascertain the content. Even though SML now shelves video in the stacks, the summary note will still enhance key word access, help users who access the catalog remotely, support non-SML locations that keep video on closed reserve, and facilitate transfer of videos to LSF. In addition, the shelving containers may not provide access to textual data accompanying the video, and videocassettes may come without sleeves or the sleeves could be lost.

Added entries

7xx. Make added entries for names cited in 245 ⚭c.

Make related work added entries for adaptations of literary or dramatic works. Optionally, make added entries for names recorded in 508.

700

Per LCRI 21.29D *Audiovisual materials*, make added entries for:

--interviewers, interviewees, and persons delivering lectures, addresses, etc. or discussing their lives, works, etc.

--cast members given prominence in the chief source; otherwise make added entries for each if there are less than three. [It appears that added entries are made for all cast members given prominence on the chief source even if there are more than 3; in any case, any cast member requiring an added entry must be justified in 511]

For original cataloging, if the name is significant enough to be transcribed in 245 ⚭c, make an added entry, but keep in mind also that many names should not be routinely transcribed in 245 ⚭c. Use judgment and record such names in 508, or not at all. *footnote 7*

Create author/title added entries for the original work for filmed adaptations. (See Red badge of courage example below)

Consult the LCRI for situations involving performing groups and where the film maker is the main entry.

Optionally, relator terms may be added (e.g. **⌘e director**). In the OPAC, relator term subfields do not affect indexing and display only in the Long View in uncoded form. In the staff cataloging module, relator term subfields do not affect indexing in Staff Name Heading searches; however, in Names searches, the relator term subfields do index and display. Note that if a Name search is performed without the relator term in the search argument, the name with the relator term will then interfile with the name-title and name+subject subdivision headings in the Titles Index window. *footnote 8*

CAUTION: Use **⌘e** <relator term>. The **⌘4** <relator code> does not display in the OPAC.

The MARC code list for relators, sources, description conventions is on the Cataloger's Desktop and also on the web at:

<http://www.loc.gov/marc/relators/relators.html> [14]

If the relator term option is selected and the person performs more than one function, multiple codes may be assigned [arrange in alphabetical order]; do not assign multiple added entries for the different functions.

700 1 ⌘a Tarantino, Quentin,
 ⌘e actor ⌘e director ⌘e
 scenarist

710

Per LCRI 21.29D *Audiovisual materials*, make corporate name added entries for:

--the production company, unit, etc.

--all bodies named in 260 (i.e., even though the body has not contributed to the creation of the resource).

245 0 4 ⌘a The red badge of
 courage ⌘h
 [videorecording] / ⌘c
 Metro Goldwyn Mayer
 ; produced by Gottfried
 Reinhardt ; directed by
 John Huston ;
 screenplay by John
 Huston ; adaptation by
 Albert Band.

260 ⌘a New York, NY : ⌘b
 MGM/UA Home Video,
 ⌘c c1993.

511 1 ⌘a Audie Murphy, Bill
 Mauldin, Andy Devine.

508 ⌘a Director of
 photography, Harold
 Rosson Assoc.; art
 directors, Cedric
 Gibbons and Hans
 Peters; film editor, Ben
 Lewis; music,
 Bronislau Kaper.

520 ⌘a Movie version of
 Stephen Crane's
 novel: the story of
 Henry Fleming and his
 initiation into manhood
 as a Union Army

- recruit during the Civil War.
- 700 1 \$a Reinhardt, Gottfried.
- 700 1 \$a Huston, John, \$d 1906-
- 700 1 \$a Band, Albert, \$d 1924-
- 700 1 \$a Murphy, Audie, \$d 1924-1971.
- 700 1 \$a Mauldin, Bill, \$d 1921-
- 700 1 \$a Devine, Andy, \$d 1905-1977.
- 700 1 \$a Crane, Stephen, \$d 1871-1900. \$t Red badge of courage.
- 710 2 \$a Metro-Goldwyn-Mayer.
- 710 2 \$a MGM/UA Home Video (Firm)

Videos of choreographed works: assign a 630 rather than a 730. Refer to LCRI 25.5B for uniform titles for choreographic works.

Footnote 7: LCRI 21.29D Audiovisual materials also says to make an added entry for persons listed as producers, directors, and writers only if the production company is not named "unless their contributions are significant" (the LCRI then provides some rather restrictive examples). It is fairly common video cataloging practice to interpret significant contributions somewhat more broadly than the LCRI examples suggest.

