

Guidelines for the Usage of Moving Image LC Genre/Form Headings

DRAFT
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*OLAC/CAPC Moving Image LC Genre/Form Headings Best Practices Task
Force*

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A. Introduction

The purpose of this document is to provide guidelines with examples for the usage of Library of Congress genre/form headings for moving image materials. The task force intends these guidelines to supplement and make clear existing official guidelines, particularly the scope and usage notes in the heading authority records, while remaining compliant to current correct practice. However, as genre/form practice in general is currently being reviewed by several other committees, the task force recognizes a need to both provide its best recommendations for practice in the short term, as well as the need to revisit these guidelines in the future.

In controversial areas, where existing rules have been questioned as to their usefulness, the task force will offer suggestions for a consistent local practice that libraries might adopt for their own catalogs while still staying compliant with rules for record creation/editing in shared bibliographic databases.

Note: use of a genre/form term <genre/form> *films* in the text will also imply the “television programs” equivalent of the term unless stated otherwise. Examples will give the exact form term.

B. Sources consulted

B.1. Official Guidelines

Subject Heading Manual (SHM, formerly the Subject Cataloging Manual: Subject Headings)

H1913 (Moving Image Genre/Form Headings) provides the main guidance for LC genre/form headings for films.

SHM provides additional guidance on genre/form headings for motion pictures at:

- H2230 (Visual Materials and Non-Music Sound Recordings), particularly Section 4
- H1690 (Juvenile Materials), Section 5 (Juvenile films and sound recordings)

Library of Congress Subject Headings (Searchable at <http://authorities.loc.gov/>)

680 Public Note field – Where official usage notes are located. Precise usage statements in 680 may conflict with statements of usage in the 670 field. 680 notes override 670 statements. However, 680 statements are often lacking, and the cataloger is forced to rely on text in the 670 field.

Note that the 670 (Source cited) is NOT an official usage field. It exists to record sources in the establishment of the authority heading and its cross references. That said, it does often contain definitions from the aforementioned sources that can help guide usage. It should be noted that definitions do sometimes conflict in precise usage.

Library of Congress Moving Image Genre-form Guide often states that certain genre terms are to be used for fictional films, while other 670 quotes (and 680 notes) in the same record may allow use with both fictional and nonfictional films.

B.2. Other Sources

Dewey, Melvil. *Dewey decimal classification and relative index*. Dublin, Ohio : OCLC Online Computer Library Center, 2003.

Disposition of LCSH Video Recording Headings in the New Genre/Form Environment at <http://www.loc.gov/catdir/cpsv/videorecheadings.pdf>

Although only a discussion paper, this has strongly influenced the task force as an indicator of LC's intentions in the area of genre/form headings for moving images.

Ho, Jeannette. "Applying Form/Genre Headings to Foreign films: a Summary of AUTOCAT and OLAC-LIST Discussion", *Cataloging & Classification Quarterly*, vol. 40, no. 2, 2005, p. 73-88.

Library of Congress Moving Image Genre-form Guide (LC MIGFG) at <http://www.loc.gov/rr/mopic/migintro.html>

Often quoted in the 670 Source Data Found field in genre/form authority records, but not always matching official usage (e.g. War films are cited in the *LC MIGFG* as for "twentieth century conflicts", while the LC genre-form authority record for war films makes no such distinction.)

Lopez, Daniel. *Films by genre: 775 categories, styles, trends, and movements defined, with a filmography for each*. Jefferson, N.C.: McFarland & Co., c1993.

Machine-Readable Bibliographic Information Committee (MARBI). *MARC Proposal 2009-08: Changes to field 257 (Country of Producing Entity) for use with non-*

archival materials in the MARC 21 Bibliographic Format.

<http://www.loc.gov/marc/marbi/2009/2009-08.html>

Proposed Revision to the Hierarchies of Moving Image Genre/Form Headings at <http://www.loc.gov/catdir/cpsa/movingimagehierarchies.pdf> and subsequent decision at <http://www.loc.gov/catdir/cpsa/movingimagehierarchiesdecision.pdf>

Both were issued by the Library of Congress, which ultimately rejected the proposed hierarchy. However, the committee thought these documents an important indicator of the direction of LC's thinking on genre/form issues.

Wikipedia at <http://www.wikipedia.org/>

Yee, Martha. *Moving image materials: genre terms*. Washington, D.C. : Cataloging Distribution Service, Library of Congress, 1988

C. Definition of Genre/Form

The difference between Library of Congress genre/form and topical subject headings can be confusing. It is worth quoting in full how the Library of Congress explains this in their *Decision Regarding the Proposed Revision to the Hierarchies of Moving Image Genre/Form Headings*:

“Genre/form headings are intended to describe what a work *is*, while subject headings describe what a work is *about*. For example, *True Grit* starring John Wayne *is* a western; it would be assigned the genre/form headings **Western films** and **Fiction films**. If classified, it could be placed in PN1997.A2-.Z8 (fictional motion pictures produced through 2000).

