Library of Congress Genre-Form Thesaurus (LCGFT) for Moving Images:
Best Practices

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Created by the OLAC Cataloging Policy Committee
Moving Image LC Genre/Form Headings Best Practices Task Force

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A. PURPOSE AND OBJECTIVES

The purpose of this document is to provide guidelines, with examples, for the usage of *Library of Congress Genre/Form Terms for Library and Archival Materials* (*LCGFT*) for moving image materials. These guidelines are intended to complement existing official guidelines. As genre/form practice in general is currently being reviewed by several other committees, these guidelines will need to be revisited in the future; however, these best practices fulfill the need for short-term guidance.

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

Note: In this document, use of a genre/form term of the type **[. . .] films** will also imply the parallel term **[. . .] television programs**, if it is established, unless stated otherwise. Examples will use the exact genre or form term.

Unless appearing in quotations, "headings" refers to *Library of Congress Subject Headings* (*LCSH*), "terms" refers to *LCGFT*, and "local terms" refers to genre/form terms that are either subdivided, or are genre/form adaptations of *LCSH* headings.

Coding will reflect the current policy, as of May 24, 2011, using 7 in the second indicator of 655 and subfield 2 to define the thesaurus (lcgft). Quotations predating this change will remain in the older coding.

B. DEFINITION OF GENRE/FORM TERMS

As the difference between *LCGFT* and topical headings can be confusing, it is worth quoting in full the Library of Congress's own explanation, from 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). *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).

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 Milhone*, 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.[1]

Examples showing how this could be applied:

Title: *True grit*

> 655 _7 $a Western films. $2 lcgft
> 655 _7 $a Feature films. $2 lcgft
> 655 _7 $a Fiction films. $2 lcgft

Title: *John Wayne—the Duke : bigger than life*

> 600 10 $a Wayne, John, $d 1907-1979.
> 650 _0 $a Motion picture actors and actresses $z United States $v Biography.
> 650 _0 $a Western films $z United States $x History and criticism.
> 655 _7 $a Biographical films. $2 lcgft
> 655 _7 $a Documentary films. $2 lcgft
> 655 _7 $a Nonfiction films. $2 lcgft

The distinction between genre terms and form terms is perhaps more easily understood. Form terms represent attributes such as length (e.g., **Short films**), 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."[2]

The distinction between genre and topic can be confusing for a number of reasons. First, genre terms sometimes include topical elements in their scope or source citations. For example, **Western films**, to quote the authority record, contain "familiar types" such as "cowboys, Indians, U.S. marshals . . ."[3] Furthermore, **Western films**, according to the scope note "feature

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[1] Decision regarding the Proposed Revision to the Hierarchies of Moving Image Genre/Form Headings, Policy and Standards Division, Library of Congress, April 9, 2010, http://www.loc.gov/catdir/cpso/movingimagehierarchiesdecision.pdf.

[2] Brian Taves, Judi Hoffman, and Karen Lund, comps., The Moving Image Genre-Form Guide, Motion Picture, Broadcasting, and Recorded Sound Division, Library of Congress, February 1998, http://www.loc.gov/rr/mopic/migintro.html.

[3] Authorities & Vocabularies, s.v. "Western films," May 9, 2011, http://id.loc.gov/authorities/genreForms/gf2011026735.html.

the American West during the period of westward expansion" so, in some sense, 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: monsters and serial killers in one case, and aliens and space exploration in the other. In these examples, one notices a "clumping" of stereotypical topics with other genre elements, such as intention and technique. In horror films, the intention is to frighten the viewer; in film noir, low-key lighting is a technique that complements the genre.

Topical headings (aboutness) focus more precisely on a single element—what the film or television program is about—rather than a genre's packaging of various topical and stylistic elements.

The difference between genre and topic can also be confusing because some of the Library of Congress genre/form terms blend topic and genre. Martha M. Yee notes that a number of the terms are actually topical headings in disguise. Yee cites **Science films** as an example.[4] Although not everyone will agree that terms such as **Science films** are true examples of genres, these guidelines will take as their scope the existing list of Library of Congress genre/form terms.

QUICK START GUIDE

C.   ASSIGNING BROADER AND NARROWER TERMS

According to *Subject Headings Manual* (*SHM)* H 1913, "headings may be assigned from different levels of the same hierarchy if desired." This is because *LCGFT* is designed as a faceted thesaurus. This practice may be useful for several reasons.

First, OPACs, generally, neither do a good job of guiding the user through the syndetic structure nor make it easy to search both the larger category (e.g., **Comedy films**) and all of its subcategories (e.g., **Screwball comedy films**, **Parody films**) at one time. Assigning terms at different levels would make it easier for users to do comprehensive searches.