Footnote 8: Relators & searching in Voyager.

Cataloging Module: Names search. 1. If the name exists on a single bibliographic record both with and without the relator term (e.g. 1XX + (6XX or 7XX), the item does not display on the list under name+term. However, if one searches under name+term (sendak maurice ill), it will pull up all of the records with name+term, even if the name is present in both forms on a given record. 2. If the name exists on multiple records, any \$e, \$t, or \$x will cause the name to sort after the name without subfield, irrespective of whether the name is in 6XX or 7XX:

[name]
 [name], \$e actor
 [name] \$x Autograph
 [name]. \$t [title beginning with letter "B"]
 [name] \$x Criticism and interpretation.
 [name], \$e director
 [name]. \$t [title beginning with letter "M"]

Subjects

See SCM H 2230 Visual materials and non-music sound recordings and the new [Oct. 2007] SCM H 1913 Moving Image Genre/Form Headings. To summarize:

H 2230

- a. Assign subject headings for all important topics mentioned in the summary statement (520 field).
- b. If a specific topic is emphasized in order to illustrate a more general concept, assign subject headings for both the specific and the general topics.

H 1913

a. Assign genre/form headings to both fiction and nonfiction works. "Headings may be assigned from different levels of the same hierarchy if desired."

b. In addition, assign one of the headings from the following list:

655 _0 ‡a Fiction films.

655 _0 ‡a Nonfiction films.

655 _0 ‡a Fiction television programs.

655 _0 ‡a Nonfiction television programs.

"Films" as an LC genre term applies to works originally released as motion pictures, video, or digitally (e.g. YouTube). "Television programs" applies only to works that were originally telecast.

c. For films assign either **655 _0 ‡a Short films** (anything less than 40 min.) or **655 _0 ‡a Feature films** (40 min. or longer). Note that these terms are now assigned to both fiction and non-fiction films. (Until the new H 1913, Feature films was assigned only to fiction films 40 min. or longer)

H 2230 gives the following example; a form/genre heading should now be added:

520 ‡a Describes the
highlights of Colombia,
including the
production of coffee.

651 0 ‡a Colombia ‡x
Description and travel.

650 0 ‡a Coffee ‡z
Colombia.

655 0 ‡a Nonfiction
television programs.

3. When a topic is discussed in conjunction with a particular place, make, insofar as possible, a subject entry under both the topic and the place.

245 0 0 ‡a American dream ‡h
[videorecording] / ‡c
directed by Barbara
Kopple ; produced by
Barbara Kopple and
Arthur Cohn.

520 ‡a In this Academy
Award winner for best
documentary in 1991,
the true-life story of
the 1985-1986
workers' strike against
Geo. A. Hormel &
Company in Austin,
Minnesota is
documented from
beginning to end.
When Geo. A. Hormel
& Company made \$2
million in profits, then
cut its workers'
salaries by \$2.00 an
hour each, the workers
had only one option:
Go out on strike.

650 0 ‡a Geo. A. Hormel &
Company Strike,
Austin, Minn.,
1985-1986.

610 2 0 ‡a Geo. A. Hormel &
Company.

610 2 0 ‡a United
Packinghouse, Food,
and Allied Workers. ‡b
Local 9 (Austin, Minn.)

650 0 ‡a Strikes and
lockouts ‡x Packing-
house workers ‡z
Minnesota ‡z Austin.

650 0 ‡a Packing-house
workers ‡x Labor
unions ‡z Minnesota
‡z Austin.

650 0 ‡a Industrial relations
‡z Minnesota ‡z
Austin.

651 0 ‡a Austin (Minn.) ‡x
Economic conditions
‡y 20th century.

655 0 ‡a Feature films.

655 0 ‡a Nonfiction films.

4. When a particular person is treated as illustrative of a profession or activity, assign a heading for both the person and the field of endeavor. However, do not treat as a biography (i.e., no --Biography subdivision).

520 ‡a The message of the
Los Angeles
evangelist who
preached to thousands
in the 1920s.

600 1 0 ‡a McPherson, Aimee
Semple, ‡d
1890-1944.

650 0 ‡a Evangelists ‡z
United States.

655 0 ‡a Short films.

655 0 ‡a Nonfiction films.