655 _0 Western films.

655 _0 Fiction films.

John Wayne—The Duke: Bigger than Life is a nonfiction study of Wayne's life and work and includes excerpts from many of Wayne's westerns. It is a biographical documentary *about* Wayne and the western film genre. It would be assigned the genre/form headings **Biographical films**; **Documentary films**; and **Nonfiction films** along with the subject headings **Wayne, John, 1907-1979**; **Motion picture actors and actresses—United States—Biography**; and **Western films—United States—History and criticism**. It would be classified in PN2287.A-Z (biography of American actors) or PN1995.9.W4 (history and criticism of western films).

600 10 Wayne, John, \$d 1907-1979.

650 _0 Motion picture actors and actresses \$z United States \$v Biography.

650 _0 Western films \$z United States \$x History and criticism.

655 _0 Biographical films.

655 _0 Documentary films.

655 _0 Nonfiction films.

To carry this example a bit further and analogize to literature: The genre/form heading **Detective and mystery stories** would not be assigned to a work such as *G is for Grafton: the World of Kinsey Millhone*, since it is not a detective story, but *about* detective stories by Sue Grafton. Adding the genre/form heading **Western films** to *John Wayne—The Duke* would be equally inappropriate.

It is noted that there are some moving image genre/form headings that describe only the form, and not the genre (e.g., **Short films**, **Animated television programs**) and may be applied to either fiction or nonfiction works. PSD and staff in LC's Motion Picture, Broadcasting, and Recorded Sound Division (MBRS) will revise the reference structure of any form headings that are currently in either the nonfiction or fiction hierarchy."

The difference between genre/form and topic is perhaps clearer with form headings, which represent the physical nature (such as length, e.g. **Short films**) and/or technique

(e.g. **Animated films**) of the moving image. Genre terms are usually more concerned with “conventions of narrational strategy and organizational structure, using similar themes, motifs, settings, situations, and characterizations”¹. The distinction between Genre and Topic can be confusing for a number of reasons.

First, genre terms sometimes include topical elements in their definitions. For example, Western films “containing familiar types, cowboys, Indians, U.S. marshals ...” (to quote the authority record) and taking place in, and, often, being literally about a particular setting, the North American West, in the sense that the setting is a major “actor” in the story. Horror and science fiction are other examples of genres that often deal with stereotypical topical elements such as monsters and serial killers in one case and aliens and space exploration in the other. In these examples, one can notice a “clumping” of stereotypical topics with other genre elements such as intention and technique. For an example of intention, in Horror, the goal is to vicariously frighten the viewer. Film Noir provides an example of how a technique (such as low key lighting) complements the crime genre.

Topical terms of aboutness focus more precisely on a single element that the film/television program is about as opposed to genre’s packaging of various topical and stylistic elements.

The difference between genre and topic in the Library of Congress Genre/Form terms can also be confusing because many terms in the list frankly fudge the definition of genre. Martha Yee’s article *Two Genre and Form Lists for Moving Image and Broadcast Materials: a Comparison*, notes that a number of the LC genre/form headings are actually topical headings in headings in disguise. Yee cites **Science films** as an example. Some of the character specific films are also guilty of this, e.g., **James Bond films**.

¹ Moving Image Form Genre Guide at <http://www.loc.gov/rr/mopic/migintro.html>

Nevertheless, for practical purposes, these guidelines will define their scope as existing list of Library of Congress genre/form headings, despite the straying of some genre terms over the definitional boundaries into topical terms.

D. Order of Genre/Form Headings

The implied order of genre terms from *Subject Heading Manual* (H1913), based on the *Wizard of Oz* example given there, is from specific genre terms to more general purpose terms relating to audience, derivation, fiction vs. non-fiction, and duration of content. To give an example:

655 _0 Musical films. [specific genre]

655 _0 Fantasy films. [specific genre]

655 _0 Children's films. [intended audience]

655 _0 Film adaptations. [derivation]

655 _0 Fiction films. [fiction/nonfiction element]

655 _0 Feature films. [duration]

All topical subject headings, including those subdivided by genre/form subdivisions (usually **\$v Drama** in the current context), would precede LCSH genre/form terms, and local genre terms (e.g., the language and nationality genre terms suggested in section **H.** below) would follow the LCSH genre/form terms. The task force recommends following this order as the consistency will aid in review and assessment of genre-form headings on a given record.