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

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[4] Martha M. Yee, "Two Genre and Form Lists for Moving Image and Broadcast Materials: A Comparison," *Cataloging & Classification Quarterly* 31, nos. 3/4 (2001): 243, doi:10.1300/J104v31n03_06.

Libraries may be assigning genre terms at different levels of specificity as a matter of local policy or practice. Some libraries will research to determine very specific and specialized genres, and some libraries will prefer to use fewer, broader genres.

However, more consistent retrieval will be possible, especially in shared databases, if records combine terms from several levels of the hierarchy, such as the *SHM* standard terms (**Nonfiction films**, **Feature films**), broad terms (**Comedy films**, **Horror films**), and, when desired, more specific genre/form terms (**Screwball comedy films**, **Slasher films**). Appendix M.2 provides a list of broad genre terms for fictional films and television programs intended to help support consistent access.

D. ASSIGNING FICTION AND NONFICTION TERMS

SHM H 1913 gives instructions to assign **Fiction films** or **Nonfiction films** to each work to distinguish between fiction and nonfiction treatments of a subject. Though these terms may not seem useful for direct searching, they have great potential as search limits or in faceted interfaces, particularly when combined with genres that are not inherently either fiction or nonfiction, such as **Biographical films**.

The Library of Congress authority record for **Fiction films** provides two definitions. The first, from Martha M. Yee's *Moving Image Materials* (1988), defines the scope of this term as "films and programs portraying imaginary characters and events;[5] Daniel Lopez's *Films by Genre* (1993), describes a fiction film as "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."[6]

The Library of Congress authority record for **Nonfiction films**, also quoting Lopez, reads, "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."[7]

Similarly, the twenty-second edition of the *Dewey Decimal Classification* (2003) defines a nonfiction novel as one that details a "true event . . . not inventing characters or distorting facts for artistic effect, and not going beyond the information available from investigation and interviews (e.g., Truman Capote's *In Cold Blood*). In a fiction novel, the author goes beyond

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[5] Authorities & Vocabularies, s.v. "Fiction films," May 5, 2011, http://id.loc.gov/authorities/genreForms/gf2011026250.html.
[6] Ibid.
[7] Authorities & Vocabularies, s.v. "Nonfiction films," May 7, 2011, http://id.loc.gov/authorities/genreForms/gf2011026423.html.

what is learned from investigation and interviews in describing conversations, feelings, thoughts or states of mind of people depicted (e.g., Norman Mailer's *The Executioner's Song*)."[8]

The broader terms in *LCGFT* give some indication of which genres are considered fiction or nonfiction, although numerous terms can fall into either category. It is not possible to define a rigid rule, however, as creators of moving images may use the conventions of a genre in unexpected ways. There are, therefore, instances where the dividing line between fiction and nonfiction may be unclear. Following are some guidelines to help catalogers make decisions in borderline cases.

Filmed or televised performances are considered recordings of events, and, therefore, nonfiction. Examples include televised plays, videos of literary readings, or filmed operas. However, a cinematic adaptation of a work such as a play or an opera (i.e., not a straightforward filming of a live performance) falls into the conventions of narrative film and is considered a fiction film. Cinematic adaptations of operas, such as the films *Aida* (1953) and *Otello* (1986), would be treated as fiction whereas recordings of theatrical performances of those operas would be treated as nonfiction. The Library of Congress Policy and Standards Division is aware that there is some controversy regarding the existing reference structure in *LCGFT* for filmed performances and we plan to offer expanded guidelines for these materials once those issues are resolved.

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, taking into consideration the intent of the filmmakers and the likely perception of the audience. We encourage the consistent use of the standard fiction and nonfiction terms, but when the distinction between fiction and nonfiction is not clear or does not seem useful, institutions may wish to omit the term.

Examples:

Title: *VD attack plan*

> 520 _ _ $a 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 $a [topical subject headings]
> 655 _7 $a Educational films. $2 lcgft
> 655 _7 $a Animated films. $2 lcgft
> 655 _7 $a Nonfiction films. $2 lcgft

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[8] Melvil Dewey, *Dewey Decimal Classification and Relative Index* (Dublin, Ohio: OCLC Online Computer Library Center, 2003), 1:162.

Comments: A sixteen-minute educational film using fictional narration as an expository device. This falls into an area of dramatization being used in a context where labeling it as fictional would be less helpful.

Title: *Voyage of the Mimi*
    [A PBS television series]

    520 __ $a 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 $a [topical subject headings]
    655 _7 $a Documentary television programs. $2 lcgft
    655 _7 $a Science television programs. $2 lcgft
    655 _7 $a Educational television programs. $2 lcgft
    655 _7 $a Nonfiction television programs. $2 lcgft

    Comments: 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.

