



Cataloguing artists' videos and DVDs: diversions and friction.s ***Notes (2nd draft, 16/8/2005)***

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Introduction

As Chair of ARLIS/UK & Ireland Cataloguing & Classification Committee, I had been asked several times for advice on cataloguing artists' videos during 2004, so welcomed this opportunity to present these draft guidelines.

At Goldsmiths, we have about 18,000 videos and DVDs, of these about 160 are indexed as video art, we have been collecting from the early 1980s, but have been able to source more material since about 2000. Most of my examples are from the Goldsmiths catalogue on Aleph <http://library.gold.ac.uk>.

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Defining the territory

We are cataloguing recordings of visual artists' time-based work, which may operate by using qualities of sound, movement and light, or which may be recordings of events.

Formats

Various formats including videocassettes in various formats, video on CD-ROM and DVD.

Production

An increasing number of artists' videos are being produced for commercial distribution, for example by EAI and VDB, but we may also acquire unpublished material, for example from students and staff at our institutions, particularly when we are building institutional repositories. We may also catalogue videos recorded off-air from television.

Cataloguing rules

We use AACR2 rules, and LC rule interpretations. The Chapter of AACR2r that addresses video cataloguing is Chapter 7 'Motion Pictures and Videorecordings'. Although these rules cover "all kinds" of these materials, art documentation has particular qualities that produce some doubt or friction when we come to apply them. We refer in this guide to some other very helpful guidelines that have been produced by institutions and groups familiar with this kind of material and which help to shed light on the problems, see our accompanying reference list.

What are the issues?

Issues that make artists' videos and DVDs difficult, and interesting, to catalogue include:

Individual artist is responsible for the concept of the work

Standards for films and tv assume that they are collaborative works and that the chief access point will therefore be the title, but art works are often the work of an individual subject who should be regarded as the creator of the work, with other people involved in different roles

Titles are various

No title page, but various titles and versions of titles, titles with advertising in...etc.

Format affects use

Requirement to describe both physical format and technical specifications, because this affects their use, e.g. VHS Pal, NTSC or SECAM, DVD, enhanced DVD requiring a computer

Compilations and collections

Often compilations and excerpts, therefore requiring contents notes to aid retrieval by work name, and artists' names.

Description desirable

Notes are often required, including descriptive text, summary notes, because without these, the catalogue description would not describe the work adequately.

Subject access by topic, genre and imagery

Subject indexing, question of genre, the problem of image indexing ie what it depicts, may not be what it is about

MARC21 header and leader

There are specific MARC21 header codes required, so a different template may be set up.

Chief source of information

The AACR2 rule for Motion pictures and videorecordings 7.0Ba says

“The chief source of information for motion pictures and videorecordings is (in this order of preference):
the item itself (e.g. the title frames)

its container (and container label) if the container is an integral part of the piece (e.g. a cassette)

If the information is not available from the chief source, take it from the following sources (in this order of preference):

Accompanying textual material (e.g. scripts, shot lists, publicity material)

Container (if not an integral part of the piece)

Other sources”

Note that whilst the ‘Chief source of information’ is the prescribed source for title and statement of responsibility, and, together with accompanying material, for edition, publication, distribution, etc., and series, on the other hand physical description, note and standard number and terms of availability may be taken from “any source”.

Fortunately, in some ways, AACR2 is more flexible with regard to video and film materials than some other items, e.g. source of information for title etc. In general, this material should be catalogued from the title screen, if it has one. Information for notes and areas other than title is often taken from the container, and failing that from other sources. Many people catalogue from

the container. If so, then it should be made clear in a general note, e.g. : 500 ## a Catalogued from label/container/publisher's information

A core bibliographic record

The simplest representation of the requirements is described by the LC/PCC Core Bibliographic Record for Moving Image Materials Standard. The mandatory fields are:

- Title
- Publication, distribution, date
- Physical description
- Subject access field/s

Also, substantial use of notes fields.

