

5JSC/AACR3/I/Chair follow-up/5  
1 April 2005

**To:** Joint Steering Committee for Revision of AACR  
**From:** Sally Strutt, Chair, JSC  
**Subject:** AACR3 - Part I - Review by other rule makers of December 2004  
Draft

These are comments on the draft Part I of AACR3 received from Arlene Balkansky, a member of the Standards Review Subcommittee, Cataloging Committee, Association of Moving Image Archivists.

## AACR3 – Part I

### Comments on the December 2004 Draft

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 Commenting as a member of the Standards Review Subcommittee,  
 Cataloging Committee, Association of Moving Image Archivists. Please  
 note that the following subcommittee members commented through other  
 organizations before the subcommittee was given this opportunity: Sarah  
 Ziebell Mann (chair), Andrea Leigh, and Sueyoung Park-Primiano.

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**Date:** March 28, 2005

#### 1. Objectives and principles

I applaud this effort and agree with the overall scope, content, and structure of AACR3. I agree with the use of the term “moving images” and would like the term used more often in the rules themselves. While I realize that examples are not the focus of this draft, I have suggested a few areas where the addition of moving image related examples would be beneficial.

#### 2. Organization of the rules

##### Section A - General rules

Recommend the inclusion of more guidance on how programs within a television series are cataloged.

##### A1.1B8:

This is a section that would benefit from the inclusion of television series examples. The following are from the latest draft of LCRI 25.5B:

Mary Tyler Moore. Chuckles bits the dust  
 The Civil War. Episode 1, 1861--the cause  
 [program in series intended to be viewed consecutively]

##### A1.2A1:

It would be helpful here to replace “film or video” with “moving images” and also to make reference to “broadcast,” as well as commercial release, such as, “Examples are . . . moving images that have not been commercially released or broadcast.” This suggestion applies to other similar statements.

**A1.2B4:**

Recommend the inclusion of an example of a supplied edition statement for a moving image resource. The following are from *Archival Moving Image Materials: a Cataloging Manual*, 2<sup>nd</sup> ed., 2000 (AMIM2), chapter 2:

[Version with added material]  
 [English language subtitled version]  
 [Shortened version]

**A1.4F1:**

Either here or in B6.4F and B7.4F, allow for the recording of a specific date of broadcast in the YYYY-MM-DD format.

**A1.5A4:**

Change the word “physical” in “physical description” to “technical.” Occurs twice in paragraph.

**A1.5B1:**

Table 1: consider adding term, “film roll” under projected graphic, film, and video. This is a term used mainly to distinguish small reels of unedited moving images.

**Section B – Supplementary rules applicable to specific types of content*****Scope and organization of chapter B7 – Moving images*****B7:**

Recommend the use of a separate “country of production” area for moving image materials. This is in accord with AMIM2. Including the country of production prominently in the record in this manner is very helpful to researchers studying the moving image output of a particular nation. It is also in keeping with the cataloging rules of the Federation Internationale des Archives du Film (FIAF). “Unpublished” moving image resources also would benefit from this change, allowing for information about the place of production of unpublished moving image resources to be located prominently within the record, rather than in a note.

**B7.1B11:**

Commercials:

Recommend replacing “advertising film” with “advertisement” in the rule since the medium “film” is not inclusive.

Unedited material and newsfilm: Recommend replacing this heading with “Unedited moving images” (also applies to same heading in **B7.7B21**). The meaning of newsfilm is somewhat unclear and could be confused with newsreels and newscasts that are edited and have titles. “Unedited moving images” and even “unedited material” encompass unedited newsfilm. Further, the term could be interpreted to exclude unedited news

captured on video. Suggest also dropping the word “all” from “the major events present.” Such a title would be practical for brief unedited material, but would not be realistic for longer pieces. For example, several major personalities may be shown in unedited material, but their presence would be better described in notes.

**B7.1E6:**

Recommend replacing the word “film” with “commercially released or distributed moving image work.”

There is a more difficult issue to examine here. I understand the logic of placing the word “trailer” in brackets as other information, but I believe this may be misleading to the user. While the trailer carries the title of the work, it is not the work, but very brief extracts or excerpts from the work. AMIM2 deals with this issue by considering the complete title of the trailer supplied:

[Annie Hall--trailer]

I can understand that this may not be the best solution since the title for the main work appears on the trailer, but suggest that the issue be considered further. Perhaps another solution might be chosen, such as following the title with the bracketed term trailer in the title proper.

