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TWO GENRE AND FORM LISTS FOR MOVING IMAGE AND BROADCAST MATERIALS: A COMPARISON

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ABSTRACT

The Moving Image Genre-Form Guide and *Library of Congress Subject Headings* are compared as sources of genre or form terms for moving image and broadcast materials. In comparing these two lists, it is noted that both seem to include a certain number of headings that are actually topical subject headings disguised as *example of* headings (655). Both lists contain *example of* headings that index categories other than genre/form, such as audience, filmmaker and the like. MIGFG has headings that are more direct than LCSH, which has many headings that begin with the terms 'Motion picture,' 'Radio,' and 'Television.' MIGFG has a much more rigid citation order than LCSH, to the extent that it works against literary warrant. LCSH headings adhere to literary warrant much more than do

MIGFG headings, that is, LCSH headings are much more likely to correspond to the terminology actually used by scholars and researchers in the moving image and broadcasting field. LCSH follows a standard approach to number and grammatical part of speech in its headings (plural nouns for genre/form headings), while MIGFG is very idiosyncratic and unpredictable in this regard, sometimes using adjectives and sometimes nouns, and seeming to prefer the singular to the plural. LCSH has a much more powerful syndetic structure than does MIGFG. MIGFG is missing many more genre and form headings that used to be present in MIM than is LCSH, which means, surprisingly, given its specialist nature, that MIGFG is less comprehensive than LCSH. LCSH is given a further edge with regard to inclusivity by the SACO program that allows users of the list to submit new genre and form headings as they are needed, and by the large editorial staff it has available to maintain the list over time. It is much easier to integrate LCSH genre and form headings into displays of LCSH topical subject headings (such as those used for works about a particular genre or form) than it is to integrate MIGFG headings into such displays. LCSH is also rich in headings for related performing arts genres and forms such as those for music, dance and theater, all of which can easily be recorded using moving image or broadcast media. Both lists contain headings that are likely to create huge unmanageable groupings over time if used as *example of* headings for moving image material. Based on these findings, it is recommended that any library, media collection or archive that uses LCSH for the provision of topical subject access to moving

images and broadcast materials strongly consider using LCSH for genre and form access to moving images and broadcast materials as well. In addition, a number of recommendations are made for improving LCSH as a tool for form and genre access to moving image materials.

<u>**KEYWORDS**</u>

Genre headings for motion pictures

Genre headings for radio programs

Genre headings for television programs

Cataloging of motion pictures

Cataloging of television programs

Cataloging of radio programs

Subject headings--Motion pictures

Subject headings--Radio programs

Subject headings--Television programs

Motion pictures--Terminology

Radio broadcasting--Terminology

Television broadcasting--Terminology

<u>**INTRODUCTION**</u>

Two genre/form lists for moving image materials are currently in use in the United States, one a specialized list developed by the Motion Picture, Broadcasting and Recorded Sound Division at the Library of Congress, *The Moving Image Genre-*

Form Guide (henceforth referred to as MIGFG),[1] and the other the Library of
Congress Subject Headings list itself (henceforth referred to as LCSH).[2] LCSH is a
general purpose list developed primarily for print materials, including books
about moving image materials. Headings are added to the list as needed in the
cataloging of materials collected by libraries and archives that use LCSH, many of
which do collect moving image materials. LCSH has evolved gradually over the
last century by means of the accretion of headings just described. In contrast,
MIGFG was designed specifically to provide form and genre access to moving
image materials, and was created rather rapidly over the last several years; in
other words, it is not the product of many years of gradual accretion as LCSH is.

This article constitutes a critique of these two currently used sources of
headings for the provision of access to genre and form in collections of moving
image materials, as well as a comparison to an earlier list that MIGFG replaced but
that is still used by some moving image collections in the United States, *Moving
Image Materials: Genre Terms* (henceforth referred to as MIM).[3]

The following questions are raised and discussed: Are some of the
headings in each of the two lists actually topical subject headings in disguise? Do
some of the headings express concepts other than form or genre, such as audience,
type of broadcast or distribution, filmmaker, point of view, production cost, style,
series, fictitious character or time slot?   Are the headings as specific and direct as
they could be? Are the headings consistent in their facet analysis and citation
order? Do the headings obey literary warrant? Do the number and grammatical

part of speech of each heading follow standard usage and are they consistent? Are the syndetic structures (cross references) adequate and consistent? Are all useful genre and form terms for moving image materials included in each list? Can the headings be integrated easily into heading displays that draw headings from a number of different sources of headings? And finally, does either list contain headings that create categories into which so many moving image titles fall that they become virtually unusable for direct searching?