E. Assigning Fiction and Nonfiction Headings

SHM (H1913) gives instructions to assign a generic fiction or nonfiction heading to each work to distinguish between fiction and nonfiction treatments of a subject. Though

these headings may not seem useful for searching, they have great potential as search limits or in faceted interfaces, particularly when combined with genres which are not inherently either fiction or nonfiction, such as **Biographical films**

The LC authority record for **Fiction films** (LC number sh2007025004) provides a couple of definitions in its two 670 fields. The first, from Martha Yee's *Moving Image Materials* (1988), is "films and programs portraying imaginary characters and events." The second and longer definition from D. Lopez's *Films by Genre* (1993) is:

a film in which actors perform in front of a camera to create fictitious situations or tell an invented story with the purpose of showing it to an audience; hence the terms entertainment film, theatrical film, and feature film have also been used with analogous meaning; fictional film or fiction film stands in opposition to factual or documentary film.

Nonfiction films are defined in opposition to **Fiction films**; the LC authority record for **Nonfiction films** (LC number sh2007025008) also quotes Lopez's *Films by Genre*:

term stands in opposition to fiction or fiction film and serves to group together all films which are meant to be educational or informational; used for films of a documentary nature and for films which have scientific, industrial, or practical use; another term is factual film, which in its most restrictive sense only deals with the presentation of facts.²

The 22nd edition of the Dewey Decimal Classification (2003) address nonfiction novels vs. fiction novels as a "true event ... not inventing characters or distorting facts for artistic effect, and not going beyond the information available from investigation and interviews" (nonfiction such as Truman Capote's *In Cold Blood*) versus "the author goes beyond what is learned from investigation and interviews in describing conversations, feelings, thoughts or states of mind of people depicted" (fiction such as Norman Mailer's *The Executioner's Song*)³.

The narrower terms under these headings give a good indication of which types of genres are considered fiction or nonfiction, although numerous headings can fall into either category. It is not possible to have a rigid rule, however, as creative filmmakers

² Pagination is not given for any of the above quoted examples in the authority record.

³ P.162 of volume 1

may use the conventions of a genre in unexpected ways. There are, therefore, instances where the dividing line between fiction and non-fiction can be unclear. Following are some guidelines to help catalogers make a decision in borderline cases.

Filmed or televised performances are considered to be recordings of events, and therefore nonfiction. This would include televised plays, videos of literary readings, or filmed operas. However, a cinematic adaptation of a work such as a play or opera (i.e., not a straightforward filming of a live performance) would then fall into the conventions of narrative film and be considered a fiction film.

Historical or biographical works are also potentially confusing when they purport to be factual histories or biographies but consist largely or entirely of actors recreating events and conversations. Some educational or training films may also consist of dramatizations. Use cataloger judgment here, taking into consideration the intent of the filmmakers and the likely perception of the audience. Although the task force encourages the consistent use of the broad fiction and nonfiction headings, when the distinction between fiction and nonfiction is not clear or does not seem useful, institutions may wish to omit these headings.

Examples:

Example 1

VD - attack plan

520 __ An animated cartoon in which venereal disease germs plan an attack on vulnerable human beings. Helps provide a new perspective on the problem of syphilis and gonorrhea. Includes prophylaxis sequence.

6XX _0 [Topical subject headings]

655 _0 Educational films.

655 _0 Animated films.

655 _0 Nonfiction films.

655 _0 Short films.

Comments: A 16 minute long educational film using fictional narration as an expository device. This falls into area of dramatizations being used in a context where labeling them as fictional would be less than helpful.

Example 2

Voyage of the Mimi (A PBS series)

520 __ Combines serialized, fictitious science episodes with a series of documentary expeditions to a variety of places where real science is done. In the fictitious episodes, scientists and students set sail in the Mimi to study humpback whales off the coast of New England. During the course of the six-week voyage, important lessons in science and math are learned.

6XX _0 [Topical subject headings]

655 _0 Documentary television programs.

655 _0 Educational television programs.

655 _0 Nonfiction television programs.

Comment: An example of a television program containing both fiction and nonfiction elements. Again, the overall intent of the series is to educate rather than tell a story, with the fictional elements used as an expository device.

Example 3

Tudors (HBO Series)

6XX _0 [Topical subject headings] with \$v Drama.

655 _0 Historical television programs.

655 _0 Biographical television programs.

655 _0 Television series.

655 _0 Fiction television programs.

Comment: An example of a fictional dramatization of historical/biographical events.

F. Broader and Narrower Terms

According to *SHM* (H1913), “headings may be assigned from different levels of the same hierarchy if desired.” The task force recognizes that this practice may be useful for several reasons. Since few OPACs do a good job of guiding the user through the syndetic structure nor do they make it easy to search both the larger category (comedy) and all of its subcategories (screwball comedies, parodies) at one time, this would make it easier for users to do comprehensive searches.

With topical headings, some specificity is lost by using broader terms in addition to terms that are specific to the item because it becomes impossible to retrieve items that are just on the general, broader topic (e.g., if a library used Psychology as a subject on all psychology-related works as opposed to general overviews). Genre headings are not specific in this same way. Specialized types of comedies are not less members of the general category of comedy by being members of a more specific one. It is not clear that there is a need to support a search for “all the comedies that aren’t part of a narrower comedic genre” in the way that there is a need to look for general works on psychology that aren’t focused on specific topics. In a heterogeneous database where the more specific terms are not consistently assigned this search wouldn’t be effective anyway.

