

**OLAC CAPC**  
**Moving Image Work-Level Records Task Force**  
**Final Report and Recommendations**  
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**Part IIIa: Operational Definitions: A Thought Experiment**

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***Introduction***

This first section of part three examines the types of information and guidance that will be needed by catalogers in order to create, enhance, correct, and maintain work/primary expression records for moving images, which we have often referred to as work records for short. We approached this as a thought experiment to consider what types of information would be necessary to support cataloging at the work/primary expression level and we expect that some things may change as we continue to experiment. To begin, we looked at five pieces of information that describe moving image works: title, director, original language, original date, and original aspect ratio. These data elements were selected to be representative and, in most cases, central to the description and identification of moving image works.

The first section includes several types of information about each element:

1. Name and recommended usage: We have provided a name for each element. In addition, elements are defined as core, recommended, or optional, based on this task force's previous recommendations. Core elements should be included when applicable and ascertainable with a reasonable amount of effort. The inclusion of at least one title element is mandatory. It is desirable to include recommended elements, but these have been determined to be less essential

for primary user tasks or more difficult to determine. Optional elements are less central for most moving image works, but add value to records and should be included by catalogers when time and resources are available or if they are deemed valuable in a particular context.

2. Operational definitions: These define the data elements and give some guidance on how to determine their values. This information is useful in any cataloging environment.

3. Guidelines: These are general guidelines for the use of the element.

4. Subelements: After we began examining the type of data we wished to record, it became clear that in many cases it would be beneficial to permit the recording of data about data, such as explicitly recording the source of the element value. This would enable us to be more flexible in the types of data we accept and to support more sophisticated manipulation of the data. This turned out to be more complicated than we initially thought and we do not believe that we have reached a final version. We have also not addressed some aspects of recording this information, such as repeatability of elements and subelements, that depend on some implementation decisions that we have not yet made. However, we felt that we had reached a point where it would be useful to get feedback on this approach from the wider community and then reassess our future directions.

A major drawback of our current shared cooperative cataloging environment is that it is difficult to assess the quality of a given catalog record without reexamining it. Since we envision as our ultimate goal a shared database that is cooperatively developed and maintained, there have to be mechanisms to support trust so that catalogers are confident in accepting existing data. Subelements allow us to easily distinguish more and less reliable data and focus our resources on reviewing and enhancing the less reliable data. This model is similar to the way that Wikipedia encourages users to cite their sources so that data can easily be externally verified.

Subelements also allow us accept data in different forms. In the case of director name, it would allow us to support and identify identifiers, as well as controlled and uncontrolled text strings.

We have introduced three subelements which can be applied to all elements.

1. Source, for the primary and/or secondary source(s) of the data recorded for the element. This subelement can be used to identify a manifestation that was used as a primary source or a secondary reference source.
2. PrimaryDataSourceLocation, for a more specific location on or from a primary source. This will allow us to distinguish between information verified from internal sources such as title frames or the audiovisual content, and information taken from packaging or other external sources.
3. SourceReliability, for the degree of reliability of the source(s) of the data recorded for the element. This will allow us to identify data that is less reliable or should probably be reexamined in the future.

We have allowed the value “unknown” for most subelements in order to allow for legacy data, less complete data, or for the preferences of institutions which choose not to input this

information. In this way, we hope to allow for a full range of completeness from bare-bones cataloging to comprehensive records.

Many of these subelements are only useful in the context of a shared, online environment.

The second section of part three, issued separately, covers sources of information about moving image works.

## *Selected Moving Image Work Data Elements*

### **Element**

#### **Title [Core]**

#### **Operational Definition**

A word, phrase, character, or group of characters, normally appearing in a moving image work, naming the work.<sup>1</sup>

#### **Guidelines**

Of all the data elements of a moving image work, title is arguably the most central. Moving image works, as primarily collaborative endeavors, are entered under title as opposed to a personal or corporate main entry. Title is also the most complex in terms of defining and providing guidelines for its identification and assignment. Primary sources of information, as outlined in the Data Sources section, are typically expedient and reliable for ascertaining a title for a moving image work. However, establishing the preferred title to attribute to a moving image work often requires more than mere transcription from a primary source. It is sometimes the case that the title as it appears onscreen (i.e., original release title), may not be the preferred title. It is also sometimes the case that more than one title is associated with a work. Some works have no title and must have a title supplied by the cataloger. We want to allow for all relevant titles to be recorded at the work level while recommending the assignment of a preferred title. We realize that this recommendation calls for the inclusion of variant titles that will also be recorded for and from manifestations but believe such an approach will enhance resource discovery. It is not necessary to record a manifestation title on the work record every time that it occurs, but only the first time that it is identified in order to provide access to all unique title variations in a decentralized environment where the relevant manifestation record(s) with a particular variant title may or may not be present. The moving image work record will not just describe certain intellectual and physical aspects of the work/primary expression, it will also provide a listing of and a way to link to variant manifestations.

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<sup>1</sup> Archival Moving Image Materials: A Cataloging Manual, 2nd ed. (Library of Congress Cataloging Distribution Service, 2000).

The titles described in this section apply at the level of the work being described, including both individual episode and part titles, as well as aggregate, series or serial titles. We envision that each level of title will have its own work-level record and that there will be links between related records. For example, a series work-level record will contain the series title as its **Title** element as well as the parts or episodes making up the series in a **Related Works** element. Levels of works that may be described by work records include:

Collective<sup>2</sup>: An inclusive title for a work containing several works.

Episode<sup>3</sup>: The title of the individual part of a series or serial. Ideally, an episode title is taken together with a series or serial title to form an integrated name for the work.

Serial<sup>4</sup>: The title assigned to a work characterized by the episodic development of a story, or the continuation of a storyline, presented in installments or episodes or chapters over a period of time. The installments or episodes or chapters may or may not bear their own individual Titles. (Examples include the silent motion picture serial, *The Perils of Pauline*, which released 20 chapters in weekly installments beginning in 1914; and, any soap opera.)

Series<sup>5</sup>: The title assigned to a work characterized by distinct installments or episodes or chapters, usually bearing their own individual titles, related to one another by a common name. (Examples include the *Walt Disney Silly Symphonies* series (1928-1939), which is comprised of nearly 75 distinct, individually-titled, animated short works, all bearing the Silly Symphony name; and, the television program, *Deadwood* (2004), which is comprised of 36 individually-titled episodes over three seasons.)

Stand-alone

Subelements have been created to allow for varying levels of description or to record information about the data sources used for the element value(s). Some of the subelements are required when applicable and ascertainable with a reasonable amount of effort, some are conditional and must be used in conjunction with specific other subelements, and others we recommend for inclusion or consider optional. We have ranked each subelement to indicate whether it is “core,” “conditional,” “recommended” or “optional.”

When recording a preferred title, include the subelement **TitleSource** only for titles supplied by the cataloger in order to record that the preferred title is based on a devised title. In other cases, the preferred title is considered to be based on what is known about the original release or intended title, in conjunction with the rule set and/or authority file used to construct the title. The

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<sup>2</sup> Adapted from the definition of Collective title, *Archival Moving Image Materials: A Cataloging Manual*, 2nd ed. (Library of Congress Cataloging Distribution Service, 2000).

<sup>3</sup> Adapted from the definition of Episode title, *Archival Moving Image Materials: A Cataloging Manual*, 2nd ed. (Library of Congress Cataloging Distribution Service, 2000).

<sup>4</sup> Adapted from the definition of Serial, *Archival Moving Image Materials: A Cataloging Manual*, 2nd ed. (Library of Congress Cataloging Distribution Service, 2000).