Example 1: Pipilotti Rist, Aujourd'hui

100 1 |a Rist, Pipilotti, |d 1962-
245 10|a Aujourd'hui.
260 |a Paris : |b bdv, |c 1999.
300 |a Videocassette (10 mins)
500 |a Version using chaise-longue for monitor, taken from the installation 'I couldn't agree with you more'.
500 |a edv 921
538 |a VHS, Pal
600 14|a Rist, Pipilotti, |d 1962-
650 00|a Video art
852 |a Goldsmiths College

Title/s and statement of responsibility

The artist and the question of the title and statement of responsibility

AMIM2 states that “the ‘title proper’ is the chief name of any moving image material and is the primary access point to the material” And that “Standard cataloguing practice for archival moving image material is to give the production company as the first statement of responsibility.” However, whilst in many ways AMIM2 is relevant and helpful, do not be worried by this point, as artists’ videos are often exceptions, because they are primarily the work of an individual, who is responsible for the overall creation of the work.

Credits and the statement of responsibility

Credits and their functions are synonymous with the concept of the statement of responsibility. (AMIM2)

For this reason, the 508 Credit notes field can be used as an extension of the 245 \$c.

AMIM2 is good on disentangling statements of responsibility from other aspects of the description. It describes some more quirks you may come across:

Possessive titles: Credits for the artist, performer, producer etc. may precede or follow the title in the chief source, but these should be distinguished from the title proper. However, sometimes the credit might be within the title, the credit might be a “fanciful statement aping a credit” (AMIM2), or “the credit is represented by a possessive immediately preceding the remainder of the title”

More than one title?

You may need to include, as appropriate:

Alternative titles or

Parallel title e.g. title in another language

Variant title e.g. rerelease title, translation
Other title information e.g. subtitle

Example 2: Matthew Barney, Cremaster 3: The Order (see 246 fields, other titles and 740 field)

100 1 |a Barney, Matthew.
245 10 |a Cremaster 3; |p The order / |c directed by Matthew Barney; produced by Barbara Gladstone and Matthew Barney.
246 3 |a Cremaster three
246 3 |a Cremaster cycle
260 |b Palm Pictures, |c 2003. 300 |a DVD (31 min.) : |b col. ;
520 |a In a death-defying race to the top of the Guggenheim Museum, Matthew Barney is a tartan-clad apprentice seeking Masonic redemption.
500 |a A sequence from Matthew Barney's film Cremaster 3.
500 |a Special features: Interactive multi-angle video presentation, 5.1 surround sound commentary track by director Matthew Barney, new music remixes, trailer.
630 00 |a Cremaster (Motion picture)
600 10 |a Barney, Matthew, |d 1967-
650 0 |a Performance art |z United States |y 21st century.
740 4 |a The order
700 1 |a Gladstone, Barbara.

Publication details

Publication/distribution/date

Give the date of publication, distribution, release, etc., of a published item.

If unpublished, do not record a place and name for an unpublished work, just record a date (AACR2r 7.4C2 and 7.4D2)

Optionally, give a date of original production in the note area (7.4F2)

Example 3: Bruce Nauman, Stamping in the studio, produced in 1968, published in 2001

100 1 |a Nauman, Bruce, |d 1941.
245 10 |a Stamping in the studio.
260 |a New York :|b Electronic Arts Intermix, |c 2001.
300 |a Videocassette (60 mins) : |b sd., b&w.
500 |a Originally filmed in 1968.
538 |a VHS, Pal
600 14 |a Nauman, Bruce, |d 1941.
650 00 |a Video art
710 1 |a Electronic Arts Intermix
852 |a Goldsmiths College

The note in this case is that the work was originally filmed in 1968, you give a date of original production differing from the date of publication, distribution etc. as a note (AACR2r 7.7B9).

Physical format and technical specifications

GMD

“[videorecording]” is used as the GMD (which is optional). NAL would always use the GMD. The only time I could think you might not want to use it is if videos are listed on a separate catalogue

300 field

AACR2r, 7.5B1 states for videos: The term “videocassette” is used in MARC 21 field 300a,

When describing DVDs, the term "videodisc" may be found in older existing records. MARC21 clearly lists DVD as a type of videodisc, and it was in the past used quite generically. AACR2 doesn't define it, and it could also mean the old fashioned 12 in. laserdiscs, old style laser disc, this is also the AAT usage. Thankfully, the 2004 revision of AACR2 7.5B1 seems to allow you to use DVD in the physical description, saying:

"7.5B1.