In this article, genre is defined as a widely recognized category of fictional moving image and/or broadcast works characterized by recognizable conventions such as common themes, narrative formulae, character-types, settings, and, for moving image works, even visual characteristics (characteristic lighting, set design, props or icons); a genre may be associated with a particular subject, but the fact that a work deals with that particular subject is not a necessary or sufficient reason to consider that work to be in the genre. Form is much more nebulous than genre; unlike genre, it is not limited to fictional materials and not associated with particular content or subject matter; instead, it is often linked to distribution and presentation formats, as in the case of features, shorts, wide-screen films, television series and television specials, or to particular methods of production, as in the case of cartoons, live shows and documentaries. In a sense, one could define form negatively as any category of moving image and/or broadcast works that is of interest to users of these materials and is not a genre, as defined above.

A QUICK REVIEW OF THE NATURE OF GENRE AND FORM ACCESS

In theory, we assign the genre heading 'Western films' to a bibliographic record for a film that *is* a western (i.e., *an example of* a western), not a film that *depicts* the making of westerns or is *about* westerns. We distinguish this type of heading by putting it into a 655 field in the MARC 21 format. A film *about* or *depicting* the making of westerns would be assigned the same heading in a 650 (topical subject heading) field, rather than a 655 field.

It should be noted, however, that although LCSH contains many genre and form headings appropriate for adding to films or programs that are e*xamples of* a category, rather than *works about* a category, current practice is not to distinguish between these headings and regular topical subject headings using MARC 21 tags: all go into 650 fields. The Library of Congress (LC) does have plans to identify the genre/form and other *examples of* headings, and begin placing them in 655 fields. The *Authority Data Elements Implementation* page maintained by the Cataloging Policy and Support Office of the Library of Congress contained the following statement on July 27, 2000: "Creation of authority records for form/genre headings in 155 fields and more widespread assignment of form/genre terms in 655 fields of bibliographic records will occur in future stages of the form/genre implementation plan and may be phased in by format or discipline. The Library is not yet projecting any specific dates for these future stages of implementation."[4] For a history of recent developments in the provision of genre and form access to materials in U.S. libraries, see Hemmasi, Miller and Lasater, 2000.[5]

LC's practice concerning works about a genre or form of film or television program is to add the subdivision '--History and criticism' to the 650 topical subject heading for the form or genre; e.g.:

Western films--History and criticism.

There is a good deal of inconsistency across subject areas or academic disciplines, however, in the way LCSH uses heading structure to distinguish between works *about* a genre or form and *examples of* a genre or form. Compare and contrast the following, for example:

'Opera' (*works about*) and 'Operas' (*examples of*); headings linked by scope notes

'Gangster films--History and criticism' (*works about*) and 'Gangster films' (*examples of*); no see also references or scope notes to link a main heading with one of its subdivisions

'Photography' (*works about*) and 'Photographs' (*examples of*); no see also references or scope notes to link headings, or to alert users to one broader form subdivision ('--Pictorial works') that includes many *examples of*

'Cartography' (*works about*) and 'Maps' (*examples of*); headings linked by scope notes

'Computer war games' (same heading for both *works about* and *examples of*)

It is possible that use of the same heading for both *works about* and *examples of* is the technique most likely to guarantee that all users of all catalogs are presented with a choice between *works about* and *examples of*, or allowed to view both, if desired. After all, any time the two headings differ, there is a chance the user will find one and not the other. However, the technique of using the same heading for both

concepts functions well only if catalogers differentiate between them by means of MARC 21 tagging (655 for *example of* and 650 for *works about*) *and* only if systems use the difference in tagging to drive displays, qualifying one or both of the headings with display constants, for example.