<sup>5</sup> Adapted from the definition of Series, *Archival Moving Image Materials: A Cataloging Manual*, 2nd ed. (Library of Congress Cataloging Distribution Service, 2000).

subelements **TitlePrimaryDataSourceLocation**, **TitleSourceReliability**, and **TitleOriginalUse** should only be used for non-preferred titles taken from primary and/or secondary sources in order to record where the information was taken from and whether or not the title being described is known to be the original release title. See example 2A.

Note that identical titles elements may sometimes be recorded in order to indicate that the same title appears in multiple sources, is the preferred title in more than one context, or in order to record both the preferred title and the original title on the title frames that is being used to create the preferred title. See example 4A.

## Title Subelements

### **TitleStatus [Core; use of at least one title is mandatory to support access and discovery]**

Values:

**Preferred** *A title that uniquely identifies a work, which is designed for citation and display purposes and is usually created according to standards or rules.*

**Non-preferred:** *Includes the following types of titles<sup>6</sup>: 1. A translated version of a foreign language title. 2. A title spelling out numbers or symbols that appear in the attributed title. 3. A commonly used title that differs from the attributed title. 4. A variant title on a manifestation. 5. The title on the title frames of a manifestation that is assumed to be the original release title (for identification purposes). 6. Any other titles deemed important for access or identification.*

The subelement **TitleStatus** distinguishes between preferred and non-preferred titles recorded at the work level. Alternate titles should be recorded as non-preferred titles. In the case of legacy data or other situations where the preferred status of a title is unknown, the default value should be non-preferred. We do not feel the distinctions between the various types of alternate titles as defined above need to be explicitly recorded by the cataloger. See any example.

Work records may have more than one preferred title if different rules are used to identify the preferred or uniform title. The preferred title that displays to end users should be set by the organization providing the interface or could be an option set by users. Preferred titles may reflect the form of title found in external or separate uniform title authority records such as those in the Library of Congress Name Authority File (LC NAF). If a uniform title authority record exists for the work being cataloged, the relationship between them should be established through a Work Identifier attribute as covered in Part II: Core Attributes and Relationships for Moving Image WPE Records. For example:

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<sup>6</sup> Adapted from the PBCore Metadata titleType, Guidelines for Usage.  
<http://www.pbcore.org/PBCore/titleType.html>

WorkID: n 96088767  
WorkIDSource: LC NAF  
Title (preferred): Rear window (Motion picture)  
TitlePreferredSource: LC NAF

The Work Identifier could be used to update the preferred title as needed, based on matching sources for the identifier and the preferred title.

### **TitlePreferredQualifier [Conditional; required for preferred titles when applicable]**

Includes any qualifier(s) for the base preferred title required by the cataloging rules and/or authority file being used to construct the preferred title, such as qualifiers that distinguish between separate moving image works that would otherwise have the same preferred title. In AACR2 uniform titles, “Motion picture” or “Television program” are often used as qualifiers. Use only for preferred titles. See examples 1A, 3A and 5A.

### **TitlePreferredSource [Conditional; required for preferred titles]**

The rules or authority file used to determine a preferred title should be recorded via the subelement **TitlePreferredSource**. Prefer to cite the authority file if a preferred or uniform title has been established. If a title has been created according to a specific set of cataloging rules, but has not been established in an authority file, identify the rules used to construct the preferred title. For titles established for a local system without the use of formal, published rules, give the name of the institution. The option to give an institution name as the source of authority is primarily intended for archival institutions that establish preferred titles through internal procedures, rather than a standard set of widely-used rules, such as AACR2. See any example.

Values:

**AACR2**

**AMIM2**

**FIAF Cataloging Rules**

**LC NAF**

**RDA**

**[Name of institution establishing preferred title]**

### **TitleSource [Recommended conditionally; use for non-preferred or supplied titles only]**

The subelement **TitleSource** indicates the specific primary or secondary data source(s)

used to determine non-preferred or supplied titles of the work. This may mean identifying the manifestation on which the title appeared, or it may be a title from an outside data source. See any example.

Values:

*For titles known to be taken from primary or secondary sources:*

**Manifestation Identifier**, such as ISBN, LCCN, OCLC number, UPC, publisher's number, etc.

**Textual Citation for Manifestation.** Generally, include title, format (DVD, VHS, 16 mm. film), edition statement, publication information (place, publisher/distributor, date), and any additional information that is perceived to be necessary to uniquely identify a manifestation. It is more difficult to clearly identify unpublished materials, but it may be helpful to include a reference to the institution holding the item, particularly if there is a publicly available cataloging record for the item.

Prefer an identifier over a citation when one is available.

*For other titles:*

**Supplied**<sup>7</sup>: A title constructed by the cataloger when the title for a work cannot be established from the work itself or accompanying documentation, or secondary sources. The title should be placed in brackets if required by the cataloging rules used by the agency creating the record.

The creation of a Supplied title should facilitate discovery. The title should be descriptive, describing the work as succinctly as possible. For example,

[Home Movies -- Guiol, Fred. Simons Lake / May 1 - 4, 1949] or [Henson Collection. Early Works. "Puppet show in Asimolar, CA"].

**None/Unknown:** Give when the source of the title is unknown, as in legacy data.

### **TitlePrimaryDataSourceLocation [Recommended conditionally; use for non-preferred titles only]**

The subelement **TitlePrimaryDataSourceLocation** is an additional level of detail intended to capture a more specific location on or from a primary source, i.e., a particular manifestation of the moving image work. See examples 1A, 3A, 4A and 5A.

Values may include the following:

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<sup>7</sup> IASA Cataloguing Rules. 1. Title and statement of responsibility area. [http://www.iasa-web.org/icat/01\\_B.htm](http://www.iasa-web.org/icat/01_B.htm)

**Title frames** [including main or end titles]  
**Audiovisual content** [of the moving image itself (e.g., spoken titles, subtitle titles)]  
**Label** [on the item itself]  
**Menu/Internal navigation screen**  
**Packaging/Container** [that are part of the original item, but not attached to it]  
**Accompanying materials** [textual and/or multimedia]  
**Unknown**

### **TitleSourceReliability [Recommended conditionally; use for non-preferred titles only]**

The subelement **TitleSourceReliability** records the degree of reliability of the source of data recorded for the title element. See any example.

Values:

**Reliable**  
**Unknown Reliability**  
**Inferred/Guessed**

### **TitleOriginalRelease [Recommended conditionally; use for non-preferred titles only]**

The subelement **TitleOriginalRelease** identifies whether a title attributed to a work is the original release title or not. This is usually the title created or supplied by the original creator(s) of a work.<sup>8</sup> The subelement allows the cataloger to record the original release title whether or not it is equivalent to the preferred title. The original release title is generally used as a basis for the preferred title. See any example.

Values:

**True**  
**False** [Includes the titles of works with no public release]  
**Unknown**

### **TitleLanguage [Recommended]**

The subelement **TitleLanguage** should be used to record the language of the title being described. The preferred title attributed to a moving image work is traditionally in the

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<sup>8</sup> The definition of Original Release Title traditionally includes the country of production, as in, “The Title of a moving image work when first released in the country of production.” However, a Work may be released in a country other than that of its production.



original written, spoken or sung language of the work. See any example.

