Unique Identifiers and Location

Control Number
The Control Number is a unique number assigned to each tape. This number allows you to identify each tape. The number should appear in this field and should also be permanently attached to the tape. You can use any system you like, as long as you are consistent and assign one unique number to each tape. The Template will not allow you to assign the same number to two different tapes. This is a required field; you must enter a Control Number.

Some examples are:

ETC0001 (In this case, ETC designates the institution – Experimental Television Center – and each tape is numbered consecutively starting with 0001.)

00001 – You can simply assign numbers beginning with 1. This method has the virtue of being extremely simple.

There are also systems in which the number is derived from certain information about the tape. For instance, with Control Number V.34.1445.c2, the "V" stands for video, "34" designates 3/4 inch tape, the "1445" is the number assigned to the work and "c2"means copy 2. This type of system appears to be very useful in that important information is immediately known from the number. However, in practice, this type of system becomes extremely cumbersome, is difficult to maintain, and is prone to error.

Old Number

The cataloger should enter any number formerly associated with a film or tape in this field. This is a repeatable field. The cataloger can enter up to 3 numbers. This field can be very important for tracing and maintaining the history of the work. Old numbers may be the only link to the identity of an element in an older or handwritten record.

Shelf Location

If the shelves have been numbered, this field should be used to designate the shelf on which the material resides. The institution can also use this field to indicate a tape's general location.

Each institution decides the format for shelf numbers. They can be as simple as 1, 2, 3, and so on, or indicate the range and individual shelf (e.g., C146). Some institutions indicate the range, side, section, and shelf number (e.g., AII4a3).

The general location can be indicated by such terms as on-site, off-site, Third Floor Storeroom, Preferred Media, downstairs vault. Whatever term is used should be clear, generally known, and well-documented.

Title and Intellectual Description

In this section, the cataloger will enter information about the intellectual content of the tape. This information should, whenever possible, be obtained from the tape – that is, from what appears on the screen. It should be entered exactly as it appears on the screen, except where noted below (such as punctuation and capitalization rules). Many catalogers will not have the opportunity to view the tape and will have to rely on information from labels on the tape and tape container or paper records. If the cataloger must supply specific information, such as title, maker, or dates, it should be enclosed in square brackets [ ]. Summaries or notes added by the cataloger should not be enclosed in brackets.

Title

The Title is, of course, the name of the tape. Perhaps that sounds self-evident and, with commercial films and videos, it probably will be. For unique videotapes and camera-original material, however, the designation of the correct Title might not be as straightforward.

Some complications you might encounter:

- Distinguishing between the title of the tape and the title of the series. The name of the tape will be the name of the episode or individual work.
- A tape may be a compilation of a number of finished works. The compilation may have a title, or you may need to supply one (see below).
- A tape may have no discernible title (see below).

Please note that the Title is entered with an initial cap and no further capitalization, except for proper nouns. The Title is followed by [space]:[space] and then the subtitle.

The Title should be entered using the following formats:

For a simple title: Title followed by a period.

For example: The continuing story of Carel and Ferd.

For a title and a subtitle: Title [space] [colon] [space] subtitle [period]

For example: Pathways III : visual-musical variations.

For a title with an episode number and name: Title : subtitle. Episode no. xx, Episode name.

For example: AIDS community television. no. 98, Paris summit

For a tape that has no title, you should supply a reasonable, descriptive title in square brackets.

For example: [Hill family home movies]

For compilation tapes: If the overall tape has a title, use that. If you can assign a descriptive title, do so within square brackets to indicate that the cataloger has supplied the title. (e.g., [Peer Bode compilation tape]). You may also list each title in the compilation, separating them by a [space][dash][space] For example: Boogie 2 - Network – Window.

Alternate Titles

If work is also known under a different title, put it here.

Also, if the work is known by variants of a single title, use this field.
For example: Two marches, 2 marches

This is a repeatable field up to a total of three times.

Series Title

If the work is part of a series, the full title of the series should be placed in this field. A series is a group of separate works that are related to each other, but which have their own separate titles as well as the series title. This field is not used for television series for which the episode title would be meaningless or ambiguous without the series title.