5. Fiction films. Assign a) & b) as appropriate. Assign in the order listed if more than one is assigned.

a) Use subdivision ‡vDrama after topical subjects to the same extent you would use it for a drama in book form. SCM:SH H 1870 sec. 4: "Bring out the topic of an individual play by assigning headings of the type described in sec. 3 [i.e. "**[topic]--Drama or [topic]--Juvenile drama**". Use headings of this type as the standard means of designating topics in drama, for example, **Alcoholism--Drama; Lincoln, Abraham, 1809-1865--Drama; Holmes, Sherlock (Fictitious character)--Drama; Brontë family--Drama.**"]

b.) Assign form headings for genre (**Comedy films; Western films**) or for technique (**Silent films, Experimental films**). Use 655 _0. The heading must be established by LC; the most up-to-date list is in OCLC authorities (search on the genre index). If the heading has not been established as 155 by LC, use the 150 heading if available and tag as 650.

It is not correct practice to subdivide form/genre headings geographically to indicate that the film is about or produced in a given place. (Not documented in H 2230, but apparently LC practice based on records in LCDB)

245 0 4 ‡a The red badge of
courage ‡h
[videorecording] / ‡c
Metro Goldwyn Mayer

; produced by Gottfried
Reinhardt ; directed by
John Huston ;
screenplay by John
Huston ; adaptation by
Albert Band.

651 0 ‡a United States ‡x
History ‡y Civil War,
1861-1865 ‡v Drama.

650 0 ‡a War films. <655 is
not yet established;
use 650 for the time
being>

655 0 ‡a Fiction films.

655 0 ‡a Feature films.

6. Assign **Films for the hearing impaired** or **Television programs for the hearing impaired** to all videos produced with captions or sign language for viewing by the hearing impaired.

Note that the new definition for "Films" and "Television programs" is applied here as well. Films: a video originally released as a motion picture, or as a video, or digitally. Television programs: a work originally telecasted.

Note that the form heading [tag as 650] **Video recordings for the hearing impaired** is now obsolete & should not be assigned as either 650 or 655. Note that ... **for the hearing impaired** is not assigned if the video only has subtitles for foreign language films; the form heading should only be assigned when justified by the [546 note](#) [15] Closed-captioned.

7. Assign as a form heading either **Films for people with visual disabilities** or **Television programs for people with visual disabilities** to all films with additional audio description provided for the visually handicapped.

Note: The heading **Videos for people with visual disabilities** is now obsolete.

8. Foreign language teaching films. Assign the heading [...] **language—Films for [...] speakers** as the first heading, and bring out any special topics by assigning additional headings.

520 ‡a Offers a tour of
France including Paris,
Alsace, Burgundy, the
Riviera, Provence, the
Pyrenees, and the
Breton and Norman
coasts. The narration
in English deals with
the history and culture
of France, the shorter
narration in French is
a simplified version of
the English using a
controlled vocabulary
aimed at the first-year
student, and is
followed by the French
text repeated with
French subtitles of the
narration.

650 0 ‡a French language ‡x
Films for English
speakers.

651 0 ‡a France ‡x
Description and travel.

9. Assign a 730 for videos of choreographic works. For choreographic works, see LCRI 25.5B.

730 0 ‡a Emperor's new
 clothes
 (Choreographic work :
 Hollander)

Video Fixed Fields Checklist

Fixed Fields. Leader

Under Type of Record use **g: projected medium**

Use the appropriate Bibliographic Level code, **m** for monograph, **s** for serial. For an example of a video serial, see the **CONSER Editing Guide**, Appendix N, Special Physical Formats, Videorecordings. Note that for video serials, a 006 field is required (CEG Section E. table). Check with your supervisor if your unit catalogs video as mixed materials.

Leader	
Record Status	c : Corrected or revised
Type of Record	g : Projected medium
Bibliographic Level	m : Monograph/item
Type of Control	_ : No specific type of control
Character Coding	_ : MARC-8
Encoding Level	_ : Full level
Cataloging Form	a : AACR 2