## Examples

1. Where the onscreen title of the primary expression is not the preferred title
  - A. *Rear Window* (1954) [directed by Alfred Hitchcock]

Title: Rear window  
TitleStatus: Preferred  
TitlePreferredQualifier: Motion picture  
TitlePreferredSource: LC NAF  
TitleLanguage: English

Title: Rear window  
TitleStatus: Preferred  
TitlePreferredQualifier: Motion picture  
TitlePreferredSource: [Name of institution establishing preferred title]  
TitleLanguage: English

Title: Rear window  
TitleStatus: Non-preferred  
TitleSource: Supplied  
TitleLanguage: English

Title: Alfred Hitchcock's Rear window  
TitleStatus: Non-preferred  
TitleSource: ISBN: 0783237391  
TitlePrimaryDataSourceLocation: Title frames  
TitleSourceReliability: Reliable  
TitleOriginalRelease: True  
TitleLanguage: English

2. Where the work has no title and one is supplied by the cataloger
  - A. Footage of a civil rights protest

Title: Civil rights protest at the appearance of presidential candidate George  
Wallace at Ball State University, Muncie, Ind., Apr. 1964  
TitleStatus: Preferred  
TitlePreferredSource: AACR2  
TitleSource: Supplied  
TitleLanguage: English

3. A television series as a whole

A. The original Star Trek television series  
[This will be linked to the individual episode work-level records through a Related Works attribute.]

Title: Star Trek  
TitleStatus: Preferred  
TitlePreferredQualifier: Television program  
TitlePreferredSource: LC NAF  
TitleLanguage: English

Title: Star Trek  
TitleStatus: Non-preferred  
TitleSource: ISBN: 0792197763  
TitlePrimaryDataSourceLocation: Title frames  
TitleSourceReliability: Reliable  
TitleOriginalRelease: True  
TitleLanguage: English

4. An episode of a television series  
A. An episode of the original Star Trek television series  
[This will be linked to the series work-level record through a Related Works element. Although both titles are the same, the original title on the title frames is being used to justify the form of the preferred title, much as in current practice transcribed series (MARC 490 fields) are used to justify authorized series (830). Not all titles associated with a moving image work will necessarily need to display to end users.]

Title: The trouble with tribbles  
TitleStatus: Preferred  
TitlePreferredSource: AACR2  
TitleLanguage: English

Title: The trouble with tribbles  
TitleStatus: Non-preferred  
TitleSource: ISBN: 0792198344  
TitlePrimaryDataSourceLocation: Title frames  
TitleSourceReliability: Reliable  
TitleOriginalRelease: True  
TitleLanguage: English

5. A non-English title  
A. A French language film

Title: Ballon rouge  
TitleStatus: Preferred  
TitlePreferredQualifier: Motion picture  
TitlePreferredSource: LC NAF

TitleLanguage: French

Title: Ballon rouge

TitleStatus: Preferred

TitlePreferredSource: [Name of institution establishing preferred title]

TitleLanguage: French

Title: Le Ballon rouge

TitleStatus: Non-preferred

TitleSource: ISBN: 1604650303

TitlePrimaryDataSourceLocation: Title frames

TitleSourceReliability: Reliable

TitleOriginalRelease: True

TitleLanguage: French

Title: The Red Balloon

TitleStatus: Non-preferred

TitleSource: ISBN: 1604650303

TitlePrimaryDataSourceLocation: Container/Packaging

TitleSourceReliability: Reliable

TitleOriginalRelease: False

TitleLanguage: English

## Element

### Date [Core]

#### Operational Definition

A statement of calendar time identifying when a moving image work was copyrighted, produced, recorded, and/or released / distributed / broadcast.

#### Guidelines

Primary sources of information, as outlined in the Data Sources section, typically contain multiple types of dates, or may lack dates completely. A DVD with a feature film and extras, for example, may contain the copyright date of the release of that particular DVD version; the copyright date(s) of supplementary material(s); and, the original release date of the feature. Secondary sources should be consulted for verification of the appropriate date to attribute to the specific work being cataloged. See Example 1A.

A primary source containing a collection of works (i.e., an aggregate work), may also contain multiple dates as in Example 1A. The date attributed to the aggregate work should represent the date the collection was copyrighted or released / distributed. See example 1B.

Subelements have been created to allow for varying levels of description or to record information about the data sources used for the element value(s). Some of the subelements are required when applicable and ascertainable with a reasonable amount of effort, some are conditional and must be used in conjunction with specific other subelements, and others we recommend for inclusion or consider optional. We have ranked each subelement to indicate whether it is “core,” “conditional,” “recommended” or “optional.”

Date may be recorded as a year or range of years. Date may also be recorded as an exact date or range of dates when a specific date or range of dates is known and considered to be important. Specific dates are often more important for television broadcasts. We recommend usage of the following date formats<sup>9</sup>:

Year: YYYY (e.g. 1997)

Year and month: YYYY-MM (e.g. 1997-07)

Complete date: YYYY-MM-DD (e.g. 1997-07-16)

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<sup>9</sup> Based on the International Standard for the representation of dates and times, ISO 8601 : 1988 (E), "Data elements and interchange formats - Information interchange - Representation of dates and times." From W3C Date and Time Formats, <http://www.w3.org/TR/NOTE-datetime>.

## Date Subelements

### DateType [Core]

Values:

**Copyright:** The year a moving image work is registered for copyright.

**Production**<sup>10</sup>: 1. The year or range of dates or specific date during which the material that forms the basis of a moving image work is created. 2. The year a moving image work is completed.

**Recording:** The year or range of dates or specific date a performance is captured on a medium as a moving image work.

**Release / Distribution / Broadcast**<sup>11</sup>: The year or range of dates or specific date a moving image work is made available to the public through sale, lease, rental, and/or over telecommunications networks.

### Unknown

The type of Date attributed to a moving image work depends on the type of moving image work being described and the information available. This subelement should be used to designate the type of date being assigned to the work.

Typically, the preferred date attributed to a work will be the year it was first officially released / distributed / broadcast for public consumption.

There may be instances in which attributing more than one date to a work is desired, for example, a work with a release year occurring much later than its production year. See Examples 2A and 2B.

For unpublished works, or works with no official release / distribution / broadcast, a production date may be attributed to the work. See example 5A.

Copyright dates from the title frames of a resource are often the easiest way to record the probable original creation date for educational materials and other commercial moving images that are not widely released and less likely to be found in secondary sources.

Recording dates are mainly important for recorded performances and may be given in addition to the date of release / distribution / broadcast. See example 2C.

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<sup>10</sup> Based partially on the definition of Production from Glossary of Terms Related to the Archiving of Audiovisual Materials. Prepared for UNESCO by a Working Group from the Round Table on Audiovisual Records. Draft of July 19, 1994 (not yet published). <http://portal.unesco.org/ci/en/files/7746/10448729330glossary.pdf/glossary.pdf>

<sup>11</sup> Based partially on the definition of Distribution from Glossary of Terms Related to the Archiving of Audiovisual Materials. Prepared for UNESCO by a Working Group from the Round Table on Audiovisual Records. Draft of July 19, 1994 (not yet published). <http://portal.unesco.org/ci/en/files/7746/10448729330glossary.pdf/glossary.pdf>

## **DateTypeLevel [Conditional; required for multiple release/distribution/broadcast dates]**

Values:

**First public**

**First wide**

**Unknown**

A moving image work may have more than one release / distribution / broadcast date as in the case when motion pictures open in select locations and venues (limited release) prior to going into wide release, or when a work is initially released in its country of production followed by its release in other countries. The subelement **DateTypeLevel** is to be used to distinguish between multiple release / distribution / broadcast dates. See examples 1A, 2A, 2B, 3A and 3B. In cases where the first public release date and the first wide release date are the same, we recommend recording the first public only. See example 4A.

## **DateSource [Recommended]**

The subelement **DateSource** indicates the specific primary or secondary data source(s) used to determine the date(s) of the work. This may mean identifying the manifestation on which the date is mentioned, or it may be a date from an outside data source. See any example.