Libraries may be assigning genre headings at different levels of specificity as a matter of policy or local practice. Some libraries will do the research to determine very specific

and specialized genres and some libraries will prefer to use fewer, broader categories. More consistent retrieval will be possible, especially in shared databases, if records combine headings from several levels of the hierarchy, such as general headings (nonfiction, feature), broad categories (comedy, horror), and, when desired, more specific genre/form headings (**Screwball comedy films**, **Slasher films**). **Appendix N.4** provides a list of broad genre terms for fictional films and television programs.

G. Feature films vs. Short Films

The task force believes that the application of the genre/form terms for **Feature films** vs. **Short films** requires more definition than the length of the film as given in the authority record (particularly in the case of **Feature films** implying theatrical release).

Feature films. Apply to films or videos which are 40 minutes or longer and have or are likely to have been originally exhibited theatrically or to have been shown publicly, such as at a film festival. Such films generally have a narrative structure deliberately shaped by the filmmaker/s and may be fictional or documentary. Do not apply to film serials, materials which were originally made for television⁴, recordings of events, such as lectures, conferences, instructional materials, live performances, unedited footage, or materials intended primarily as visual or conceptual art. When in doubt, apply the heading.

Short films. Apply to films or videos which are less than 40 minutes and have or are likely to have been originally exhibited theatrically. Such films generally have a narrative structure deliberately shaped by the filmmaker/s and may be fictional or documentary. Do not apply to film serials, materials which were originally made for television, recordings of events, such as lectures, conferences, instructional materials, live performances, unedited footage, or are intended primarily as visual or conceptual art. When in doubt, apply the heading.

⁴ Feature length films made for TV use the heading **Made for TV movies**

H. Geographic, Language, and National Access

H.1. Introduction.

Access to geographic, linguistic or national aspects of moving images continues to be a problem in contemporary OPACs. This section was prepared to suggest a possible solution in light of the advent of 655 genre/form headings and the instructions in *SHM* (H1913) and elsewhere in *The Subject Heading Manual*.

Under usual circumstances, a genre is understood to possess no inherent geographic, linguistic or national aspects. Therefore, the Library of Congress instructions do not provide for access using geographic, language or national aspects of the resource through the 655 genre/form field.⁵

However, access to geographic, language and nationality of moving images continues to be needed by patrons. Such data are currently available (to varying degrees) in other areas of the MARC record, but existing discovery interfaces are rarely able to effectively utilize this data.

H.2. Existing provisions for geographic aspects, 651 or 650 \$z

651 and 650 \$z are used to identify the geographical setting of the *work* for fictional moving images and the topical geographic focus for nonfiction. Where do the events portrayed happen? Because the discussion focuses on the application of genre/form

⁵ The following headings do have implicit national aspects, but explicit identification of the nationality and language aspects is still desirable using the methods suggested in Section H, given the rather specialized nature of some of these headings, the lack of syndetic relationships, and the value of consistent, explicit access to nationality and language information for easier browsing or faceted access.

Carry On films (British); Commissario Montalbano television programs (Italian); DeGrassi television programs (Canadian); Don Camillo films (Italian); Fantozzi films (Italian); Heimatfilme (German); Niskavuori films (Finland); Private Snafu films (American); Race films (African American); Schulmädchen-Report films (German); Spaghetti Westerns (Italian); Trapalhães films (Brazil); Zatoichi films (Japanese).

(This list does not include American character or franchise films series, such as Andy Hardy films. Optionally, add explicit identification of the nationality/language aspect.)

headings, it is important to recognize that the genre/form headings do not (and cannot) cover every aspect of a resource. Provide full subject access, including geographical aspects, according to *SHM* H2230.

650 _0 \$a Stockbrokers \$z Great Britain \$v Drama.

651 _0 \$a Great Britain \$v Drama.

655 _0 \$a Television comedies.

655 _0 \$a Fiction television programs.

H.3. Existing provisions for language aspects, 008 Lang, 041, and 546.

This aspect pertains to the language(s) of the soundtrack of, and subtitling and captioning of the manifestation. The original language of the work may sometimes be present in 041 \$h.

041 1_ \$a spa \$j eng \$h spa

546 __ \$a Spanish with optional English subtitles.

H.4. Existing provisions for the national aspects of the work, 257

Field 257, Country of Producing Entity for Archival Films, is defined as containing “The names (or abbreviations) of the countries where the principal offices of the producers of a moving-image item are located.” A proposal to expand the use of this field for non-archival films has been approved.⁶

A French/German/Italian co-production

257 __ \$a France \$a Germany \$a Italy \$2 naf

⁶ Machine-Readable Bibliographic Information Committee (MARBI). MARC Proposal 2009-08. <http://www.loc.gov/marc/marbi/2009/2009-08.html>

(Example from MARC Proposal 2009-08.)