Title: *The Tudors*
    [A Showtime television series]

    6XX _0 $a [topical subject headings] $v Drama.
    655 _7 $a Historical television programs. $2 lcgft
    655 _7 $a Biographical television programs. $2 lcgft
    655 _7 $a Television series. $2 lcgft
    655 _7 $a Fiction television programs. $2 lcgft

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

E. ASSIGNING TERMS FOR DURATION

In general libraries, the application of the genre/form terms **Feature films** and **Short films** requires considerations in addition to the running time of the film as given in the authority records.[9]

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[9] Authorities & Vocabularies, s.v. "Feature films," May 5, 2011, http://id.loc.gov/authorities/genreForms/gf2011026247.html; s.v. "Short films," May 9, 2011, http://id.loc.gov/authorities/genreForms/gf2011026570.html.

Feature films. Apply to films or videos that are forty or more minutes and meet the following conditions.

Short films. Apply to films or videos that are less than forty minutes and meet the following conditions.

> Use for films or videos that have been or are likely to have been originally exhibited theatrically or otherwise shown publicly, such as at a film festival. Feature films generally have a narrative structure deliberately shaped by the filmmakers and may be either fictional or documentary. Also use **Feature films** or **Short films** for films or videos similar in structure and style to films shown in theatrical venues where users may find these categories useful. Do not apply to film serials, materials that were originally made for television,[10] recordings of events such as lectures or conferences, instructional materials, live performances, unedited footage, or materials intended primarily as visual or conceptual art. When in doubt, apply the term.

The purpose of this narrower definition is to remove the obligation to include **Feature films** or **Short films** on materials where it seems counterintuitive and unhelpful, such as educational films or videos made for classroom use or instructional videos. Catalogers should use judgment in proactively adding these terms to materials where they are deemed useful.

F.   ASSIGNING TERMS FOR ACCESSIBILITY

Disposition of "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 **[. . .] films** versus **[. . .] television programs** terms "because the library community asked that they be included, as a service to users."[11] Base accessibility form terms on the format in hand, normally video recordings, rather than the original format. **Films for the hearing impaired** and **Films for people with visual disabilities** should thus only be used when cataloging moving images in film format. **Television programs for [. . .]** terms would not be used at all.

Our recommendation is based on the following factors:

1. The main purpose of these terms is collocation of the accessible moving images in a library's collection for those users who require captions or audio descriptions. These terms are most useful as search limiters and we think it is unhelpful to require users to know about and incorporate more than one term in their searches. Since film is less

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[10] Feature-length films made for television use the genre/form term Made-for-TV movies.
[11] Disposition of "LCSH" Video Recording Headings in the New Genre/Form Environment, Policy and Standards Division, Library of Congress, May 11, 2009: 2, http://www.loc.gov/catdir/cpso /videorecheadings.pdf.

commonly captioned and most libraries collect only videos, using the **Video recordings for [...]** will provide the desired collocation in most cases.

2. For other genre/form terms, the form or genre characteristic is at the work level. If a work was originally produced as a television western, the fact that it was produced for television is a relevant characteristic related to the content of all subsequent expressions and manifestations. There is a difference between Western television shows and Western films, and there are appropriate terms for both. However, the original release format is not important in the context of searching for accessible materials.

3. Captioning is inconsistent across manifestations. Many films that come out on DVD with captions were never shown that way in the theater. Conversely, television programs in which the original broadcast was undoubtedly captioned (e.g., recent PBS programs) are often issued on DVD without captioning.

G. ORDER OF GENRE/FORM TERMS

Assigning subject headings, LC genre/form terms, and local genre/form terms in a predictable order will aid in review and assessment of headings and terms.

1. All topical subject headings, including those subdivided by genre/form subdivisions (usually **$v Drama** in the current context), should precede genre/form terms.

2. Since *SHM* H 1913 allows for assignment from different levels of the same hierarchy (1.a) and multiple genres (1.d), attempt to construct the complex of terms in a predictable pattern from specific terms to broader terms, followed by terms relating to intended audience, technique, derivation, duration, fiction/nonfiction element, form of distribution, and accessibility.

3. Local terms (such as the language and nationality genre terms allowed for in section H below) should follow the authorized genre/form terms.

4. Hypothetical example with all categories:

650 _0 $a Dreams $v Drama.	Topical headings
655 _7 $a Screwball comedy films. $2 lcgft	Specific genre
655 _7 $a Fantasy comedies (Motion pictures) $2 lcgft	Specific genre
655 _7 $a Fantasy films. $2 lcgft	Broader genre
655 _7 $a Comedy films. $2 lcgft	Broader genre
655 _7 $a Children's films. $2 lcgft	Intended audience
655 _7 $a Animated films. $2 lcgft	Technique
655 _7 $a Film adaptations. $2 lcgft	Derivation
655 _7 $a Feature films. $2 lcgft	Duration

655 _7 $a Television series. $2 lcgft	Types of TV programs
655 _7 $a Fiction films. $2 lcgft	Fiction/nonfiction element
655 _7 $a Internet videos. $2 lcgft	Form of distribution
655 _7 $a Video recordings for the hearing impaired. $2 lcgft	Accessibility
655 _7 $a Motion pictures $z France. $2 local	Local genre/form terms
655 _7 $a French language films. $2 local	Local genre/form terms

A title might include accompanying material that is deemed significant to reflect with genre/form terms. In such cases, list first those terms that relate to the main title and list second those that accompany the title.