Values:

For primary and secondary source(s): Use a **Manifestation Identifier** or **Textual Citation** as described under **TitleSource**.

**None/Unknown**

## **DatePrimaryDataSourceLocation [Optional]**

The subelement **DatePrimaryDataSourceLocation** is an additional level of detail intended to capture a more specific location on or from a primary source. See examples 1A, 1B and 5A.

Values:

**Title frames** [including main or end titles]

**Audiovisual content** [of the moving image itself]

**Label** [on the item itself]

**Menu/Internal navigation screen**

**Packaging/Container** [that are part of the original item, but not attached to it]

**Accompanying materials** [textual and/or multimedia]

**Unknown**

## DateSourceReliability [Recommended]

The **DateSourceReliability** subelement indicates the degree of reliability of the data recorded for the **DateSource** subelement. In cases where the exact date of a work cannot be ascertained but an inexact date can be surmised through the audiovisual content of the work itself, or through secondary sources, it may be judged useful to record the cataloger's "best guess." See example 6A.

Values:

**Reliable**

**Unknown Reliability**

**Inferred/Guessed**

## Examples

1. Where multiple date types are present on or from a primary source

A. *Fanny Och Alexander* = *Fanny & Alexander* (the theatrical release)  
[The Criterion Collection 5-DVD set contains release dates for *Fanny & Alexander: The Television Version* (1984), *Fanny Och Alexander* [the original theatrical release] (1982), *The Making of Fanny & Alexander* (1983), and *Ingmar Bergman Bids Farewell to Film* (1984); and the following copyright dates: 1982 Svenska Filminstitutet/AB Svensk Filmindustri, 2004 The Criterion Collection, 1986 Cinematograph/Svenska Filminstitutet.]

Date: 1982

DateType: Release / Distribution / Broadcast

DateTypeLevel: First public

DateSource: ISBN: 0780029070

DatePrimaryDataSourceLocation: Packaging/Container

DateSourceReliability: Reliable

B. *Fanny Och Alexander* = *Fanny & Alexander* (the aggregate work)

Date: 2004

DateType: Copyright

DateSource: ISBN: 0780029070

DatePrimaryDataSourceLocation: Packaging/Container

DateSourceReliability: Reliable

2. Where multiple date types are attributed to a primary expression

A. *Ivan Grozny II* = *Ivan the Terrible II*

[Although produced shortly after *Ivan Grozny I = Ivan the Terrible I* in 1946, the film was suppressed and not released until 1958.<sup>12</sup>]

Date: 1946

DateType: Production  
DateSource: allmovie  
DateSourceReliability: Reliable

Date: 1958

DateType: Release / Distribution  
DateTypeLevel: First public  
DateSource: allmovie  
DateSourceReliability: Reliable

### B. *The Zapruder Film of the Kennedy Assassination*

[The film of President John F. Kennedy's assassination was shot by Abraham Zapruder in 1963. Although it was developed almost immediately by Eastman Kodak Company, the footage was not broadcast until 1975, during an episode of Geraldo Rivera's "Good Night America" (1975) investigative news program.<sup>13</sup>]

Date: 1963

DateType: Production  
DateSource: IMDb  
DateSourceReliability: Reliable

Date: 1975

DateType: Release / Distribution / Broadcast  
DateTypeLevel: First public  
DateSource: IMDb  
DateSourceReliability: Reliable

### C. *Nureyev and the Joffrey Ballet in tribute to Nijinsky*

[This program was filmed in Nashville in the fall of 1980 and first broadcast on PBS in 1981.<sup>14</sup>]

Date: 1980

DateType: Recording  
DateSource: nytimes.com  
DateSourceReliability: Reliable

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<sup>12</sup> allmovie, *Ivan the Terrible, Part 1 > Overview*, retrieved February 27, 2009, <http://www.allmovie.com/cg/avg.dll?p=avg&sql=1:25620>

<sup>13</sup> IMDb, *Zapruder Film of Kennedy Assassination (1963)*, -- Trivia, retrieved March 3, 2009, <http://www.imdb.com/title/tt0131658/trivia>

Organ, Jerry. 2000. *The Zapruder Film of the Kennedy Assassination*, retrieved March 3, 2009, <http://mcadams.posc.mu.edu/organ2.htm>

<sup>14</sup>New York Times, TV: NUREYEV-JOFFREY BALLET TRIBUTE TO NIJINSKY, retrieved March 11, 2009, <http://query.nytimes.com/gst/fullpage.html?res=9A05E1DB1539F93AA35750C0A967948260>



Date: 1981

DateType: Release / Distribution / Broadcast

DateTypeLevel: First public

DateSource: nytimes.com

DateSourceReliability: Reliable

3. Where a primary expression has multiple release dates

A. *Gran Torino*

[Limited release in the United States and Canada in December 2008, wide release in the United States in January 2009.<sup>15</sup>]

Date: 2008

DateType: Release / Distribution / Broadcast

DateTypeLevel: First public

DateSource: IMDb

DateSourceReliability: Reliable

B. *Amarcord*

[Released in Italy, December 1973; West Germany, March 1974; Netherlands/Denmark, April 1974; France, May 1974; USA, September 1974.<sup>16</sup>]

Date: 1973

DateType: Release / Distribution / Broadcast

DateTypeLevel: First public

DateSource: IMDb

DateSourceReliability: Reliable

4. Where a primary expression has identical first public and first wide release dates

A. *The Dark Knight*

[Premiered in New York and Argentina in July 2008 and went into wide release that same month.<sup>17</sup>]

Date: 2008

DateType: Release / Distribution / Broadcast

DateTypeLevel: First public

DateSource: IMDb

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<sup>15</sup> IMDb, *Gran Torino* (2008) - Release dates, retrieved February 27, 2009, <http://www.imdb.com/title/tt1205489/releaseinfo>

<sup>16</sup> IMDb, *Amarcord* (1973) – Release dates, retrieved February 27, 2009, <http://www.imdb.com/title/tt0071129/releaseinfo>

<sup>17</sup> IMDb, *The Dark Knight* (2008) – Release dates, retrieved March 3, 2009, <http://www.imdb.com/title/tt0468569/releaseinfo>

DateSourceReliability: Reliable

5. Where a primary expression is unpublished or has not been released / distributed / broadcast

A. [*Home Movies -- Dunn, Linwood. Behind the scenes of "West Side Story."*]

Date: 1961

DateType: Production

DateSource: [Manifestation Identifier or Textual Citation]

DatePrimaryDataSourceLocation: Audiovisual content

DateSourceReliability: Reliable

6. Where the original date of the primary expression is unknown, but can be inferred or guessed at

A. *United Germany*

[DVD with copyright date of 2005 on container. There are no other dates on the item. The work was previously released on VHS in 1994, but it is not known definitively if that was the first release. It was produced after the fall of the Berlin Wall in 1989.]

Date: 1994

DateType: Release / Distribution / Broadcast

DateTypeLevel: First public

DateSource: OCLC# 34401348

DateSourceReliability: Inferred/Guessed

Date: between 1989 and 1994

DateType: Production

DateSource: None/Unknown

DateSourceReliability: Inferred/Guessed

## Element

### **Language [Recommended for primary languages; strongly recommended for most fictional and artistic works; secondary languages optional]**

#### **Operational Definition**

The significant audio and/or textual language(s) in the primary expression of a moving image work, which for most works is the earliest publicly-released expression.

#### **Guidelines**

Primary sources of information, as outlined in the Data Sources section, are typically expedient and reliable for ascertaining the primary audio and/or textual language(s) of a moving image work. Primary or secondary sources may also present secondary audio and/or textual language(s) of a moving image work.