H.5. A proposal for an alternate expression of nationality/language through local genre fields.

Despite the approaches cited in H.2 to H.4, there has been a continued desire for subject/genre/form (6xx) access to these elements. Many integrated library systems cannot fully exploit the language and nationality data given in approaches above or, in the case of H.2., the data is referring to setting.

Therefore, the task force suggests a method for alternate expression of nationality/language through local genre fields. These local genre fields are appropriate for use in local catalogs or in shared catalogs, such as Worldcat, as long as they are marked as local headings in 655 subfield 2.

Having discussed various options, the task force believes that the best option is one that makes explicit whether the heading(s) denotes the language(s) of the film or the nationality of the film.

Genre/form headings usually end with [...] films or [...] television programs and this formula is *recommended* for new headings in *SHM* (H1913 sec. 2.b.(2)).⁷ Also, note that French *language* is consistent with the LCSH pattern for languages (H1154).

Therefore, combining these two patterns, leads to the construction [...] language films or [...] language television programs. For example:

655 _7 Spanish language films. \$2 local

655_7 Japanese language television programs. \$2 local

For films where dialect is important, headings for both the language and the dialect may be provided.

⁷ It might be helpful to include this as an exception in SHM (H 306 sec. 2.a. (1)).

655_7 Chinese language films. \$2 local

655_7 Cantonese dialect films. \$2 local

The task force recommends that language “genre” terms, though marked “local” (i.e., unofficial) in form only be used in Worldcat records for the languages found in the original soundtrack, rather than subtitles or added dubbed soundtracks. This may, of course, be adapted to the local requirements of the library within a local catalog. In this way, the heading form will serve a standard, predictable purpose in shared cataloging and will provide data that could later be used to populate a FRBRized view of moving images.

The various options for geographic subdivision as given in an article by Jeannette Ho are summarized in Appendix N.2. In the expression of primary country(s) of the film⁸, the task force recommends the use of the genre headings **Motion pictures** and **Television programs** subdivided by the appropriate geographic heading. The use of subdivision “noun” form of the country, which appears in adjectival form in the above examples and thus might be confused with the language, would improve clarity here. Note that usage of **Motion pictures** and **Television programs** would need to be entered in a 655, 2nd indicator 7 field with a \$2 local subfield in any shared database like Worldcat. This coding is required not only because the scope note in the **Motion pictures** authority record states that LCSH genre/form use is valid only for collections of films, but also because geographically subdividing genre terms is non-standard practice.

Using as an example the documentary film, *Operacion Algeciras*, the problem of interpreting the meaning of a heading as noted above would be alleviated by applying the two locally assigned headings.

⁸ Using the definition proposed for the 257 field: “The names of the countries where the principal offices of the producers of a moving-image item are located.” (Setting is handled by geographic headings and/or geographic subdivision of topical headings)

For example:

6XX _0 [Topical subject headings]

655 _0 Documentary films.

655 _0 Nonfiction films.

655 _0 Feature films,

655 _7 Motion pictures \$z Argentina. \$2 local

655 _7 Spanish language films. \$2 local

Using headings like these when nationality and language are desired in 655 _7 would allow the other genre/form headings to be used without national/language augmentation, thereby allowing the easier use of shared records. When these local headings are used in shared catalogs, such as WorldCat, they can be deleted or left intact for exporting to local catalogs, but it would not be necessary to edit the remainder of the genre/form headings based on standard application of *SHM* (H1913).

For instance,

A 100 min. "action" fiction film produced in France; soundtrack in French:

6XX _0 [Topical subject headings]

655 _0 Action and adventure films.

655 _0 Fiction films.

655 _0 Feature films.

655 _7 Motion pictures \$z France. \$2 local

655 _7 French language films. \$2 local

This approach creates less editing overhead than:

6XX _0 [Topical subject headings]

655 _7 Action and adventure films \$z France. \$2 local

655 _7 Fiction films \$z France. \$2 local

655 _7 Feature films \$z France. \$2 local

655 _7 Feature films, French. \$2 local [i.e. language]

The decision as to whether the above suggested option is applied for films of the language and nationality of the cataloging agency is left to up to individual institutions.

H.6. Summary.

The nationality and language dilemma, which has been discussed here, can be attributed largely to a lack of ILS functionality. We have yet to see what will come from the implementation of 041\$j and field 257 for non-archival films. The task force hopes that the formulation suggested above can point a way a temporary solution to the problem.