Example: Feature-length dramatic film on disc 1 and a feature-length documentary on disc 2. (Space between the groups of terms added for clarity.)

[The film]

> 655 _7 War films. $2 lcgft
> 655 _7 Feature films. $2 lcgft
> 655 _7 Fiction films. $2 lcgft

[The making of-- documentary]

> 655 _7 Documentary films. $2 lcgft
> 655 _7 Nonfiction films. $2 lcgft

In a case like this, the **Feature films** term normally necessary in relation to the documentary film is not repeated.

SPECIAL SITUATIONS

H.   LOCAL OPTIONS FOR GEOGRAPHIC, LANGUAGE, AND NATIONAL ACCESS

H.1. Introduction

Access to geographic, linguistic, or national aspects of moving images continues to be a challenge in contemporary OPACs. This section was prepared to suggest a possible solution in light of the instructions in the *Subject Headings Manual (*H 1913 and elsewhere). Genre and form terms are generally understood to possess no inherent geographic, linguistic, or national

aspects. Therefore, instructions from the Library of Congress do not provide for access using geographic, language, or national aspects of the resource through the 655 genre/form field.[12]

However, patrons continue to desire moving images of particular geographic, linguistic, or national origin. Such data are currently available (to varying degrees) in other areas of the MARC record, but existing discovery interfaces rarely utilize this data effectively.

H.2. Existing provisions for geographic aspects (651 and 650 $z)

651 and 650 $z are used to identify the geographical setting of the work for fictional moving images and the topical focus for nonfiction. Where do the events portrayed happen? These best practices focus on the application of genre/form terms, but it is important to recognize that genre/form terms do not (and cannot) cover every aspect of a resource. Provide full subject access, including geographical aspects, according to *SHM* H 2230.

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

> 651 _0 $a Japan $v Drama.

> 651 _0 $a Brazil $x History.

Some patrons are also interested in the location(s) where a movie was filmed. This is not currently included in standard library cataloging, but perhaps could be included in fields 033 and 518.

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

This pertains to the language(s) of the soundtrack, and subtitling or captioning of the manifestation. The original language of the work may be coded in 041 $h. At the Midwinter 2011 MARBI meeting, an OLAC proposal was passed to expand the use of 041 $h so that it can optionally be used to record the original language of a work even when a translation is not involved. This change has been incorporated into the MARC format.[13]

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

> 546 __ $a Spanish with optional English subtitles.

> 041 0_ $a ger $j ger $h ger
> [A German film with German subtitles and no additional language access]

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[12] The following terms do have implicit national aspects: **Heimatfilme** (German), **Race films** (African American), and **Spaghetti Westerns** (Italian). However, given the specialized nature of these terms, the lack of syndetic relationships, and the value of consistent, explicit access to nationality and language information for easier browsing or faceted access, explicit identification of the nationality and language aspects is still recommended.

[13] "041 Language Code," in MARC 21 Format for Bibliographic Data (Washington, DC: Library of Congress Cataloging Distribution Service, 1999–), http://www.loc.gov/marc/bibliographic/bd041.html.

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

Field 257 (Country of Producing Entity) contains "the name or abbreviation of the country(s) where the principal offices of the producing entity(s) of a resource are located."[14] This field was previously limited to archival films, but is now available for all moving images. For example:

> A French/German/Italian co-production
>
> 257 __ $a France $a Germany $a Italy $2 naf[15]

Although we know of no existing library system that takes advantage of 257 information, we strongly recommend that catalogers proactively record the country(s) of producing entities in moving image records, especially in shared catalogs such as WorldCat, so this data will be available for future applications. Catalogers should record information in this field using controlled terms from the Library of Congress national authority file.

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

Despite the approaches cited in sections H.2–H.4, there has been a continued desire for subject/genre/form access to these elements. Many integrated library systems cannot fully exploit the language and nationality data given in approaches above, or else, in the case of section H.2, the data refers to setting or geographic topic. The various options for geographic subdivision as given in an article by Jeannette Ho are summarized in a background document issued separately.

We suggest a method for alternate expression of nationality/language through local genre terms. These local genre terms are appropriate for use in local catalogs or in shared catalogs, such as WorldCat, as long as $2 local is appended to the term and the value 7 is recorded in the second indicator position of field 655.

The best option is one that must make explicit whether a term denotes the language or nationality of the film.