Additional visual, sound or textual information that offers alternative ways to see, hear, and read the moving image content of a work, such as DVI (Descriptive Video Information), SAP (Supplementary Audio Program), Closed Captions, Open Captions, Language Dubs, and Transcripts, is not to be considered secondary language information or entered at the work level.<sup>18</sup>

Subelements have been created to allow for varying levels of description or to record information about the data sources used for the element value(s). Some of the subelements are required when applicable and ascertainable with a reasonable amount of effort, some are conditional and must be used in conjunction with specific other subelements, and others we recommend for inclusion or consider optional. We have ranked each subelement to indicate whether it is “core,” “conditional,” “recommended” or “optional.”

## Language Subelements

### **LanguageForm [Core if using *Language* element]**

Values:

**Audio**

**Textual (Intertitles)**

**Textual (Subtitles)**

**Unknown**

**Other** [use for sign languages]

---

<sup>18</sup> PBCore Metadata: alternativeModes, retrieved February 11, 2009, <http://www.pbcore.org/PBCore/alternativeModes.html>

## **LanguageLevel [Core for primary languages if using *Language* element; optional for secondary languages]**

The Subelement LanguageLevel is used to distinguish between the primary language(s) of a moving image work and secondary languages that are used only for brief segments of a moving image work. Cataloging secondary languages at the work level may be considered appropriate in cases where the primary expression, as released, contains multiple languages or a combination of language forms (e.g., French audio, English subtitles). See Examples 1A and 1B.

The subelements, **LanguageForm** (see above) and **LanguageLevel**, should be used in combination to distinguish between audio and/or textual languages, and primary and/or secondary languages, respectively. The level Secondary combined with the form Textual is applicable to multilingual works where the primary expression contains subtitles in the Primary Audio language during segments of Secondary Audio languages. See examples 1A and 1B. The level Primary will combine with Textual only in cases where a work is released with no audio language(s) but containing intertitles. See example 3A. For works released with no audio language(s) and no textual language(s), for example, *Der Letzte Mann = The Last Laugh*, a German silent production with no intertitles, the Language element should be coded as “None.”

Values:

**Primary**  
**Secondary**  
**Unknown**

## **LanguageScheme [Recommended]**

The subelement **LanguageScheme** indicates which, if any, controlled vocabulary values are used when recording the Language element. We recognize that coded lists such as these are often geared toward written languages and may not distinguish between different spoken dialects. Noting such a distinction may be useful but should only be included if such specific language information is readily available or known by the cataloger. See any example.

Values:

**None (Free Text)**  
**MARC Code List for Languages**  
**ISO 639-1**  
**ISO 639-2**  
**ISO 639-3**  
**Unknown**

## **LanguageSource [Recommended]**

The subelement **LanguageSource** indicates the specific primary or secondary data source(s) used to determine the language(s) of the work. This may mean identifying the manifestation from which the language was determined or it may be language information from an outside data source. See any example.

Values:

For primary and secondary source(s): Use a **Manifestation Identifier** or **Textual Citation** as described under **TitleSource**.  
**None/Unknown**

## **LanguagePrimaryDataSourceLocation [Optional]**

The subelement **LanguagePrimaryDataSourceLocation** is an additional level of detail intended to capture a more specific location on or from a primary source. See examples 2A and 3A.

Values:

**Title frames** [including main or end titles]  
**Audiovisual content** [of the moving image itself]  
**Label** [on the item itself]  
**Menu/Internal navigation screen**  
**Packaging/Container** [that are part of the original item, but not attached to it]  
**Accompanying materials** [textual and/or multimedia]  
**Unknown**

## **LanguageSourceReliability [Recommended]**

The subelement **LanguageSourceReliability** indicates the degree of reliability of the data recorded for the element. See any example.

Values:

**Reliable**  
**Unknown Reliability**  
**Inferred/Guessed**

## Examples

### 1. Where the primary expression is multilingual

#### A. *Babel*

[English is the predominant audio language. Additional audio languages include Spanish, Arabic, French, Berber, Japanese, Japanese Sign Language. English subtitles are used when English is not spoken.<sup>19</sup>]

(Full recording of language information)

Language: English

LanguageForm: Audio

LanguageLevel: Primary

LanguageScheme: None (Free Text)

LanguageSource: IMDb

LanguageSourceReliability: Reliable

Language: English

LanguageForm: Textual (subtitles)

LanguageLevel: Secondary

LanguageScheme: None (Free Text)

LanguageSource: IMDb

LanguageSourceReliability: Reliable

Language: Spanish, Arabic, French, Berber, Japanese

LanguageForm: Audio

LanguageLevel: Secondary

LanguageScheme: None (Free Text)

LanguageSource: IMDb

LanguageSourceReliability: Reliable

Language: Japanese Sign Language

LanguageForm: Other

LanguageLevel: Secondary

LanguageScheme: None (Free Text)

LanguageSource: IMDb

LanguageSourceReliability: Reliable

(Basic recording of language information)

Language: English

LanguageForm: Audio

LanguageLevel: Primary

---

<sup>19</sup> IMDb, *Babel* (2006), retrieved February 14, 2009, <http://www.imdb.com/title/tt0449467/maindetails>

LanguageScheme: None (Free Text)  
LanguageSource: IMDb  
LanguageSourceReliability: Reliable

Language: Spanish, Arabic, French, Berber, Japanese  
LanguageForm: Audio  
LanguageLevel: Secondary  
LanguageScheme: None (Free Text)  
LanguageSource: IMDb  
LanguageSourceReliability: Reliable

### B. *The Godfather*

(Full recording of language information)

Language: eng  
LanguageForm: Audio  
LanguageLevel: Primary  
LanguageScheme: MARC Code List for Languages  
LanguageSource: IMDb  
LanguageSourceReliability: Reliable

Language: ita  
LanguageForm: Audio  
LanguageLevel: Secondary  
LanguageScheme: MARC Code List for Languages  
LanguageSource: IMDb  
LanguageSourceReliability: Reliable

Language: lat  
LanguageForm: Audio  
LanguageLevel: Secondary  
LanguageScheme: MARC Code List for Languages  
LanguageSource: IMDb  
LanguageSourceReliability: Reliable

Language: eng  
LanguageForm: Textual  
LanguageLevel: Secondary  
LanguageScheme: MARC Code List for Languages  
LanguageSource: IMDb  
LanguageSourceReliability: Reliable

(Basic recording of language information)

Language: eng

LanguageForm: Audio

LanguageLevel: Primary

LanguageScheme: MARC Code List for Languages

LanguageSource: IMDb

LanguageSourceReliability: Reliable

2. Where a work is released simultaneously in different languages. In this case, the work was probably more-or-less simultaneously released in two versions with the opposite language subtitled so subtitle information should not be included.

A. *Coup de grace/Fangschuss*

Language: deu

LanguageForm: Audio

LanguageLevel: Primary

LanguageScheme: ISO 639-3

LanguageSource: ISBN: 0780026659

LanguagePrimaryDataSourceLocation: Packaging/Container

LanguageSourceReliability: Reliable

Language: fra

LanguageForm: Audio

LanguageLevel: Primary

LanguageScheme: ISO 639-3

LanguageSource: ISBN: 0780026659

LanguagePrimaryDataSourceLocation: Packaging/Container

LanguageSourceReliability: Reliable

3. Where a work is released with no audio language(s) but contains intertitles

A. *Die Büchse der Pandora = Pandora's Box*

Language: German

LanguageForm: Textual (intertitles)

LanguageLevel: Primary

LanguageScheme: None (Free Text)

LanguageSource: UPC: 715515021227

LanguagePrimaryDataSourceLocation: Audiovisual content

LanguageSourceReliability: Reliable



## Element

### **Director [Recommended; see discussion in parts 1-2 on the relative importance of various roles in different types of moving image works]**

#### **Operational Definition**

The director of a moving image work is the person ultimately responsible for rendering meaning and expression, both interpretive and technical, during any or all of the production phases of the work.<sup>20</sup>

#### **Guidelines**

Primary sources of information, as outlined in the Data Sources section, are typically expedient and reliable for ascertaining the director of a moving image work, with title frames being the preferred source. The director is often explicitly identified as such in primary and/or secondary sources.