OK Cancel

Fixed fields. 008

008 - General Description (Visual)	
Publication Status	p : Date of distribution/release/issue and production/recording se: ▲
Date 1 (yyyy)	1996
Date 2 (yyyy)	1956
Place of Publication	cau : California
Running Time	107 : Running time = 107
Audience	_ : Unknown or not applicable
Accompanying Matter 1 (OBSOLETE)	_ : (OBSOLETE) No accompanying matter
Accompanying Matter 2 (OBSOLETE)	_ : (OBSOLETE) No accompanying matter
Accompanying Matter 3 (OBSOLETE)	_ : (OBSOLETE) No accompanying matter
Accompanying Matter 4 (OBSOLETE)	_ : (OBSOLETE) No accompanying matter
Accompanying Matter 5 (OBSOLETE)	_ : (OBSOLETE) No accompanying matter
Govt. Publication	_ : Not a government publication
Form of Item	_ : None of the following
Type of Material	v : Videorecording
Technique	l : Live action
Language	eng : English
Modified Record	_ : Not modified
Cataloging Source	d : Other

Publication Status. Use code **p** (=content identical to original but different medium) if the video (videocassette or DVD) contains the same material as the original motion picture or television production, with no "extras." "Extras" would include closed captioning and subtitles as well as the more obvious "director's commentary" and "making of" documentary. If there are any extras, use **s** (=new work). Code **r** (=reissued in the same medium with no change in content) might be used for a work first issued directly on videocassette in 1986 and then reissued (again on videocassette) by another publisher in 1996. Use the same publication status codes for video serials that you would use for printed serials. (CEG Appendix N, Videorecordings)

Date 1 The date the video was released. Date 1 should generally correspond to the most recent date in field 260. Only Date 1 is used if code **s**.

Date 2 The original date of the motion picture when Publication status is **p**. Note that u can replace some digits if the original date is approximate: 197u

Place of Publication. Use the code for the state/country of the original production, not the country of distribution or release. For multicountry productions, enter the first named state/country. *Optionally*, enter codes for all countries of production in variable field [044](#) [16].

Running time. Select total number of minutes from the menu. RT is always rounded up to the nearest minute. Per the CONSER Editing Guide, use Running Time Unknown (top menu item) for video serials. See CEG Appendix N, Special Physical Formats, Videorecordings.

Audience. Note that the fixed field values are not related to MPAA ratings sometimes recorded in variable field 521. "Use primarily for educational audiovisual materials."--OCLC Bibliographic Formats and Standards. Generally use _ (=Unknown or not applicable).

Accompanying material. If cataloging copy has utilized this obsolete field, leave as is.

Govt Publication. Note that the National Film Board of Canada is not a government agency. For general scope for Govt Publication values see [GPub: Government Publication](#) [17] in OCLC Bibliographic Formats and Standards.

Form of item. Should always be _ None of the following

Type of Material. v= videorecording

Technique. I=(live action; this value is now used for all non-animation videos. OCLC Bib Formats and Standards: "Use also if the technique is not stated explicitly and cannot be determined.")

- OCLC says to use **a** (=animation) "especially if the word animated or animation is in a note. Animation techniques include: cartoon, graphic film, model film (or object animation), pixilation film, puppet film or puppet animation and silhouette film."
- OCLC: **u** (=Unknown). "Use also if the subject matter suggests animation techniques may have been used, but you are not sure."
- OCLC: **z** (=Other). "Other techniques and for techniques that are neither live action nor animation. The following techniques are neither live action nor animation:
 - Micro-cinematography
 - Silhouette-live action
 - Still film
 - Time-lapse cinematography
 - Trick cinematography

"Use also for videorecordings and motion pictures made from still image slide sets or filmstrips without adding animation to the images."

Source: [OCLC Bibliographic Formats and Standards page for Technique](#) [18]

Language. OCLC Bibliographic Formats and Standards: "represents the language of the sound track or accompanying sound for projected media. If the item has no sound or has sound but no narration, use the language of the accompanying printed script or printed titles or subtitles. If the item has sound but no narration, printed script or titles or subtitles, use N/A. <on Voyager use ____ NOT the |||>

"Use the code for the predominant language if the sound track or accompanying sound, printed script, titles or subtitles are in more than one language."

Modified record. See Books: Fixed Fields.

Cataloging Source. See Books: Fixed Fields.

Fixed fields. 007

007 (Video recording) is mandatory. The 007 fields are used in matching algorithms on the utilities and for refining keyword searches in Voyager. For video serials, the CONSER Editing Guide (Section E. Table) categorizes 007 as optional; consider mandatory in Yale cataloging. Note that CEG (Section E.) requires 006 for video serials; select the Serial Control tab from the 006 window; select the appropriate menu items to bring out the seriality aspects (frequency, regularity, successive entry, etc.).