I. Genre Headings for Accessibility

LCSH Video Recording Headings in the New Genre/Form Environment cites **Video recordings for the hearing impaired** and **Video recordings for people with visual disabilities** as policy exceptions to the usual “Film” vs. “Television programs” headings, “because the library community asked that they be included, as a service to users.”⁹

Therefore, the task force recommends that such accessibility genre headings be based on the format at hand, normally video recordings, rather than the original format. **Films for the hearing impaired** and **Films for people with visual disabilities** should, thus,

⁹ P.2

only be used when cataloging moving images in film format. “Television programs for...” headings would not be used at all.

J. Internet Moving Images

Apply the genre/form heading **Internet videos** when the expression being cataloged is an internet resource, whether born digital or later put on the web. If applicable, also add the genre/form heading **Podcasts**.

Conversely, do not use **Internet videos** (or **Podcasts**) when the item being cataloged is a physical format such as DVD, but was originally distributed (or is also available) on the Internet. Explain this situation in a note. Suggested examples:

500 __ Originally released on the World Wide Web in 2005.

500 __ Also available through the World Wide Web.

Note that LC considers¹⁰ the headings **Internet videos** and **Podcasts** to be exceptions to the general policy of creating genre/form headings that apply to works and expressions rather than manifestations or methods of distribution, i.e., “These headings would be considered exceptions, and should not be construed as a desire to create subgenres of podcasts and internet videos (e.g. Comedy podcasts, Animated internet videos).”

Therefore, do not use subgenres, e.g. **Documentary podcasts**, **Animated Internet videos**, etc. in 655 __0 in shared records. Use 655 __7 \$2 local or 655 __4 if you choose these nonstandard approaches. Instead, bring out any other relevant genre/form aspects with other headings, such as **Animated films**, **Dark comedy television programs**, etc.

¹⁰ *Disposition of LCSH Video Recording Headings in the New Genre/Form Environment*, p.4

The task force suggests Television headings be used for Internet resources that act like television series or for items that were originally broadcast on television. Film headings should be used for internet videos that are more monographic in nature. This does not exactly match the usual dividing line between film and television (i.e., origin) that LC has defined and that the task force has used in its discussions.

Examples:

Example 1. *DIY TV* (Item being cataloged is a streaming video)

6XX _0 [Topical subject headings]

655 _0 Internet videos.

655 _0 Nonfiction films.

655 _0 Feature films.

(This item is also *about* **Internet videos** and **Internet television**, so would also receive these headings as 650 topical headings.)

Example 2. *Endgame* (Item being cataloged is a streaming video originally broadcast on TV)

6XX _0 [Topical subject headings]

655 _0 Internet videos.

655 _0 Documentary television programs.

655 _0 Public affairs television programs.

655 _0 Nonfiction television programs.

Example 3. *The best of the web #2* (Item being cataloged is a DVD)

500 __ Originally released on the World Wide Web.

[Do not use 655 _0 Internet videos.]

655 _0 Animated films.

655 _0 Comedy films.

655 _0 Fiction films.

655 _0 Short films

K. Types of Television Programs

It may be useful to consistently add a heading to records for television programs to reflect the mode of issuance or general category. Note that the generic heading **Television programs** has been narrowly defined to mean “collections of television programs that are composed of multiple genres and/or forms to which more specific headings such as **Nonfiction television programs** or **Television comedies** cannot be applied” and is thus not usually suitable for this purpose. The most common genre/form headings of this type are listed below, but others may apply.

Made-for-TV movies

Television mini-series

Television series

Television specials

L. “Character” and “Franchise” Genres

Certain genre headings are based on a particular fictional character. In these cases, the task force advises using the heading for the fictional character plus the subdivision **\$v Drama**, in addition to using the genre heading for the character.

Example. *Goldfinger*

650 _0 Bond, James (Fictitious character) \$v Drama.

655 _0 James Bond films.

655 _0 Spy films.

655 _0 Film adaptations.

655 _0 Fiction films.

655 _0 Feature films.

A few genre headings are corporate body analogues to the character based headings above. They are at present:

Bowery Boys films

Our Gang films

Three Stooges films

And arguably:

Tom and Jerry films

Tom and Jerry films would be best treated as a combined two character heading. There are **Tom (Fictitious character : Hanna and Barbera)** and **Jerry (Fictitious**

character : Hanna and Barbera) headings that could be added with the usual **\$v Drama** subdivision.

The heading **Three Stooges films** is based on the comedy team of the same name, serving as performers rather than as a fictional organization and there is a heading for **Three Stooges (Comedy team)** which should be provided as an added entry.