For the Stan Brakhage film *23rd Psalm Branch*, which is number 23 in the series *Songs*:

Title	23rd psalm branch
Series Title	Songs
General Note	23rd Psalm Branch is number 23 in the *Song* series. It is in two parts, designated Part I and Part II, on two separate reels. Part I is 44 min. at 18 fps and Part II is 41 min. at 18 fps.

For the Mary Tyler Moore Show, episode number 233, Chuckles Bites the Dust, do not use the Series Title field:

Title	Mary Tyler Moore: Chuckles Bites the Dust
General Note	Episode no. 233

List of Titles on Reel

This field is used for listing all the titles of works on a compilation tape. It can also be used for a work that has named parts.

Examples:

For a work with named and numbered parts:
1. Prologue - 2. The Swearing-in of Chief Bouza - 3. Part-time ladies etc.

(Note for the above example, you would put the title of the entire work – in this case, Homosexual desire in Minnesota – in the Title field [see above].)

For a compilation tape of several complete works:

Boogie 2 - Network – Window, etc.

Each name is separated by [space][dash][space].

Main Credits

In this field, name the people most responsible for the creation of the tape and, if you have that information, the role they played in that creation.

The names of people who can be designated by the functions videomaker, filmmaker, producer, director, writer, and/or animator should be listed in this field.

Credits should be taken from what appears on screen, if possible. If you are not able to view the tape to catalog, use information from the tape label and the tape box. Credits should be separated by [space] ; [space]. The order of credits should be: production company, producer, director, writer, animator (if applicable). Only names are capitalized.

Note: Performers do not appear in this field.

In many cases, only a name will appear on the tape without designation of a particular function. If you are fairly certain that this is a person having creative responsibility for the tape, put that person's name in this field.

For example: William Wegman

If only a name appears on screen or on the tape label, but the person's role is clear, then the cataloger can assign a role in square brackets:

For example: William Wegman [videomaker]

If you have more extensive information, you should put that in this field.

For example: produced by Christine Vachon ; director, Todd Haynes ; written by V. S. Naipaul.

Additional Credits

Any additional credits should be placed in this field. This would include, but not be limited to, the editor, cinematographer, and composer.

Use the same rules as for the Main Credits field.

Performers/Participants

Use this field to list any performers and/or participants in the work.

For example: Bette Davis (Margot Channing)
Yvonne Rainer (dancer)

Description

Describe the tape as briefly as possible. Imagine that this description is all that remains of the tape. Try to convey a complete sense of what the tape's subject as well as how it looks and sounds. Ideally, descriptions should be no more than one or two paragraphs or approximately 200 words.

Location of Production or Distribution

This field is used to denote where the production occurred. Alternatively, it can be used for the country of distribution, if that is all that is known. For films and videotapes that were produced by corporate entities, indicate the country where the production company is based. For individually produced tapes, indicate where the maker was based. Use standard designations of countries. Use United States, Great Britain (for anything made in the United Kingdom), use West Germany and East Germany for 1949 through 1990, otherwise use Germany. Use Soviet Union for 1917 through 1991. Use Russia or the name of individual countries before 1917 and after 1991.

For more specific information use a General Note. For example, for a tape produced at Experimental Television Center, the General Note field would indicate: Produced at Experimental Television Center, Owego, NY.

Name of Distributor (260b)

If the name of the distribution company is known, it should appear in this field. This will be helpful for individuals who want to exhibit the work.

Date of Production

The date of production is the date the tape was finished, the earliest copyright date, or the earliest date of distribution. Since many of the tapes you will be dealing with have not been publicly distributed, use the date that the work on the tape was first made.

For dance or performance tapes, use the date of the performance.

For copies, do not use the record date, but the date of the master.

Give as precise a date as known. The preferred form is YYYY-MM-DD:

1978
1978-04-20

If there is no indication of the date on the tape, but you can assign an approximate date, use square brackets:

Probable date	[1969]
Questionable date	[1916?]
Approximate date	[ca. 1960]
One year or another	[1973 or 1974]
Span of dates fewer than 20 years apart	[between 1906 and 1912]
Probable decade	[192-]
Questionable decade	[192-?]