Genre/form terms usually follow the pattern **[. . .] films** or **[. . .] television programs**, and this formula is recommended for new terms in *SHM* H 1913, section 2.b(2). Also, note that the "[. . .] language" construction is consistent with the *LCSH* pattern for languages (*SHM* H 1154).

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

> 655 _7 $a Spanish language films. $2 local

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[14] "257 Country of Producing Entity," in MARC 21 Format for Bibliographic Data (Washington, DC: Library of Congress Cataloging Distribution Service, 1999–), http://www.loc.gov/marc/bibliographic/bd257.html.
[15] Ibid.

655_7 $a Japanese language television programs. $2 local

For films where dialect is important, genre/form terms for both the language and the dialect may be provided.

655 _7 $a Cantonese dialect films. $2 local
655 _7 $a Chinese language films. $2 local

Use these unofficial language "genre" terms in records in shared databases, such as WorldCat, only for the languages found in the original soundtrack, rather than for subtitles or added dubbed soundtracks. This practice may, of course, be adapted to the requirements of a library within its local catalog. In this way, the term form will serve a standard, predictable purpose in shared cataloging and will provide data that might later be used to populate a FRBR-ized view of moving images.

Use the genre/form terms **Motion pictures** and **Television programs** subdivided by the appropriate geographic heading to identify the primary country(s) of production of a film (i.e., "the country where the principal offices of the production company or, in the absence of a company, the individual producer of a moving image work are or were located"[16]). Clarity calls for the name of the country in the form of a noun (i.e., $z [country]); the adjectival form of the above examples might cause confusion here, suggesting language rather than geography. Note that usage of **Motion pictures** and **Television programs**, in any shared database like WorldCat, requires that the term be entered in a 655 field, with the value 7 recorded in the second indicator position and $2 local appended. This coding is required not only because the scope note in the **Motion pictures** and **Television programs** authority records states that genre/form use is valid only for collections,[17] but also because geographically subdividing genre terms is nonstandard practice.

Using as an example the documentary film *Operación Algeciras*, the problem of interpreting the meaning of a subdivision, as noted above, would be alleviated by applying the two locally assigned terms. For example:

6XX _0 $a [topical subject headings]
655 _7 $a Documentary films. $2 lcgft
655 _7 $a Feature films. $2 lcgft
655 _7 $a Nonfiction films. $2 lcgft
655 _7 $a Motion pictures $z Argentina. $2 local
655 _7 $a Spanish language films. $2 local

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[16] *Archival Moving Image Materials: A Cataloging Manual*. 2nd ed. Washington, DC : Cataloging Distribution Service, Library of Congress, 2000. Accessed via Cataloger's Desktop.

[17] Authorities & Vocabularies, s.v. "Motion pictures," May 7, 2011, http://id.loc.gov/authorities/genreForms/gf2011026406.html; s.v. "Television programs," May 9, 2011, http://id.loc.gov/authorities/genreForms/gf2011026673.html.

Using terms like these when nationality and language are desired in field 655 would allow the other genre/form terms to be used without augmentation, thereby allowing easier use of shared records. When these local terms are used in shared catalogs, such as WorldCat, they can be deleted or left intact for exporting to local catalogs, but it will not be necessary to edit the remainder of the genre/form terms based on standard application of *SHM* H 1913.

For instance, a one-hundred-minute "action" fiction film produced in France; original soundtrack in French:

> 6XX _0 $a [topical subject headings] $v Drama.
> 655 _7 $a Action and adventure films. $2 lcgft
> 655 _7 $a Feature films. $2 lcgft
> 655 _7 $a Fiction films. $2 lcgft
> 655 _7 $a Motion pictures $z France. $2 local
> 655 _7 $a French language films. $2 local

This approach creates less editing overhead than:

> 6XX _0 $a [topical subject headings] $v Drama.
> 655 _7 $a Action and adventure films $z France. $2 local
> 655 _7 $a Feature films $z France. $2 local
> 655 _7 $a Fiction films $z France. $2 local
> 655 _7 $a Motion pictures, French. $2 local [i.e., language]

Individual institutions may choose not to create local headings of the form **Motion pictures $z [Country]** or **[…] language films** for films in the same language and nationality of the cataloging agency.

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 potential changes to the 041 field and the opening up of field 257 to non-archival films. The formulation suggested above provides a functional solution that can be immediately implemented in existing systems.

I.   ASSIGNING TERMS FOR INTERNET MOVING IMAGES

LCGFT currently includes three terms that could apply to Internet moving images: **Internet videos**, **Podcasts**, and **Webisodes**. The Task Force recognizes that these terms may also be useful when the piece in hand is a physical item such as a DVD, but the content originated on the Internet. On the other hand, users may find it misleading to discover a record for a physical item with genre/form terms for an Internet format. For shared records, a hybrid approach to these terms seems to provide the best balance:

1. Apply **Internet videos** only when the piece in hand is on the Internet. Apply the term **Internet videos** when the manifestation being cataloged is an Internet moving image resource, whether born digital or later put on the Web. Do not use **Internet videos** when cataloging a physical item such as a DVD, even if the material was originally distributed or is still available on the Internet. Rather, explain this situation in a note.