007 - Physical Description (v - Video Recording)

☐ Notated Music
 ☐ Sound Recording
 ☐ Text

☐ Microform
 ☐ Nonprojected Graphic
 ☐ Motion Picture
 ☐ Kit

☐ Computer File
 ☐ Globe
 ☐ Tactile Material
 ☐ Projected Graphic

☒ Video Recording
 ☐ Remote Sensing Image
 ☐ Unspecified
 ☐ Map

Specific Material Designation	f : Videocassette
Original vs. Reproduction Aspect (OBSOLETE)	u : (OBSOLETE) Unknown
Color	b : Black-and-white
Format	b : VHS (1/2 in., videocassette)
Sound on Medium	a : Sound on medium
Medium for Sound	h : Videotape
Dimensions	o : 1/2 in.
Playback Channels	u : Unknown

1 of 1

Specific Material Designation? f=videocassette d=videodisc (DVD).

Original vs Reproduction Aspect. If used on cataloging copy, leave as is. Obsolete field.

Color. b=black and white c=multicolored, including colorized m=mixed, as when 300 field has "col. with b&w sequences")

Format b=1/2 in (VHS videocassette) v=DVD. For more detail, and other media codes, e.g. a detailed explanation of laserdiscs, see OCLC Bib Formats and Standards below. Some older records used g to cover both DVDs and laserdiscs (use of v dates from ca. 2002). In current cataloging use g only for laserdiscs. Update bib records for DVDs if encountered in the course of cataloging.

Sound on Medium. "Assume that the item has sound and that the sound is on the medium, unless otherwise noted."--OCLC Bib Formats and Standards. Note that there is a *No sound* option for silent films on Voyager; however, a silent film with a music soundtrack should be coded for sound.

Medium for Sound. Use either h (videotape) or i (videodisc). Note that there is a *No sound* option for silent films on Voyager; however, a silent film with a music soundtrack should be coded for sound.

Dimensions. Videocassettes are always o(=1/2 in.); use z(=Other) for DVD and all other videodiscs.

Playback Channels. Unless playback is explicit, use "u." If playback is explicit, note that s (=stereo) is used for 2 channel; q (=multichannel, including surround sound).

OCLC Bibliographic Formats and Standards: [007 Physical Description Fixed Field \(Videorecording\)](#) [19] has very useful explanations of some of the technical detail used in 007.

Video (DVD & Videocassette) Original Cataloging Checklist - AACR2

Published on Yale University Library (<https://web.library.yale.edu>)

[Preliminary Records: Videos & DVD](#) [4]

[Searching, Selecting, and Verifying Video Cataloging Copy for Preliminary and Cataloged Records](#) [3]

[Call Numbers for Videos \(Videocassettes, DVD, etc.\) and Related Works \(Screenplays, Criticism & Interpretation\) 2005 version for SML](#) [11]

[Video Glossary](#) [7]

Source URL: <https://web.library.yale.edu/cataloging/videorecording>

Links

[1] <http://library.stanford.edu/department/metadata-department/documentation/procedures/videos-cataloging-rda> [2]
<https://web.library.yale.edu/cataloging/videorecording/fixed-fields> [3]
<https://web.library.yale.edu/cataloging/video/searching-for-copy> [4] <https://web.library.yale.edu/cataloging/video-preliminary-records> [5] <https://web.library.yale.edu/smlbass-policies-processes-media/cataloging-media> [6]
<http://web.library.yale.edu/node/1271> [7] <https://web.library.yale.edu/cataloging/video-glossary> [8]
<https://cornerstone.lib.mnsu.edu/cgi/viewcontent.cgi?article=1001&context=olac-publications> [9]
<http://www.dvddemystified.com/dvdfaq.html#1.10> [10] <http://web.library.yale.edu/node/2142/> [11]
<https://web.library.yale.edu/cataloging/video/cms-video-call-no> [12] <http://www.sanity.com.au/help/DVD> [13]
<http://web.library.yale.edu/node/1545> [14] <http://www.loc.gov/marc/relators/relators.html> [15]
<https://web.library.yale.edu/cataloging/videorecording/page7-2> [16]
<https://web.library.yale.edu/cataloging/videorecording/page3> [17]
<http://www.oclc.org/bibformats/en/fixedfield/gpub.html> [18] <http://www.oclc.org/bibformats/en/fixedfield/tech.html> [19] <http://www.oclc.org/bibformats/en/0xx/007video.html>