Physical Description

Number of Reels

This field is used to indicate whether the work extends over one or more reels or cassettes.

For finished works, use the following formats:
1 videocassette of 1
12 film reels of 12
2 videoreels of 3

For unfinished works, use the following formats:

1 film reel
2 videocassettes

Format

For video, indicate the format of tape (e.g., VHS, Beta SP, 1 in., 3/4 in., etc.).

For film, indicate the gauge of the film (e.g., 16 mm, 35 mm, Super 8 mm).

For audiotape, indicate the size and/or the type of tape (e.g., 1/4 in. open reel, audiocassette).

The Template comes with a pop-up list of standard formats. Film formats are listed when you click on the Film tab, video formats when you click on the Video tab, and audio formats when you click on the Audio tab. These lists can be customized for your collection.

Generation

Generation is a designation used to differentiate original material and successive duplicates. It is used for terms such as master, submaster, or viewing copy.

For film, there is a generally accepted standardized list for these terms. Unfortunately, for video there is none. In the Template, the field has a pop-up menu. Select one of the terms on the menu. Film formats are listed when you click on the film tab, video fomrats when you click on the Video tab, and audio formats when you click on the Audio tab. Try to use as few local terms as possible and, above all, BE CONSISTENT in applying the terms throughout the catalog.

Running Time

This is the length of the work, generally expressed in minutes. For example: 98 min. An institution can choose to express time in minutes and seconds. For example: 38:23. Once that choice is made, that style should be used exclusively.

Sound

This field is used to indicate whether the work is sound or silent. If it is sound, you should indicate whether it is monaural or stereo, if that information is known:

For example:

Sound ; stereo
Sound ; monaural
Silent

Color
This field is used to indicate whether the work is color, black-and-white or color and black-and-white.

Additional Copies

Example:

Also available in _ in. copy. See Tape #1234 (or Record #4567).

Location of Originals/Duplicates

This field will be extremely useful for Preservation and Access. For example:

Original tape at Electronic Arts Intermix, 542 W. 22nd Street, New York, NY 10011
Beta SP copy at The Kitchen, 512 W. 19th Street, New York, NY 10011

Condition

This field should be used to indicate the condition of the film or tape. Include the date of inspection.

For example:

Excellent condition ; 5/25/1994

Noticeable vinegar smell ; 7/2/1999

Mold on inside of cassette ; 6/1/2002

Acquisition, Uses and Restrictions

General Note

Use this field to further explain information in another field, such as the generation term used or how this version differs from another. You can also this field for information that does not fit into other fields.

This can be written as notes or in sentences and paragraphs. Clarity is the key.

Restrictions on Viewing

Use this field for any restrictions on the viewing of this material.

For example:
Written permission is required for viewing.

Terms Governing Use

This field is used for terms governing the use of the described materials (e.g., copyrights, film rights, trade rights) after access has been provided.

For instance:
Literary rights of Carrie Chapman Catt have been dedicated to the public.

Restricted: Copying allowed only for non- profit organizations

There are copyright and contractual restrictions applying to the reproduction of most of these recordings

For rights clearance and other copyright issues contact: James Wentzy, 12 Wooster Street, New York, NY 10013.

Acquisition Source

For this field, place the data in the following order: Name; address; city, state, zip; method of acquisition; date of acquisition.

If, for example, WNET deposited this tape in your archive, use:
WNET; 450 W. 33rd Street; New York, NY 10001; deposit; 03/04/89.

If, for example, the artist donated this tape to your archive, use:
James Wentzy, 12 Wooster Street, New York, NY 10013 ; donation ; 10/10/97.

Action

Use this field for actions performed on the material. Record the action and then the date, separated by space ; space.

This is a repeatable field up to a total of five times.