   Examples:

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

   530 __ $a Also available through the World Wide Web.

2. Apply **Webisodes** or **Podcasts** based on original release format, both to DVDs originating as webisodes, or podcasts or to the webisodes and podcasts themselves in their original (Internet) format.

   If the manifestation being cataloged was originally produced as a web episode or web television series, apply the term **Webisodes**. However, do not use **Webisodes** for moving images that were originally broadcast on television and are now available on the Internet. Use **Webisodes** only for television series-like content produced for the Internet. **Webisodes** may be applied to a physical manifestation (such as a DVD) of an item originally released as a web episode or web television program.

   If the manifestation being cataloged was originally distributed as a podcast, apply the term **Podcasts**. **Podcasts** may be applied to a physical manifestation (such as a DVD) of an item originally released as a podcast.

   Consider **Internet videos** the default preferred term when in doubt about the appropriateness of **Podcasts** or **Webisodes**.

   Note that the Library of Congress considers these terms to be exceptions to the general policy of creating genre/form terms that apply to works and expressions rather than manifestations or methods of distribution. "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)."[18]

   Therefore, do not create or apply subgenres (e.g., Documentary podcasts, Animated Internet videos, etc.) as genre/form terms in shared records. Bring out any other relevant genre/form aspects with other film or television genre/form terms, such as **Animated films**, **Dark comedy television programs**, etc. Use "television program" terms when the term **Webisodes** is also applied (i.e., for Internet resources that appear like

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[18] *Disposition of "LCSH" Video Recording Headings in the New Genre/Form Environment*, Policy and Standards Division, Library of Congress, May 11, 2009: 4, http://www.loc.gov/catdir/cpso/videorecheadings.pdf.

television series). "Film" terms 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 the Library of Congress has defined and is used in these guidelines.

Examples:

Title: *DIY TV*
    [An Internet streaming video]

    6XX _0 $a [topical subject headings]
    655 _7 $a Nonfiction films. $2 lcgft
    655 _7 $a Internet videos. $2 lcgft

    Comments: Since this item is also about Internet videos and Internet television, the record would also include these terms as 650 topical headings.

Title: *Endgame*
    [A streaming video originally broadcast on TV]

    6XX _0 $a [topical subject headings]
    655 _7 $a Documentary television programs. $2 lcgft
    655 _7 $a Public affairs television programs. $2 lcgft
    655 _7 $a Nonfiction television programs. $2 lcgft
    655 _7 $a Internet videos. $2 lcgft

Title: *The best of the Web #2*
    [A DVD]

    500 __ $a Originally released on the World Wide Web.

    [not 655 _7 $a Internet videos. $2 lcgft]
    655 _7 $a Comedy films. $2 lcgft
    655 _7 $a Animated films. $2 lcgft
    655 _7 $a Short films. $2 lcgft
    655 _7 $a Fiction films. $2 lcgft

Title: *Chef Marc's culinary adventures*
    [A video podcast]

    [not 655 _7 $a Cooking television shows. $2 lcgft]
    655 _7 $a Nonfiction films. $2 lcgft
    655 _7 $a Podcasts. $2 lcgft

655 _7 $a Internet videos. $2 lcgft

Title: *Chef Marc's culinary adventures*
 [Video podcast compilation on DVD]

 [not 655 _7 $a Cooking television shows. $2 lcgft]
 [not 655 _7 $a Internet videos. $2 lcgft]
 655 _7 $a Nonfiction films. $2 lcgft
 655 _7 $a Podcasts. $2 lcgft

Title: *The guild. Season 1*
 [Web television series]

 655 _7 $a Television series. $2 lcgft
 655 _7 $a Fiction television programs. $2 lcgft
 655 _7 $a Webisodes. $2 lcgft
 655 _7 $a Internet videos. $2 lcgft

Title: *The guild. Season 1*
 [Compilation on DVD]

 [not 655 _7 $a Internet videos. $2 lcgft]
 655 _7 $a Television series. $2 lcgft
 655 _7 $a Fiction television programs. $2 lcgft
 655 _7 $a Webisodes. $2 lcgft

		Current format	
		Internet access (streaming, downloadable videos)	Physical format (DVD, VHS, Blu-ray)
Original release format	Physical film or video	… films Fiction/nonfiction films Internet videos	… films Fiction/nonfiction films

	Television broadcast	… television programs
		Fiction/nonfiction
		    television programs
		Internet videos
			… television programs
			Fiction/nonfiction
			    television programs