> EXAMPLE:
> Computer war games (*works about*)
> Computer war games (*examples of*)

If systems simply lump all *works about* and *examples of* together into one alphabetical list, the result is likely to be more confusing than helpful. For further discussion of effective displays of *works about* and *examples of* see Yee and Layne, 1998.[6]

Sometimes it is not that easy to tell whether a moving image work being cataloged consists of an *example of* or a *work about*. Consider a televised baseball game, for example. Is a televised baseball game:

a) an *example of* a baseball game (the thing itself) (655)

OR

b) a *depiction* of a baseball game (650)

This may be the same problem as that presented by a play adapted into a screenplay and filmed; the film is generally considered a new work because of the added cinematographic authorship functions. Therefore, the film work itself may not be an *example of* a play, but may rather *depict* or *contain* a performance of a play. (See the work of the ALCTS CC:DA Task Force on Works Intended for Performance, 1996-1997, for more discussion on this question.)[7] However, perhaps

a "mere recording" of a performance of a play on a moving image format actually *is* an *example of* a play?

There are other LCSH headings for types of performance or event that can be filmed or televised, raising the same question about whether such a filmed or televised performance or event is an *example of* such a performance or event (655) or *depicts* such a performance or event (650); see Appendix 4 for a list of such headings.

Sometimes the *works about* are given a heading that means a process or discipline, such as 'Photography' or 'Cartography,' above. There are motion picture processes as well, which can be seen in related *examples of*. *Examples of* 'Wildlife cinematography' can be seen in 'Wildlife films,' both LCSH headings. This raises questions about other headings that perhaps need counterparts for *examples of*. If 'Wide-screen processes (Cinematography)' is meant to be used for books about wide-screen processes, does another heading need to be created for the wide-screen films themselves? Two other similar headings in LCSH are:

> Computer animation (*about*? or *examples of*? or both?)
> Underwater cinematography (what heading for *examples of*?)

In contrast to LCSH, MIGFG was not designed to provide access to works *about* particular moving image genres and forms, only to *examples of* them. Thus the complexities described above are avoided with MIGFG. On the other hand, this means MIGFG does not attempt to help users who are interested in both westerns and, for example, documentary films and programs about westerns.

GENRE/FORM VS. TOPICAL SUBJECT HEADINGS

The first question we want to ask is the following: Are some of the headings in each of the two lists actually topical subject headings in disguise? Any film, television program or radio program on a topic could potentially be given both an *about* heading and an *example of* heading that virtually duplicate each other, if the *example of* heading means essentially 'films about' whatever the topic is. For example, if you have a film about abortion, you could give it a topical subject heading for 'Abortion' (the *about* heading) and a genre/form heading for 'Films about abortion' (the *example of* heading). This would double the size of our subject/genre/form indexes without providing any added service for users.

The most valuable genre and form headings are those that identify categories independently of subject matter. For example, the western or the gangster film are well-known examples of genre film, characterized by recognizable conventions such as common themes, narrative formulae, character-types, settings, and even visual characteristics (characteristic lighting, set design, props or icons). A documentary about the Oregon Trail is not a western, since it does not follow the conventions of the western genre. A documentary about Al Capone is not a gangster film, since it does not follow the conventions of the gangster film genre. Adding the genre headings only to the records for the films that truly are genre films allows users to limit their searches to these films only, rather than having to go through every film about a topical subject associated with a particular genre of interest, looking for those films that are genre films.

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There are a number of headings in the MIGFG list that seem to be topical subject headings in the form of genre/form headings rather than to represent true genres as defined above, and therefore have the potential of causing duplicate entry under both a topical heading and a genre/form heading for the same concept. See Appendix 5 for a list of headings in the MIGFG genre list that might more usefully be converted to topical subject headings.

LCSH, too, contains some topical subject headings disguised as *example of* headings. For example, the heading 'Science films' is used for films about science. Since thousands of other topics are dealt with simply by adding the topical heading to the record for a film, rather than by constructing a heading in the format '[topic] films', it is hard to see why an exception is made for films about science. See Appendix 6 for other such headings in LCSH. One has to wonder how the user benefits from having a film about Christmas listed under both 'Christmas films' and 'Christmas.' LCSH has never allowed headings to be subdivided by physical format, such as 'Christmas--videocassettes,' 'Christmas--audiocassettes,' etc., probably from a desire to avoid "segregating" nonbook materials from books on the same subject. One suspects that headings such as 'Christmas films' represent the insinuation of physical format into the headings themselves in compensation for the inability to subdivide by physical format.