Examples:
Copied ; 04/05/98.
Cleaned ; 12/25/87.
Loaned to Visual Studies Workshop, 31 Prince St, Rochester, NY 14607-1499, (716) 442-8676 ; 03/20/96.

Exhibitions

This field is used to indicate shows of this particular film print or videotape. It is not to be used for shows in which other copies were used.

Example:
Exhibited: "Touch me, Feel me, See me" in Mix 96 – 10th New York Lesbian & Gay Experimental Film Festival, November 18, 1996

This is a repeatable field up to a total of five times.

Intellectual Access

Names of Main Contributors

This field is used for people who had creative input into the work. Names that appear above in the Main Credits and Additional Credits fields .

The information should be in the form: Last name, first name, dates if known ; function.

Example:
Warhol, Andy, 1928 -; filmmaker.

Names should be entered last name, first name. The Library of Congress has established authoritative versions of millions of historical names and also contemporary names. The more recent names tend to be people who have published books or have books written about them, so many people you would like to cite will not be listed in the Name Authority. If you use names that are not in the Name Authority be consistent and use the same forms every time.

Corporate Names

This field is used for names of entities that had creative input.

Example:
Experimental Television Center (Media Arts Center, Owego, NY); producer.
WGBH (Television station: Boston, MA); producer

Genre

The Template contains an extensive list of Genre Terms in a pop-up menu. This list is derived from a list created by the Library of Congress. Terms for Experimental Film are listed first, followed by a more general list. However, there is no standard genre list for alternative forms of video. You can choose one or more terms from the pop-up menu or continue to use your local terms. If you use local terms, be consistent.

For a more complete explanation of Genre Terms and for definitions of individual terms, see lcweb.loc.gov/rr/mopic/migintro.html

Subjects

The next four fields include information concerning the subject of the work. The Library of Congress has established a large number of Subject Headings to describe almost every conceivable subject. The list is updated regularly with new terms. The Subject Headings are now publicly available online at http://authorities.loc.gov/

Consistent use within an organization of the same form of a subject heading is most important. If your organization finds that it uses a common standardized set of subject terms to catalog its material, email a copy of the list to imap@imappreserve.org and we can create a customized pop-up list for you to ensure consistency.

Subject - Topics

This field is used for topics that are the subject of the work.
For example:
AIDS
Gender Identity
Civil Rights

This is a repeatable field. It can be repeated as many times as 5 times.

Subject - Personal Names

This field is used for names of people who are the subject of the work.
Example:
Lincoln, Abraham; 1809-1865.

This is a repeatable field. It can be repeated as many times as 5 times.

Subject - Corporate Names

This field is used for entities that are the subject of the work.
For example:
Empire State Building (New York, NY)

This is a repeatable field. It can be repeated as many times as 3 times.

Subject - Geographical Names

This field is used for geographical locations that are the subject of the work.
For example:
Owego, NY
Paris
Afghanistan
Mt. Everest

This is a repeatable field. It can be repeated as many times as 3 times.

To ensure that you are using the common form and spelling of a name or place, consult the Library of Congress' Name Authority site at http://authorities.loc.gov/. It is accessible online and contains over 5.3 million name authority records, including personal, corporate, meeting and geographic names.

Language

List the languages on the film or tape in order of occurrence, that is, the language that is used most should be listed first. You can list up to three languages.

Local Information

Location

Put the full address of the repository in this field. We can set the Template so that this is automatically entered.

This field will be crucial for someone who is searching the union catalog for a particular work.

Local Information

Use this field for any additional information that is not included above and also for internal information.

Examples:
Found in box in research center 9/9/98.
Glitches throughout tape.

Cataloger

Use this field to indicate the person inputting the information.

It is best to use the full name of the person, so that if there are any questions, you will know whom to contact.

System Control Number

This number is automatically assigned by the software so that it can keep track of the record. The number is unique to each record. It never changes and it is never re-used. The cataloger cannot enter or change this number.

Date of Last Revision

This date is automatically entered when changes are made to the record. The cataloger cannot enter or change this date.

Date of First Entry

This date is automatically entered when the record is created. The date never changes. The cataloger cannot enter or change this date.