	Monographic film or video on Internet; any Internet video not falling into the following categories	… films Fiction/nonfiction films Internet videos	… films Fiction/nonfiction films

	Webisode	… television programs
		Fiction/nonfiction
		    television programs
		Webisodes
		Internet videos
			… television programs
			Fiction/nonfiction
			    television programs
			Webisodes

	Podcast	… films Fiction/nonfiction films Podcasts Internet videos	… films Fiction/nonfiction films Podcasts

J. ASSIGNING TERMS FOR TYPES OF TELEVISION PROGRAMS

It may be useful to add consistently a term to records for television programs to reflect the mode of issuance or general category. Note that the broadest term **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"[19] and is thus not usually suitable for this purpose. The most common genre/form terms of this type are listed below, but others may apply.

    Made-for-TV movies

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[19] Authorities & Vocabularies, s.v. "Television programs," May 9, 2011, http://id.loc.gov/authorities/genreForms/gf2011026673.html.

Television mini-series
Television series
Television specials

K.   ASSIGNING TERMS FOR "CHARACTER," "FRANCHISE," "TOPICAL CATEGORY" GENRES

The Policy and Standards Division (PSD) of the Library of Congress decided to cancel approximately 90 character- and franchise-based genre terms that it had initially established, effective February 20, 2012.[20]

The Task Force recommends that libraries no longer apply these terms. Alternative methods of access recommended by PSD include the use of the heading for the fictional character plus the subdivision $v Drama, the use of added entries for performing groups, such as "Three Stooges (Comedy team)," and title-based collocation.

Examples:

Title: *Goldfinger*

> 650 _0 $a Bond, James (Fictitious character) $v Drama.
> 655 _7 $a Action and adventure films. $2 lcgft
> 655 _7 $a Spy films. $2 lcgft
> 655 _7 $a Film adaptations. $2 lcgft
> 655 _7 $a Feature films. $2 lcgft
> 655 _7 $a Fiction films. $2 lcgft

Title: *All the world's a Stooge*

> 655 _7 $a Slapstick comedy films. $2 lcgft
> 655 _7 $a Feature films. $2 lcgft
> 655 _7 $a Fiction films. $2 lcgft
>
> 710 2_ $a Three Stooges (Comedy team)

"Topical category" genres

Some libraries may wish to omit terms that suggest topical categories of materials (e.g., **Science films**) or focus on a particular topic (e.g., **Baseball films**) rather than a set of stylistic criteria or conventions. One alternative for moving images focused on topics would be to prefer topical terms in 650.

> 650 _0 $a Baseball $v Drama.

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[20] http://www.loc.gov/catdir/cpso/character_franchise_disposition_112211.pdf

655 _7 $a Sports films. $2 lcgft
655 _7 $a Fiction films. $2 lcgft

650 _0 $a Baseball $x History.
655 _7 $a Documentary films. $2 lcgft
655 _7 $a Nonfiction films. $2 lcgft

L.   ASSIGNING TERMS FOR 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:

Title: *Family guy. A new hope*
      [A television parody of the Star wars motion picture]

630 _0 $a Star wars (Motion picture) $v Parodies, imitations, etc.
650 _0 $a Star Wars films $v Parodies, imitations, etc.
650 _0 $a Science fiction films $v Parodies, imitations, etc.
655 _7 $a Parody television programs. $2 lcgft
655 _7 $a Television comedies. $2 lcgft
655 _7 $a Science fiction television programs. $2 lcgft
655 _7 $a Animated television programs. $2 lcgft
655 _7 $a Television series. $2 lcgft
655 _7 $a Fiction television programs. $2 lcgft[21]

M. APPENDICES

M.1. Unofficial Expanded Guidance for Usage of Library of Congress Moving Image Genre/Form Terms

Scott Dutkiewicz has developed a list of *LCGFT* moving image terms that provides fuller guidance on the scope and usage of terms. Library of Congress catalogers have indicated that they would prefer not to provide scope notes for each term for a number of reasons, including the desire to preserve some flexibility in usage. Nevertheless, 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://clemson.libguides.com/lcgft.

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[21] Adapted from OCLC Connexion, accession no. 319130576, last modified March 7, 2010, http://connexion.oclc.org/.

M.2. Basic genre terms for fictional films and television programs

This presents a short list of basic-level film terms, 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 specialized 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 might be profitably added to records to support consistency of searching in large, shared databases, in addition to more specific genre/form terms as described in section C.

>   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
>   Romance films
>   Science fiction films
>   Silent films
>   Sports films
>   Thrillers (Motion pictures)
>   War films
>   Western films

SOURCES CONSULTED

Official guidelines

Library of Congress Subject Headings. Washington, DC: Library of Congress Cataloging Distribution Service. Published annually. Also available, as part of Authorities & Vocabularies, at http://id.loc.gov/; and, as part of Library of Congress Authorities, at http://authorities.loc.gov/.