If data sources identify a person as the filmmaker, and no one is identified as the director, then the filmmaker is to be considered the director.

If data sources describe the moving image as “a film by [person’s name],” and no one is identified as the director, that person is to be considered the director. In some cases “by [person’s name]” also indicates a director, but this statement can also sometimes refer to a presenter.

If the word “director” is qualified, exercise cataloger’s judgment. For example, the person identified as “director of photography” should not be considered the director. However, the person identified as “supervising director,” in most cases, should be considered the director.

A moving image work may lack a person designated as the director. The work may be the collective responsibility of a group, or the nature of the moving image may be such that no direction took place, for example, newsreel footage.

The person or corporate body who is the director is an entity in FRBR’s entity-relationship model terms. In the drafts of RDA, director is a role, which seems to be a type of relationship

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<sup>20</sup> Based on definitions from the following:

“Appendix G: Glossary,” 1996-2001, Archival Moving Image Material, 9 May 2008, <<http://www.itsmarc.com/crs/arch0356.htm>>.

Ephraim Katz, *The Film Encyclopedia*, 1994 (New York: Harper Perennial) 369

“Glossary of Terms Related to the Archiving of Audiovisual Materials,” 29 August 2001, (UNESCO) 79, 9 May 2008, <<http://portal.unesco.org/ci/en/files/7746/10448729330glossary.pdf/glossary.pdf>>.

“Video Glossary”, 2007 (San Francisco, Bay Area Video Coalition), 9 May 2008, <<http://www.bavc.org/glossary.htm#d>>.

between a work and a person or corporate body (is directed by/directed). In this document, we have tried to allow for various ways of recording the director information. When linking to an authority record of some kind, director clearly is represented by a separate entity, which is related to a work entity. However, transcribed or uncontrolled names seem to be more like data values for attributes of the work/primary expression. We have not taken a final stance on how to define director for our purposes as it may depend on how the data is modeled in practice. We initially took the approach of modeling the role of director with name attributes due to our charge to examine director as an attribute of a moving image work. However, in an actual implementation, it may be more useful to model names with role attributes rather than roles with name attributes as we have done here.

Subelements have been created to allow for varying levels of description or to record information about the data sources used for the element value(s). Some of the subelements are required when applicable and ascertainable with a reasonable amount of effort, some are conditional and must be used in conjunction with specific other subelements, and others we recommend for inclusion or consider optional. We have ranked each subelement to indicate whether it is “core,” “conditional,” “recommended” or “optional.”

## Director Subelements

### **DirectorIdentifier [Conditional; core where available if using Director element]**

The subelement **DirectorIdentifier** allows the director to be indicated in the work/primary expression record by an identifier that links to an authority record in a particular system. However, if such an authority record does not exist or if the system in use does not support this type of linking, the text of the authorized form of the director’s name should be entered as a text string in the work/primary expression record, using the **DirectorName** subelement (see below).

### **DirectorName [Core if using Director element]**

The **DirectorName** subelement should be used to record director names as text strings. This includes transcribed names and controlled names for which an authority file identifier does not exist in the authority file being used.

If the transcribed name from a primary source is known, it should be entered using the **DirectorName** subelement in addition to an identifier or controlled name in order to facilitate database maintenance and to explain discrepancies between authorized forms and the form used in a given work. This will enable the generation of a display such as that used by IMDb, e.g., “Laurence Fishburne (as Larry Fishburne).”

If an authority record exists in an established, shared authority file, record the preferred name as a **DirectorIdentifier** (see above). However, if such an authority record does not exist or if the system in use does not support this type of linking, the text of the

authorized form of the director's name should be entered into the work/primary expression record, using the **DirectorName** subelement.

Although we have not attempted to establish a list of sub-subelements for **DirectorName** at this time, we hope that in a fully-fleshed out system, when a textual name is used, the parts of the name (e.g., family name, given name) and associated information (e.g., titles, dates) will be able to be demarcated separately when this information is known. It might also be desirable to be able to indicate whether a name string is in direct or inverted order. We have chosen not to develop a comprehensive list at this time, but anticipate that if this is deemed desirable and practical, a list can be developed that would work for most or all name elements.

### **DirectorNameType [Recommended]**

The subelement **DirectorNameType** should be used to differentiate persons and corporate bodies.

Values:

**Corporate body**  
**Personal**  
**Unknown**

### **DirectorScheme [Recommended for controlled names; not applicable to transcribed names]**

The subelement, **DirectorScheme**, should be used in conjunction with **DirectorIdentifier** and **DirectorName** to indicate the source of the form of a preferred name. The form of name chosen for the authorized, controlled, or preferred form of name is dependent on the rules or authority file used to determine that form and it is therefore important to record the authority used to create such names. The preferred form for names, such as pseudonyms, which can be treated in more than one way, will be formed following the rules or practice on which they are based. A single work record may carry more than one preferred form of name if more than one scheme is being referenced. Although it would be more efficient to link variant forms of director's names in an authority record, in order to populate work records with data from various sources, we believe that is useful to permit more than one preferred form of name to be stored in a single work records so long as the source of each form of name is made explicit. In most situations, only one form would be displayed to the end user as the primary form.

Values:

**AACR2-compatible** [constructed according to AACR2 rules, but not in LC NAF]  
**Getty Union List of Artist Names (ULAN)**  
**IMDb**  
**LC NAF**  
**RDA-compatible** [constructed according to RDA rules, but not in LC NAF]  
**Other**

## Unknown

### **DirectorSource [Recommended]**

The subelement **DirectorSource** indicates the specific primary or secondary data source(s) used to determine the director(s) of the work. This may mean identifying the manifestation from which the director was identified or it may be information from an outside data source.

Values:

For primary and secondary source(s): Use a **Manifestation Identifier** or **Textual Citation** as described under **TitleSource**.

**None/Unknown**

### **DirectorPrimaryDataSourceLocation [Optional]**

The subelement **DirectorPrimaryDataSourceLocation** is an additional level of detail intended to capture a more specific location on or from a primary source.

Values:

**Title frames** [including main or end titles]

**Audiovisual content** [of the moving image itself]

**Label** [on the item itself]

**Menu/Internal navigation screen**

**Packaging/Container** [that are part of the original item, but not attached to it]

**Accompanying materials** [textual and/or multimedia]

**Unknown**

### **DirectorSourceReliability [Recommended for names not from a shared authority file]**

The subelement **DirectorSourceReliability** indicates the degree of reliability of the data recorded for the element. Names from authorized sources, such as the Library of Congress Name Authority File (LC NAF), are implicitly reliable and therefore do not require an explicit assessment statement. See any example.

Values:

**Reliable**

**Unknown Reliability**

**Inferred/Guessed**

## Examples

1. These examples show some of the various ways to represent a director's name. It is not

necessary to include the director's name in the NAF textual form in addition to the LCCN.