Annie Hall [trailer] [gmd]

**4. Resources in an unpublished form**

I agree with the change in the placement of the rules that are given for resources in an unpublished form.

**11. Publication, distribution, etc. area**

**A1.4C6, A1.4D7:**

I am uncertain about the elimination of “s.l.” and “s.n.” I have some concerns that it may be hard to distinguish released or broadcast moving images that are without place or name because the information was not available from those that do not include this information because they were never released and broadcast. On the other hand, use of the above abbreviations may be too subtle a distinction in the record anyway.

**B7.4F:**

Recommend that AACR3 provide for the recording of double statements in the publication, distribution, etc., area as in AMIM2, 4G. This allows catalogers to document both the original release or broadcast information of a moving image work and the release or broadcast of a manifestation (a reissue or a rerelease of the original) that is the focus of the description. The importance of original release dates as a quick way to identify moving images is well known.

**B7.4F1, B7.7B9:**

I support the continued inclusion of this optional note even if the above practice is adopted because this option refers to the date of original “production” rather than the date of original release or broadcast. This information is appropriate for a note.

**12. Technical description area****General rules on dimensions (A1.5D)****A1.5D1:**

Beneficial to add an example for video:

1 videocassette (30 min.) : sd., col., 1/2 in.

**General rules on ancillary material (A1.5E)**

Beneficial to add an example for an audio CD with accompanying DVD because this is a common occurrence:

1 sound disc (62 min.) : digital, stereo ; 4 3/4 in. + 1 videodisc (20 min., sd., col. ; 4 3/4 in.)

**Supplementary rules applicable to projected graphic, film, and video media (C6.5)****C6.5B3:**

Recommend including an option for film that includes length in feet in the technical description area because this remains the standard accurate measure for film:

*Optionally*, for film, follow the playing time with the length in feet. *Alternatively*, make a note (see C6.7B13.1).

3 film reels (80 min., 2,875 ft.)

**C6.5D1.6:**

Recommend replacing 8 in. videodisc example with a more common one for DVD:

1 videodisc (ca. 120 min.) : sd., col. ; 4 3/4 in.

**13. Note area**

Comments on the scope, placement, and application of rules pertaining to notes:

**C6.7B13.1:**

b) *Length of film or tape*. Delete words, “or tape.” Tape refers to video not to film and this is a film section.

c) Delete example: “Colour recording system: SECAM.” This example is only valid for video, not for film.

d) Suggest some changes to more accurately reflect accepted terminology. In the heading and first sentence, the use of the word “print” is too narrow because it is considered to be one form or generation of a film and does not encompass the examples given. Instead recommend:

d) *Form or generation of film.* Make a note on the form or generation of a film...

Also recommend listing term as “duplicate negative” instead of “duplicate.”

g) *Other*

Possible examples, although you may not be looking for something like this:

Print contains many splices.  
Print is warped and brittle.

### **C6.7B13.3:**

b) *Length of tape.* Recommend confirming that this is a measurement that is utilized for video. It is far more common to measure videotape in minutes and film in feet.

## **14. Glossary**

Propose changing “motion picture” to a cross reference to “film” and including a two-part definition that contains a broad definition to cover references to film in the current definitions for “filmstrip” and “microfilm” and a narrower definition for motion picture film. This includes adapting most of the definition for “film” in AMIM2 glossary:

Film. 1. In its broadest sense, a thin, flexible, transparent strip that is frequently perforated along one or both edges and carries light-sensitive layers, silver images, dye images, and/or a magnetic sound track coating. 2. In the context of motion pictures, a length of film, with or without recorded sound, bearing a sequence of images that create the illusion of movement.

Propose definition for additional term, “moving images,” mainly adapted from definition for “moving image work” in AMIM2 glossary, but I believe this will need further focus on content.

From AMIM2:

Moving image work: A physical format upon which moving visual images, with or without sound, have been recorded and the information that describes its production and/or release, such as title and credits.

Proposed definition for additional term, “technical description,” adapted from definition for physical description in AMIM2 glossary:

Technical description. A set of elements of physical data that characterizes a work.

Proposed definition for additional term, “television series” from AMIM2 glossary:

Television series. A group of programs created or adapted for television broadcast with a common series title, usually related to one another in subject or another way. Often, television series appear once a week during a prescribed time slot; however, they may appear with more or less frequency. Television series are usually created to be open-ended, not with a predetermined number of episodes. In a fiction series, the programs typically share the same characters and basic themes.