The **Bowery Boys films** heading, like the “Three Stooges” heading, actually refers to the acting team making the film, or in this case the work of several acting teams with overlapping members (*The Dead End Kids* (1937), *The Little Tough Guys* (1938-1943) *The East Side Kids* (1940-1945), *Bowery Boys* (1946-1958))¹¹. A corporate heading has been established for the first, i.e. **Dead End Kids (Group of actors)**

It is somewhat unclear whether the “Our Gang” term is an established comedy troupe or referring to a fictional group of characters (or both). The heading **Our Gang films** has at present no corresponding established corporate headings, fictional¹² or real that apply to the group, though a number of OCLC records use **Little Rascals (Comedy team)**, which Wikipedia cites as being the same as “Our Gang”, implying that this may be regarded as a comedy troupe¹³.

Example. *All the world's a stooge*

655 _0 Three Stooges films.

655 _0 Comedy films.

655 _0 Fiction films.

655 _0 Feature films.

¹¹ Wikipedia has articles on each of these groups.

¹² (“Fictitious characters”) is actually the pattern for fictional character groups such as superhero teams, e.g. X-Men (Fictitious characters)

¹³ though, as with the above “Three Stooges” and “Bowery Boys” headings, the actors tend to blend with their on-screen persons.

710 2 Three Stooges (Comedy Team)

A number of headings are what could perhaps best be described as “franchise headings,” as they are based on a particular series of shows or movies like *Star Trek* or *Hellraiser* which take place in a particular fictional universe. This can also include crossovers with other franchises (*Alien v. Predator*), as well as unofficial films such as fan-made films set in that fictional universe.

Example (Adapted from OCLC# 57550572): *AVP : Alien vs. Predator*

500 __ Sequel to both the Alien and Predator films.

6XX _0 [Topical subject headings]

655 _0 Alien films.

655 _0 Action and adventure films.

655 _0 Science fiction films.

655 _0 Horror films.

655 _0 Monster films.

655 _0 Fiction films.

655 _0 Feature films.

(Although not established, a “655 _7 Predator films. \$2 local” heading would certainly be appropriate).

M. Parodies

The genre subdivision **\$v Parodies, imitations, etc.** may be applied to general topical terms or uniform titles for films or television programs that parody the genre in general (e.g., *Scary movie* is a parody of horror films) The general genre terms **Parody films** or **Parody television programs** should also be applied when the subdivision is used.

Example (Adapted from OCLC #319130576). *Family guy. A new hope* (also issued as *Blue Harvest*. A television parody of the *Star Wars* motion picture)

630 _0 Star wars (Motion picture) \$v Parodies, imitations, etc.

650 _0 Science fiction films \$v Parodies, imitations, etc.

655 _0 Parody television programs.

655 _0 Comedy television programs.

655 _0 Science fiction television programs.

655 _0 Animated television programs.

655 _0 Television series.

655 _0 Fiction television programs.

N. Appendices

Appendix N.1. Unofficial Expansion of Library of Congress Moving Image Genre-form Guide

Scott M. Dutkiewicz has developed an unofficial version of the *Library of Congress Moving Image Genre-form Guide* (LC MIGFG) that provides fuller guidance on the use/definition of terms. Library of Congress catalogers have indicated that they would

prefer to not to provide guidance for each and every term in the authority record for a number of reasons, including the desire to preserve some flexibility in the use of the terms. Nevertheless, the task force feels that Mr. Dutkiewicz's considerable work to develop guidelines for local use is worth wider exposure in the cataloger community and provides helpful suggestions to those who desire more guidance.

These guidelines may be found at:

http://systems.lib.clemson.edu/wiki/index.php/Genre_and_Form_Headings_for_Film

Appendix N.2. Jeannette Ho's Six Options for the Nationality/Language "Genre" Question

Summarized by task force member Scott Dutkiewicz.

Jeannette Ho, writing in 2004, three years before the current genre/form development began in 2007, summarized six options for assigning genre/form headings to foreign films.¹⁴

Options 1-5 treat geographic subdivision methods. Option 6 treats three language subdivision options. In options 1-5, "geographic" is understood to refer to the *nationality* or country of origin of the work.

Option 1. Use of topical heading "Foreign films" as a genre/form heading.

Option not preferred. Since LC did not establish this heading as a 655 genre/form heading, this indicates that this approach is (now) not preferred. This is probably because Foreign films is "not meaningful in a shared international cataloging environment."¹⁵

655 _7 Foreign films. \$2 local

¹⁴ Ho, Jeannette. "Applying Form/Genre Headings to Foreign films: a Summary of AUTOCAT and OLAC-LIST Discussion"

¹⁵ Ho, p. 85

Option 2. Use of topical heading “Motion pictures, [nationality]” as a genre/form heading.

Option not preferred. LC forbids this option for shared records, since the 650 scope note specifically states, “This heading is not used for individual films, which are entered under headings appropriate to the content, genre, and/or form of the film.” No variations of this form of heading made it into 655 genre/form.

One can envision the possibility of such local adaptations such as:

655 _7 Motion pictures, French. \$2 local

However, such headings appear the same as valid 650 headings *about* motion pictures produced in France for the non-French market. Some catalogs do not differentiate between 650 and 655 headings.