A. *Born losers*

DirectorName: T. C. Frank  
DirectorScheme: Transcribed from title frames or primary source  
DirectorSource: ISBN: 9780792843139  
DirectorPrimaryDataSourceLocation: Title frames  
DirectorSourceReliability: Reliable  
DirectorIdentifier: no2002044671  
DirectorScheme: LC NAF  
DirectorNameType: Personal

B. *The Brothers Quay collection*

DirectorName: The Brothers Quay  
DirectorSource: OCLC# 44912158  
DirectorPrimaryDataSourceLocation: Packaging/Container  
DirectorSourceReliability: Reliable  
DirectorIdentifier: no 00091781  
DirectorScheme: LC NAF  
DirectorNameType: Corporate

C. *The women of Nostrand & Greene*

DirectorName: Dave Reinitz  
DirectorSource: The women of Nostrand & Greene. DVD. (Burbank, CA : H2F Productions, c2006)  
DirectorPrimaryDataSourceLocation: Title frames  
DirectorSourceReliability: Reliable  
DirectorName: Reinitz, Dave  
DirectorScheme: AACR2  
DirectorNameType: Personal

[Note that we hope to generalize from the element and subelements defined for director to equivalent elements for other types of names associated with moving image works. We are not sure at this time if the name or the role should form the top part of this hierarchy.]

## Element

### Aspect ratio [Recommended]

#### Operational Definition

Aspect ratio is the projected image area, expressed as a numerical value of width to height (the value of height always being "1"), reflecting the compositional intentions of the original content creators.

Aspect ratio is an important element of a moving image work because it reflects the compositional intentions of the original content creators, and therefore the complete audiovisual content intended for presentation. If the aspect ratio of a work is altered, audiovisual information is lost or altered, creating an expression with different audiovisual content.

#### Guidelines

Subelements have been created to allow for varying levels of description or to record information about the data sources used for the element value(s). Some of the subelements are required when applicable and ascertainable with a reasonable amount of effort, some are conditional and must be used in conjunction with specific other subelements, and others we recommend for inclusion or consider optional. We have ranked each subelement to indicate whether it is "core," "conditional," "recommended" or "optional."

Primary and/or secondary sources may present other textual terms that relate either to the original method of filming or the method of displaying the image, such as cinemascope or anamorphic. Recording of these terms is not covered in this section.

### Aspect Ratio Subelements

#### AspectRatioNumerical [Recommended]

Numerical aspect ratios should be recorded whenever possible using the subelement, **AspectRatioNumerical**. These should be recorded in a standard form with a denominator of one (e.g., 1.33:1 not 4:3). Please see the chart provided below for aid in translating non-standard forms.

Certain primary sources, such as DVDs, may present numerical ratios, such as 16:9, meant to convey that the image presentation is designed for a 16x9 TV display, and not that the intended aspect ratio of the original work was created as 16x9.

Non-standard	Standard
3:2	1.50:1

4:3	1.33:1
5:3	1.66:1
14:9	1.56:1
16:9	1.78:1

### **AspectRatioTerm [Recommended]**

Although it is preferable to note a numerical aspect ratio whenever possible, in a library context, it is desirable to also record the general category of aspect ratio, i.e., full screen or widescreen, in order to make possible comparisons between the intended aspect ratio and the aspect ratio of particular expressions or manifestations when the exact aspect ratio is not known. This should be recorded in the subelement **AspectRatioTerm**, using one of the terms listed below.

We acknowledge that the terms are imperfect, that the suggested correlation between the textual terms and numerical ratios is a simplification, and that the nomenclature may change as widescreen televisions become more predominant, but think that these terms are of practical value for supporting user selection of preferred presentations when a numerical aspect ratio is not known.

Values:

**Widescreen** [1.5:1 and larger]

**Full screen** [less than 1.5:1]

**Mixed**

**Unknown**

### **AspectRatioSource [Recommended]**

The subelement **AspectRatioSource** indicates the specific primary or secondary data source(s) used to determine the original intended aspect ratio of the work. This may mean identifying the manifestation from which the aspect ratio information was taken or it may be information from an outside data source.

Values:

For primary and secondary source(s): Use a **Manifestation Identifier** or **Textual Citation** as described under **TitleSource**.

**None/Unknown**

### **AspectRatioPrimaryDataSourceLocation [Optional]**

The subelement **AspectRatioPrimaryDataSourceLocation** is an additional level of detail intended to capture a more specific location on or from a primary source.

Values:

**Title frames** [including main or end titles]

**Audiovisual content** [of the moving image itself]

**Label** [on the item itself]

**Menu/Internal navigation screen**

**Packaging/Container** [that are part of the original item, but not attached to it]

**Accompanying materials** [textual and/or multimedia]

**Unknown**

## **AspectRatioSourceReliability [Recommended]**

The subelement **AspectRatioSourceReliability** indicates the degree of reliability of the data recorded for the element. See any example.

Values:

**Reliable**

**Unknown Reliability**

**Inferred/Guessed**

## **Heuristics**

In the absence of widely available and reliable information about the intended aspect ratio from primary or secondary sources, it may sometimes be possible to derive or guess at information about the aspect ratio from other information known about the work in question.

Television programs produced before the advent of high-definition television (HDTV) in the mid-1990s are in 1.33:1.

Moving images available in both full screen and widescreen formats were probably originally in a widescreen aspect ratio, even if the exact aspect ratio is not known. Notations of techniques used to reformat an image to fit a different aspect ratio, such as “pan-and-scan” or “this image has been formatted to fit your screen,” generally signify that an originally widescreen image has been reformatted to a full screen presentation.

A list of commonly-occurring aspect ratios and their uses follows.

## **Common Film and Television Aspect Ratios<sup>21</sup>**

This list represents only the most commonly-found aspect ratios for moving images. Information about less common aspect ratios may be found at [http://en.wikipedia.org/wiki/Aspect\\_ratio\\_\(image\)](http://en.wikipedia.org/wiki/Aspect_ratio_(image)) in the section titled “Previous and presently used aspect ratios” and at [http://en.wikipedia.org/wiki/List\\_of\\_film\\_formats](http://en.wikipedia.org/wiki/List_of_film_formats).

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<sup>21</sup> Courtesy of Fritz Herzog, Collections Curator, Academy Film Archive.



### **1.33:1 (Film: 1895–1928; Television: 1941-Present)**

Virtually all 35mm silent motion pictures produced from 1895-1928 utilized this format, also referred to as Full Aperture, Full Silent Aperture, or 4x3.

With the adoption of broadcast television standards in the 1940s, the 1.33:1 ratio continued to be in common use around the world until the universal adoption of HDTV standards in the early 2000s.

### **1.37:1 a.k.a. ACADEMY APERTURE (Film: 1932–1953)**

Most sound films produced between 1932 and 1953 utilized this format, which was standardized by the Academy of Motion Picture Arts and Sciences. Many documentary films as well as sound feature films produced in certain countries (e.g., China, Russia, and India) continue to utilize this ratio format to the present day.

### **1.85:1 (Film: 1956-Present)**

Became the standard in U.S. theaters, according to a SMPTE paper from 1956. The most common cinematographic ratio used in the U.S. and in some other countries (e.g., Italy, France) for film. Since the 1970s it is often referred to as the “Academy Standard” (replacing the 1.37:1 Academy standard).

### **1.66:1 (Film: 1954-Present)**

Most commonly used in Europe.

### **1.78:1 (Television: mid-1990s-Present)**

Nearly universal to high-definition television and European digital television.

### **2.55:1 (Film: 1953-1956)**

### **2.35:1/2.39:1 (Film: 1954-present)**

### **2.21:1 (Film: 1955-present)**

Theatrical films shot in the 5-perforation 70mm format (Todd-AO, Super Panavision 70, Technirama 70, etc.) have generally been presented in this ratio.

