

## 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 ꞑa ꞑn ꞑp ꞑh. Television episodes.**
- Treatment of television compilations. **See 245 ꞑa ꞑn ꞑp ꞑh. Television episodes.**

### 245 ꞑa ꞑn ꞑp ꞑh

#### 245 Credits in Title Proper

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 ꞑh [videorecording]

The GMD is required for videorecordings. Note that ꞑh is entered after ꞑp.

245 0 0 ꞑa Star wars. ꞑn  
 Episode I, ꞑp The  
 phantom menace ꞑh  
 [videorecording] / ꞑc  
 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 ꞑa and the episode should be entered as a dependent title using ꞑn ꞑp.

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 include a ꞑn subfield (numeric designation).

Note that ꞑh follows ꞑp.

"Giving 246 title access or not [to the ꞑp 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 ꞑa The Civil War. ꞑn  
 Episode 1, ꞑp  
 1861--the cause ꞑh  
 [videorecording] / ꞑc 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  
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  
          [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  
          [h [videorecording] / \$c  
          Pandora Cinema  
          presents an  
          Argentinian-Spanish  
          coproduction ;  
          Argentina Sono Film ;  
          Alma Ata International  
          Pictures ; written and  
          directed by Carlos  
          Saura.

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*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 \$a; 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 \$a and the episode name was entered as a dependent title using \$n \$p.

*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.

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