Official usage notes are located in the MARC authority field 680 (Public General Note). Precise usage statements in field 680 may conflict with statements in field 670 (Source Data Found). Since 680 statements do not appear on all records, due to rules governing the need for scope notes, catalogers may find information contained in 670 fields useful. Note that the 670 is *not* an official usage field. It

exists to record sources used in the establishment of the authority heading and its cross-references. Information in 670, such as *Library of Congress Moving Image Genre-Form Guide* definitions that stipulate that particular genre terms apply only to fictional films, may contradict official instructions for usage in 680 or definitions given in other 670 fields. That said, the 670 field often contains definitions from respected authorities and may help guide usage.

Subject Headings Manual. Library of Congress Cataloging Policy and Support Office, 2008–.

> Instruction sheet H 1913 (Moving Image Genre/Form Headings) provides the main guidance for use of LC genre/form terms for films, but additional guidance may be found in H 2230 (Visual Materials and Non-Music Sound Recordings), particularly section 4, and H 1690 (Juvenile Materials), section 5.

Other sources

Archival Moving Image Materials: A Cataloging Manual. 2nd ed. Washington, DC : Cataloging Distribution Service, Library of Congress, 2000. Accessed via Cataloger's Desktop.

Decision regarding the Proposed Revision to the Hierarchies of Moving Image Genre/Form Headings. Policy and Standards Division, Library of Congress, April 9, 2010. http://www.loc.gov/catdir/cpso/movingimagehierarchiesdecision.pdf.

Dewey, Melvil. *Dewey Decimal Classification and Relative Index*. 4 vols. Dublin, Ohio: OCLC Online Computer Library Center, 2003.

Disposition of "LCSH" Video Recording Headings in the New Genre/Form Environment. Policy and Standards Division, Library of Congress, May 11, 2009. http://www.loc.gov/catdir/cpso/videorecheadings.pdf.

> Although only a discussion paper, this nonetheless served as indicator of the Library of Congress's intentions in the area of genre/form terms for moving images.

Ho, Jeannette. "Applying Form/Genre Headings to Foreign Films: A Summary of AUTOCAT and OLAC-LIST Discussions." *Cataloging & Classification Quarterly* 40, no. 2 (2005): 73–88. doi:10.1300/J104v40n02_06.

Library of Congress to Cancel LCGFT Character- and Franchise-Based Terms for Moving Images. Policy and Standards Division, Library of Congress, November 23, 2011. http://www.loc.gov/catdir/cpso/character_franchise_disposition_112211.pdf

Lopez, Daniel. *Films by Genre: 775 Categories, Styles, Trends, and Movements Defined, with a Filmography for Each*. Jefferson, NC: McFarland, 1993.

Machine-Readable Bibliographic Information (MARBI). Coding for Original Language in Field 041 (Language Code) of the MARC 21 Bibliographic Format. MARC Proposal no. 2011-01. http://www.loc.gov/marc/marbi/2011/2011-01.html.

MARC 21 Format for Bibliographic Data. Washington, DC: Library of Congress Cataloging Distribution Service, 1999–. Also available at http://www.loc.gov/marc/bibliographic/.

Proposed Revision to the Hierarchies of Moving Image Genre/Form Headings. Policy and Standards Division, Library of Congress, January 8, 2010. http://www.loc.gov/catdir/cpso/movingimagehierarchies.pdf.

> Though the Library of Congress ultimately rejected the proposed hierarchy (see *Decision regarding the Proposed Revision to the Hierarchies of Moving Image Genre/Form Headings*, listed above), the Task Force thought these documents provided important indicators of the direction of the Library of Congress's thinking on genre/form issues.

Taves, Brian, Judi Hoffman, and Karen Lund, comps. *The Moving Image Genre-Form Guide*. Motion Picture, Broadcasting, and Recorded Sound Division, Library of Congress, February 1998. http://www.loc.gov/rr/mopic/migintro.html.

> Though often quoted in the 670 field in genre/form authority records, its definitions do not always match official usage. For example, the guide restricts usage of War films to works about twentieth-century conflicts, a qualification elided in the Library of Congress authority record citation.

Wikipedia: The Free Encyclopedia. San Francisco: Wikimedia Foundation. http://en.wikipedia.org/.

Yee, Martha M., comp. *Moving Image Materials: Genre Terms*. Washington, DC : Cataloging Distribution Service, Library of Congress, 1988.

Yee, Martha M. "Two Genre and Form Lists for Moving Image and Broadcast Materials: A Comparison." *Cataloging & Classification Quarterly* 31, nos. 3/4 (2001): 237–95. doi:10.1300/J104v31n03_06.