If this approach were to be used, it is crucial that the extension [nationality] represents the name of the *country*, in adjectival form and is *not* to be used as a way to express language. More on this aspect below.

Option 3. Geographical subdivision of genre/form heading “Motion pictures”

Chosen option. The heading Motion pictures *did* make the transfer from 650 to 655, but its application is intentionally quite narrow: “This heading is used as a genre/form heading for collections of films that are composed of multiple genres and/or forms to which more specific headings such as **Nonfiction films** or **Comedy films** cannot be applied.” Therefore, it presents the same problem for subdivision retrofit as Option 2. In Section **H** above, the Task Force suggests a local usage of this subdivision option and likewise the similar use of **Television programs** for geographical access that bypasses this narrow limitation

655 _7 Motion pictures \$z Spain. \$2 local

655 _7 Television programs \$z Japan. \$2 local

Option 4. Geographical subdivision of genre/form heading “Feature films”

Option not preferred. These headings look the same as valid 650 headings *about* a nation’s films. Some catalogs do not differentiate between 650 and 655 headings.

Feature films is presently applied to films of a certain *length*. Additionally, there are problems with what is really involved with what constitutes a “feature” (see section **G**, where this is discussed.)

655 _7 Feature films \$z Germany. \$2 local

Option 5. Geographical subdivision of specific genre/form headings

Option not preferred. This option, like Option 4, creates headings that are identical to headings *about* a nation’s genre films.

655 _7 \$a War films \$z France. \$2 local

Option 6: Use of local headings to bring out language of a film

Note the change from geographic (national) subdivision to *language*. Ho provided three options.

[6A] Use of [Language] videos.

Option not preferred. LC has divided the moving image universe into [...] films and [...] television programs.

655 _7 French language videos. \$2 local

[6B] Use of [Language] films or [Language] television programs.

Chosen option. Due to the lack of ambiguity assured by the added term “language,” this option was adopted by the Task Force.

655 _7 French language films. \$2 local

655_7 French language television programs. \$2 local

[6C] Use of Feature films, [Language]

Option not preferred. This method has the problems mentioned in Option 4 and further illustrates the ambiguity of adjectival constructions. Does the term mean the language, or the nation? Users will not necessarily be able to distinguish this.

655 _7 Feature films, German. \$2 local

By reexamining the example of the film Operacion Algeciras it becomes clear that similarly constructed headings will confuse the user.

655 _7 Motion pictures, Argentinean. \$2 local

655 _7 Motion pictures, Spanish. \$2 local

The first heading is intended to express the *nationality* of the film (i.e. produced by an Argentinean company), not the *language*. (There is no “Argentinean” language; the Argentineans speak Spanish). In the second heading the opposite situation is in effect. The language of the film is Spanish; the film was not produced by a company based in Spain.

Appendix N.3. Possible New Genre/Form Headings Needed:

Advocate for SEE ALSO references (550 or 555 fields) between “character genre” headings and actual (Fictitious character) headings. Also the two Tom and Jerry character headings could refer to each other through 550 fields.

Genre/form terms for consideration:

Dramas (film)/Dramatic films

Dramas (television)/Dramatic television programs

There currently is no term for this large category of moving images so there is no way for patrons to browse this section as they might in a video store or on a website like Netflix. Although not terribly useful in a browse index, this category would be beneficial in a faceted interface or as a limiter. Some definitions of drama films can be found at

Allmovie (<http://allmovie.com/explore/genre/drama-649>) and Wikipedia (http://en.wikipedia.org/wiki/Drama_film).

Exercise television programs

Exercise videos

The task force would like to suggest these terms for addition to LCSH, but was unable to establish literary warrant for the term exercise videos. The task force believes that, like music videos, exercise videos represent a form that is rarely, if ever, released as film.

Video art

There is a proposal (sh2007025587) for **Video art** as a genre/form heading. This proposal seems to be stalled, but since many libraries do collect this type of material, the task force believes it would be a valuable heading. One difficulty is that the heading probably needs to be included both in the moving image and in the art hierarchies.

Video blogs

Appendix N.4. Basic Genre Terms for Fictional Films and TV Programs:

This presents a short list of basic level film terms. The film terms are meant to imply inclusion of the corresponding television terms. This list could be used by libraries with a small video collection, libraries not desiring more specialist terms, or by libraries desiring to expedite cataloging by not researching the applicability of more specific genres. It could also serve as a source for broader terms that could be profitably added to records in addition to more specific genre/form headings as described in section **F** on broader and narrower terms.

Action and adventure films

Animated films

Biographical films

Children's films

Comedy films

Detective and mystery films

Epic films

Fantasy films

Film adaptations

Historical films

Horror films

Musical films

Romantic comedy films

Romantic films

Science fiction films

Silent films

Sports films

Thrillers (Motion pictures)

War films

Western films