Is there perhaps a need to better relate the following types of heading for catalog users:

a. [topic] in motion pictures [for works that discuss how the topic is
     handled in motion pictures]
b. [topic] [when added to non-fiction motion pictures]
c. [topic] $vDrama. [when added to fictional motion pictures]

b. and c. being *examples of* motion pictures that address the topic as opposed to

works about motion pictures that address the topic? For example, would the user

who found the heading 'AIDS (Disease) in motion pictures' realize that under that

heading will be found books that discuss how AIDS has been handled in motion

pictures, but that under the heading 'AIDS (Disease)' will be found actual

documentary films about AIDS, and under 'AIDS (Disease)--Drama' will be found

fictional films about AIDS? Complex see references under the '[topic] in ...'

headings might be helpful, at least in systems that are capable of displaying such

complex see references... Unfortunately, online public access catalogs currently do

a rather poor job of providing users with access to the wealth of useful information

already found in cross references and notes on LCSH authority records.

GENRE/FORM VS. AUDIENCE, TYPE OF BROADCAST OR DISTRIBUTION, FILMMAKER, POINT OF VIEW, PRODUCTION COST, STYLE, SERIES, FICTITIOUS CHARACTER OR TIME SLOT

The second question we want to ask is: Do some of the headings in the two

lists express concepts other than form or genre, such as audience, time slot,

fictitious characters or type of broadcast or distribution?   Both LCSH and MIGFG

include other types of *examples of* headings that are neither genre nor form

headings nor topical subject headings:

1. <u>films made for a particular audience</u> (women, children, African Americans, etc.):

In Appendix 7 can be found a list of terms in both lists that provide access to moving image materials by the intended audience. Intended audience is not always easy to determine and judgments as to potential audience on the part of the cataloger can be very subjective, so this kind of indexing is bound to be somewhat haphazard; however, it is so popular among users of moving image materials, and intended audience can have such a profound effect on form and genre, that it is probably worth doing our best to provide this type of access, even though most libraries and archives cannot afford to do the extensive research that would be necessary to provide truly comprehensive and accurate information about this aspect of moving image and broadcast works.   If we were to commit ourselves to providing this type of access, however, we would need to use a much more extensive list of group-as-audience headings than is currently available (see Appendix 7).

Since it is possible that this type of access could verge on the offensive when the intended audience at the time of release or broadcast consisted of an ethnic group that has been the target of racism, it might be better to explore other means than subject/genre/form headings to provide this type of access. For example, byte 22 of the 008 field in the MARC 21 format[8] is defined as 'target audience.' Of course, 26 letters of the alphabet do not allow much latitude for coding the various ethnic groups that have been intended audiences for motion pictures and television programs over the course of history, but use of MARC 21 coding of some type might provide cleaner and, arguably, less offensive access to

this type of information than adding headings such as 'Motion pictures for African Americans,' 'Motion pictures for Jews in the United States,' or 'Motion pictures for Chinese-Americans' to LCSH.

2. type of broadcast or distribution (e.g. cable, home movie or video, etc.)

Historically, the two classic methods of distribution for these materials were theatrical distribution (film) and broadcasting (television and radio); at the present time we should probably also include cable, satellite, home video distribution (although distribution for home use actually goes much further back in history than the videocassette revolution and encompasses 16 mm. film distribution), and Internet distribution. The two lists under discussion show significant differences in approach to the distinction among distribution mechanisms.

LCSH establishes three terms:

EXAMPLES:

Western films
Western radio programs
Western television programs

MIGFG list uses form subdivisions (of which, more below):

EXAMPLES:

Western--Feature.
Western--Television series.

It is not possible in either list to provide access by distribution mechanism to moving image materials distributed as home videos, to moving image materials

broadcast on cable or by satellite, or to moving image materials distributed over the Internet.

The earlier list, MIM, used the same heading for both television and film whenever possible:

EXAMPLE: Westerns

Could it be that this latter approach is the best in the long term, when possible, given the current and on-going change in distribution mechanisms for moving image materials? If we find that films and television programs are all eventually distributed over the Internet along with other types of moving image, will we then be constricted by having to choose between calling each title either a 'film' or a 'program'?