Record the number of physical units of a motion picture or videorecording by giving the number of parts in arabic numerals and one of the following terms as appropriate:

film cartridge	videocartridge	1 film cassette
film cassette	videocassette	3 film reels
film loop	videodisc	1 videoreel
film reel	videoreel	2 videodiscs

If none of these terms is appropriate, give the specific name of the item as concisely as possible. Optionally, use a term in common usage to record the specific format of the physical carrier, e.g.:

1 DVD-video"

Give the playing time, in parentheses following as (4 min., 30 sec.)

Aspect ratio and special projection characteristics, sound characteristics, colour, in field b, e.g. sd., b&w

Give the dimensions of a videotape, e.g. ½ in. A good record would include this, but there is a sort of precedent in other chapters of AACR2, where measurements are only given "if other than the standard" (e.g. 6.5D5 on sound cassettes) and I do not include them in the Goldsmiths catalogue, VHS in the notes implies it.

AACR2r also recommends that notes on the physical description are made when appropriate and if this level of detail is desired, these include the 538 field for 'system requirements' (e.g. VHS would appear here) and 500 notes for other aspects.

The UCLA Film and Television Archive Cataloging Procedure Manual includes an "extensive glossary of terms for use in the physical description of archival moving image materials" which could be put in 538 or 500 if relevant to your catalogue users.

Note, TV programmes: UCLA CPM section 5 gives guidance on describing these.

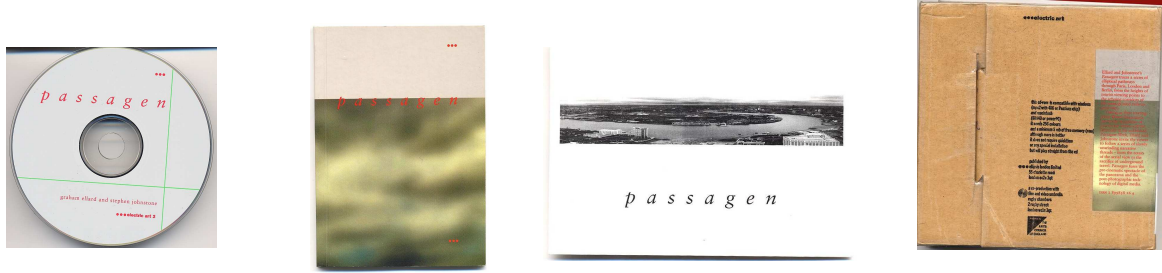
Sets

Sometimes DVDs, or CD-ROMs come with books, you will need to decide whether one part is the main item, and catalogue that with accompanying material.

Give the details of accompanying material in 300 subfield e, e.g. + 1 v. (35p. : 12 cm.)

The following example is a set, but with a single title therefore the 300 and 538 fields are used (the technical specifications are given on the box), but not a 505 contents field – Differently titled parts would be listed in a formatted contents note (AACR2r 7.7B18), we will look at how to use that when we consider compilations.

Example 4: Stephen Johnstone and Graham Ellard, CD-ROM set with a single title



- 100 1 |a Ellard, Graham
245 10 |a Passagen / |c by Graham Ellard and Stephen Johnstone.
260 |a London : |b Ellipsis, |c 1997.
300 |a CD-ROM : |b boxed |e + v. (45 p., ill., col. : 15 cm.) + postcard
440 0 |a Electric art |n 2
500 |a Co-production with Film and Video Umbrella, London.
520 |a Passagen traces a series of pathways through Paris, London and Berlin, taking as the starting point Walter Benjamin's use of the metaphors of panoramic vision and the labyrinth in his 'Passagen-werk'....(F)uses the pre-cinematic spectacle of the panorama and the post-photographic technology of digital media.
538 |a Compatible with Windows (mpc2 with 486 or Pentium chip) and Macintosh (68040 or powerPC) it needs 246 colours and a minimum 5mb of free memory (ram) although more is better. It does not require Quicktime or any special installation but will play straight from the cd.
600 10 |a Johnstone, Stephen
600 1 |a Ellard, Graham
700 1 |a Johnstone, Stephen
700 1 |a Benjamin, Walter
710 |a Film and Video Umbrella
740 0 |a Passagen-werk
852 |a Goldsmiths College

Notes fields

"Notes contain useful information that cannot be incorporated into other areas of the description".
AMIM 7A4

Commonly used notes

- System details note 538
Language note 546
Source of title proper (if other than chief source) 500
Credits Note 508
Participant or performer Note 511
Summary, etc. Note. 520
Formatted Contents Note 505
With Note

"When recording notes which further describe data elements already found in the catalog record, follow that sequence wherever possible" AMIM2 7A3.