### **IMAX (Film: 1970–present)**

Imax films have been presented in a number of ratios over the years, depending on the size of the theater and the film being presented. Films actually produced in the 15 perforation 70mm IMAX format are generally projected in a ratio close to 1.44:1.

## Full examples

### 1.

#### *1st Amendment jurisprudence & the media*

#### Title

Title: 1st Amendment jurisprudence & the media

TitleStatus: Preferred

TitlePreferredQualifier: Television program

TitlePreferredSource: AACR2

TitleLanguage: English

Title: 1st Amendment jurisprudence & the media

TitleStatus: Non-preferred

TitleSource: OCLC# 123096681

TitlePrimaryDataSourceLocation: Title frames

TitleSourceReliability: Reliable

TitleOriginalRelease: True

TitleLanguage: English

Title: First Amendment jurisprudence and the media

TitleStatus: Non-preferred

TitleSource: Supplied

TitleLanguage: English

Title: Constitutional law : First Amendment jurisprudence and the media

TitleStatus: Non-preferred

TitlePrimaryDataSourceLocation: Label

TitleSource: OCLC# 123096681

TitleSourceReliability: Reliable

TitleOriginalRelease: False

TitleLanguage: English

#### Date

Date: 2003

DateType: Copyright

DateSource: OCLC# 123096681

DatePrimaryDataSourceLocation: Title frames

DateSourceReliability: Reliable

#### Director

DirectorName: Bill Wisneski

DirectorSource: OCLC# 123096681

DirectorPrimaryDataSourceLocation: Title frames  
DirectorSourceReliability: Reliable

DirectorIdentifier: no2006101624  
DirectorScheme: LC NAF

DirectorNameType: Personal

## Language

Language: eng  
LanguageForm: Audio  
LanguageLevel: Primary  
LanguageScheme: MARC Code List for Languages  
LanguageSource: OCLC# 123096681  
LanguagePrimaryDataSourceLocation: Audiovisual content (soundtrack)  
LanguageSourceReliability: Reliable

## Aspect ratio

AspectRatioNumerical: 1.33:1  
AspectRatioTerm: Full screen  
AspectRatioSource: None/Unknown  
AspectRatioSourceReliability: Inferred/Guessed [originally broadcast on TV prior to implementation of widescreen TV]

## Example of one possible display to end users, which could be generated from the existing data:

1st Amendment jurisprudence & the media (2003)

also known as:

First Amendment jurisprudence and the media

Constitutional law : First Amendment jurisprudence and the media

Director: Wisneski, Bill

Language: English

Aspect Ratio: 1.33:1 (Full screen) (?)

(Originally broadcast as an episode of the television program Contemporary Legal Issues so this work record would have a link to the work record for series as a whole. See

[http://www.palomar.edu/legal/contleg\\_issues\\_2003.htm](http://www.palomar.edu/legal/contleg_issues_2003.htm).)

## 2.

### *Anders als die Andern = Different from the Others*

#### **Title**

Title: Anders als die Andern

TitleStatus: Preferred

TitlePreferredQualifier: Motion picture

TitlePreferredSource: LC NAF

TitleLanguage: German

Title: Anders als die Andern: § 175

TitleStatus: Non-preferred

TitleSource: ISBN 738329039127

TitlePrimaryDataSourceLocation: Title frames of manifestation

TitleSourceReliability: Reliable

TitleOriginalRelease: True

TitleLanguage: German

Title: Different from the Others

TitleStatus: Non-preferred

TitleSource: ISBN 738329039127

TitlePrimaryDataSourceLocation: Packaging

TitleSourceReliability: Reliable

TitleOriginalRelease: False

TitleLanguage: English

Title: Different from the Others (Paragraph 175)

TitleStatus: Non-preferred

TitleSource: ISBN 738329039127

TitlePrimaryDataSourceLocation: Audiovisual content (subtitles)

TitleSourceReliability: Reliable

TitleOriginalRelease: False

TitleLanguage: English

#### **Date**

Date: 1919

DateType: Release / Distribution / Broadcast

DateTypeLevel: First public

DateSource: ISBN 738329039127

DatePrimaryDateSourceLocation: Packaging

DateSourceReliability: Reliable

## Director

DirectorName: Richard Oswald  
DirectorSource: ISBN 738329039127  
DirectorPrimaryDataSourceLocation: Title frames  
DirectorSourceReliability: Reliable

DirectorIdentifier: n 91069150  
DirectorScheme: LC NAF  
DirectorNameType: Personal

## Language

Language: German  
[Anders als die Andern is a silent film originally produced and released in Germany. The original version does not exist; extant versions contain various language intertitles, but it is assumed that its first, primary expression contained German intertitles.]

LanguageForm: Textual  
LanguageLevel: Primary  
LanguageScheme: None (Free text)  
LanguageSource: None/Unknown  
LanguageSourceReliability: Inferred/Guessed

## Aspect ratio

AspectRatioNumerical: 1.33:1  
AspectRatioTerm: Full screen  
AspectRatioSource: IMDb  
AspectRatioSourceReliability: Reliable

## Example of one possible display to end users, which could be generated from the existing data:

Anders als die Andern (1919)  
also known as:  
Anders als die Andern: § 175  
Different from the Others  
Different from the Others (Paragraph 175)

Director: Oswald, Richard, 1880-1963 (credited as: Richard Oswald)  
Language: German intertitles (?)  
Aspect Ratio: 1.33:1 (Full screen)

### 3.

## *Tonari no Totoro = My neighbor Totoro*

### **Title**

Title: Tonari no Tottoro

TitleStatus: Non-preferred

TitleSource: Extracted from existing MARC bibliographic records

TitleSourceReliability: Unknown Reliability

TitleOriginalRelease: Unknown

TitleLanguage: Unknown

Title: My neighbor, Totoro

TitleStatus: Non-preferred

TitleSource: Extracted from existing MARC bibliographic records

TitleSourceReliability: Unknown Reliability

TitleOriginalRelease: Unknown

TitleLanguage: Unknown

Title: とんりのととろ

TitleStatus: Non-preferred

TitleSource: Extracted from existing MARC bibliographic records

TitleSourceReliability: Unknown Reliability

TitleOriginalRelease: Unknown

TitleLanguage: Unknown

Title: Mein Nachbar Totoro

TitleStatus: Non-preferred

TitleSource: Extracted from existing MARC bibliographic records

TitleSourceReliability: Unknown Reliability

TitleOriginalRelease: Unknown

TitleLanguage: Unknown

### **Date**

Date: 1988

DateType: Unknown

DateSource: Extracted from existing MARC bibliographic records

DateSourceReliability: Unknown Reliability

### **Director**

DirectorIdentifier: nr 93013379

DirectorScheme: LC NAF

DirectorNameType: Personal

## Language

Language: jpn

LanguageForm: Audio

LanguageLevel: Primary

LanguageScheme: MARC Code List for Languages

LanguageSource: Extracted from existing MARC bibliographic records

LanguageSourceReliability: Unknown Reliability

## Aspect ratio

AspectRatioNumerical: Unknown

AspectRatioTerm: Unknown

## Example of one possible display to end users, which could be generated from the existing data:

My neighbor, Totoro (1988) (?)

also known as:

Tonari no Tottoro

となりのトトロ

Mein Nachbar Totoro

Director: Miyazaki, Hayao, 1941-

Language: Japanese (?)

Aspect Ratio: Unknown

(This example demonstrates what a work record derived from a set of manifestation-level records might look like. The primary title selected is the one that occurs most commonly in the set rather than the one that would be chosen by most cataloging rules. A record in which an institution did not want to record data about data might also look like this.)