"Quotations – give these in quotation marks. Follow them by an indication of its source, unless that source is the item itself." AMIM2 7A3

Summary notes

At Goldsmiths, I add a summary note whenever I can, to aid searching from catalogues that search notes fields. PCC says “supply...if the content of the work is not obvious from the remainder of the bibliographic record”.

At Goldsmiths we have bought a collection of videos from Electronic Arts Intermix. These sometimes have title screens, but nothing on the container, however the website has very good summaries of the work and information about the format of the video, so we quote from them.

If you need to write summary notes, see the comprehensive guide ‘Summary notes for catalogue records’. OLAC Cataloging Policy Committee Summary/Abstracts Task Force given in the reference list. This says that “The summary note contains the basic, essential details about the content of the item, such as the nature of item, its point of view, scope, and purpose” and can also “Include any significant technical or artistic aspects of the production” and “Show the relationship of significant persons to the work if this connection is not clear from the rest of the description”.

See example 4 above, note 245, 300 and 520 fields.

Contents note and added entries: compilations and differently titled sets

Formatted (or Formal) contents note

Some videos are compilations containing different titled works. A formatted contents note is supplied for “collections, compilations, or for any multi-part work” (PCC) (AACR2r 7.7B18, contents note) e.g.

505:??0 Xxxxx —xxxxxx

Some DVDs are multiple-disc sets containing different titled works. These are listed in a formatted contents note (AACR2r 7.7B18, contents note) e.g.

505:??0 Disc 1. Xxxxx — Disc 2. xxxxxx

Statements of responsibility notes

Credits and cast can be given in a note, if they do not appear in the statement of responsibility or the contents note. (7.7B6)

Artists as added entries

Note, because we are dealing with a visual genre, I am treating the artist as the one responsible for the concept of the work, so the artist will usually appear as the main author. If not, and if several artists are involved, added name entries can be used.

Added entries for titles

“Using judgement and assessing each item on a case-by-case basis, assign a complement of added entries that covers at least the primary relationships associated with the work (e.g., added entry for the director of a film, related work entry for an adaptation of a dramatic work, related work entry/ies for works of music or dance if the works of music or dance are closely related to the content and purpose of the moving image work).

Example 4: Slacker attitude (compilation)

024 8 |a x875623408

24500 |a Slacker attitude. |n Programme 1, |p The buildings and curtains frighten me 24630 |a The buildings and curtains frighten me

260 |b Lux Centre , |c [199-]

300 |a Videocassette (50 mins) : |b : VHS,col./b&w

505 2 |a Mike Kelley, Bob Flanagan & Sheree Rose - 100 reasons (1991) 7 mins ---- Igor Vamos - Reverse peristalsis painters incident (1990) 6 mins ---- Cheryl Donegan - Clarity (1993) 4 mins --- Ante Bozanich - I am the light (1976) 4 mins ----- John Goodwin - Hair piece (1994) 4 mins -----

Charlemagne Palestine - Running outburst (1975) 6 mins ---- George Barber - Waiting for Dave (1994) 6 mins ----- Igor Vamos - Barbie Liberation Organisation (1994) 6 mins ---- William Wegman - Spit sandwich and selected works (1970-78) 15 mins.

650 00 |a Video art

700 1 |a Kelley, Mike, |d 1954-.

7001 |a Flanagan, Bob.

Etc. – repeated for all artists

7400 |a The buildings and curtains frighten me

7400 |a 100 reasons

7400 |a reverse peristalsis painters incident

etc., repeated for all works

852 |a Goldsmiths College

Subject access

Topical subject headings

In addition to LCSH, and other schemes which can be used to give topical subject headings such as "Video art" and others as appropriate, two tactics for providing subject access to film and video materials are often employed; these are 'genre-form' headings and textual summary notes.

Genre-form headings

The Library of Congress, Motion Picture/Broadcasting/Recorded Sound Division, *Moving Image Genre-Form Guide (MIGG)* lists genre-form headings and describes their use. Genre studies is a theoretically developed system for identifying types of moving image works which is used by scholars and filmmakers as well as archivists. "Genres contain conventions of narrational strategy and organizational structure, using similar themes, motifs, settings, situations, and characterizations" (MIGG), so can be a helpful aid to access. The appendix includes sublists on experimental film, animation and advertising which are particularly relevant to art collections.

DVDs: the differences

The OLAC Guide to Cataloging DVDs Using AACR2r Chapters 7 and 9 (OLAC/DVDs) is a very clear and helpful guide to cataloguing DVDs, particularly those that are enhanced. Because it deals with AACR2r chapter 9 for computer files as well as 7, it clearly distinguishes between their requirements. For example:

Enhanced DVDs

A few DVDs contain additional material needing the use of a computer [e.g. games, links to websites]....In these DVDs, the predominant component of the DVD is the film itself...therefore one should catalog enhanced DVDs as videos."(OLAC/DVDs)

538, the System requirements note

"Use one note stating the DVD is enhanced, and also use field 538 for the system requirements for the computer portion, though they may be combined." (OLAC/DVDs) "The 538 field for system requirements, field 538, is used for the name of the format and any additional physical information that might control the user's choice of playback equipment, following AACR2r 7.7B10." (OLAC/DVDs)The code for regions of the world is explained here, too (note G).

GMD and 300 Physical description field

OLAC/DVDs says that "The recent revision of AACR2r chapter 9 includes the provision to use the term "DVD" in the extent of item area [300 a] for chapter 9. This does not apply to chapter 7. The term "videodisc" is used in MARC 21 field 300, "[videorecording]" is used as the GMD, and field 538 is used for the term "DVD" along with whatever other information on system requirements may be needed for the bibliographic description being created." However, as mentioned above the 2004 revision of AACR2 7.5B1 does allow a term in "common usage" to be employed at 300 a, and DVD is often found there in records downloaded from OCLC etc.

Special features

Information about special features and/or additional material included on a DVD in addition to the main item is listed in an informal contents note 500:00, see example 2 above.

In addition OLAC/DVD recommends that “there is a great deal of information on the containers of most DVDs. It is advisable for cataloguers to use information exactly as stated on the item, and to include it in the bibliographic record they are creating if it:

- looks important, and/or
- one isn't sure what to do with it.

In either case, one may make a general quoted note.

Downloading records

Records for videos and DVDs are increasingly available on OCLC, and also from Z39.50 sources.

Leader and Header fields

Position 06 in the leader is used to code the type of bibliographic record. “g” identifies it as a record for “projected media”, as opposed to the more normal “a” for “language material”. 007 is used to record coded information on the physical characteristics of the item. The first character defines the meaning of subsequent characters. In our case, the first character will always be “v”, for videorecording. Most of us will only be cataloguing a limited number of formats – probably VHS cassettes and DVDs. Once you've sorted out the 007 for each of these, they will not need altering much from item to item. Thus, for a standard VHS:

vf#cbahos

indicating, in order: videorecording, on videocassette, [position undefined], colour, VHS format, sound on medium, sound on videocassette, ½ in tape, stereo sound

For a DVD:

Vd#cvaijs

Indicating, in order: videorecording, on videodisc [which seems to cover DVD in MARC], [position undefined], colour, DVD, sound on medium, sound on videodisc, [width not applicable?], stereo sound

The 008 will have a “v” in position 33 and a code for technique in position 34 (a for animation, l for live action, c for mixed).

Depending on the individual automated system, part or all of the leader & directory, and some variable control fields may be system-supplied.

The future: local needs and generic standards

I would like to end these guidelines by emphasizing context, both local contexts where you may need to provide basic records quickly, or to provide access on the basis of specialized knowledge, or to catalogue unique materials. Cataloguing is a dynamic process. New cataloguing guidelines such as Cataloguing Cultural Objects and Resource Description and Access (RDA) are likely to be more generic and flexible than previous editions of AACR. For example the latest news regarding the Anglo-American Cataloguing Rules is a change in direction – “not AACR3, but a new standard for resource description and access, designed for the digital environment (to provide more consistency across different formats and media and incorporate FRBR concepts of expression and manifestation, work, item)”. There is more information about the new RDA at the

public Web site for the Joint Steering Committee for Revision of AACR:
<<http://www.collectionscanada.ca/jsc/current.html>>

Decide what procedures you will follow based on standards, document any local decisions or interpretations where they differ.