3. <u>films made by a filmmaker that belongs to a particular group of people</u> (women, children, African Americans, etc.):

LCSH EXAMPLE: Films by children

Rather than using topical subjects headings attached to bibliographic records to provide this kind of access, it might be more useful to develop ways to add topical subject headings to authority records for persons and corporate bodies, so that users interested in filmmakers belonging to a particular group could first search authority records to pull together the filmmakers that fall into the category of interest (African American women choreographers, for example), and then ask to see the bibliographic records attached to each authority record of interest, in order to see the films of each person of interest. David Bearman has been

advocating the provision of this type of access to authority records for years (see

Bearman and Szary, 1987,[9] and Bearman, 1989[10]).

4. point of view:

> LCSH EXAMPLES:
> Feminist films
> Populist films

Monograph catalogers generally avoid trying to analyze point of view in this fashion because it is so subjective and can be so controversial. One person's feminist film is another person's sexist film and another person's propaganda (see also the discussion below concerning whether or not propaganda headings in LCSH are meant to be used for *examples of*). Consider where this trend could lead... Also add Communist films? Leftist films? Racist films? Right wing films? Religious right films?

5. Unfinished

> LCSH EXAMPLES:
> Unfinished animated films
> Unfinished motion pictures

This is a somewhat odd category, but might be of interest to some users.

6. Cost, production values

> LCSH EXAMPLES:
> B films
> Low budget motion pictures
> Low budget television programs

It can sometimes be difficult for catalogers to judge whether or not a film or program was low budget, but there is no question that moving image scholars are

interested in these categories, as can be seen in the literary warrant experiments in Appendix 3.

7. <u>Styles, movements</u>

LCSH EXAMPLE:
New wave films

The area of styles and movements is another area in which judgements of catalogers and catalog users can be highly subjective and not always in sync, but access by style or movement would undoubtedly be useful, and would probably become more reliable over time, as scholars come to agreement about which films have a given style or resulted from a given movement.

8. <u>Series?</u>

See Appendix 8 for a list of LCSH headings that would seem to indicate a pattern of using topical subject headings to provide access to films in a series. Since many films in series don't carry series statements and are inconsistently numbered if at all, but rather reveal themselves by means of their titles and release dates, it is possible that this is a useful kind of access; however, it may be that it simply duplicates access that is provided by both title access and fictitious character access, the latter discussed further below. An example of such a series is:

A Nightmare on Elm Street (1984)
A Nightmare on Elm Street, Part 2: Freddy's Revenge (1985)
A Nightmare on Elm Street 3: Dream Warriors (1987)
A Nightmare on Elm Street 4: the Dream Master (1988)
A Nightmare on Elm Street: the Dream Child (1989)

(Titles were taken from *Leonard Maltin's 1999 Movie & Video Guide*.)

9. <u>fictitious characters</u>

LCSH seems to have established a pattern of creating topical subject headings for fictitious characters, as well as genre/form headings for films about these fictitious characters. For example the following pairs of headings are in LCSH:

James Bond films
vs.
Bond, James (Fictitious character)

Tarzan films
vs.
Tarzan (Fictitious character)

This seems repetitious. While there is no question of the value of fictitious character access (see Yee and Soto, for instance[11]), it hardly seems necessary to duplicate every fictitious character heading with potentially three more headings in the form of '[fictitious character] films,' '[fictitious character] television programs,' and '[fictitious character] radio programs.'   Perhaps this is another case where the desire for access by physical format or media (the Tarzan films as opposed to the Tarzan novels) is being allowed to distort genre/form access. Other LCSH headings of this type are listed in Appendix 9.

10. <u>Time slot (television or radio);</u> e.g., daytime, prime time

Neither list provides a mechanism to allow users of television or radio materials to search by time slot, which could be very useful for some types of research, although it would create large, unusable categories for direct searching in

a collection of any size. Time slot might more usefully be employed as a subdivision (see below).

SPECIFICITY AND DIRECTNESS

The principles of specificity and directness that underlie most Anglo-American subject heading practice call for entering a work directly under the topic it discusses (or in this case, the genre or form it represents), instead of entering it under a broader topic (not specific) or a broader topic broken down hierarchically until the specific topic is reached, as in an alphabetico-classed catalog (not direct). The *ALA Glossary of Library and Information Science* defines 'specific entry' as "The representation of a work or bibliographic item in a catalog or index under a subject heading or descriptor that is coextensive with its subject content."[12] The same source defines 'coextensive subject indexing' as "the assignment of a subject heading, descriptor, or class number to a document which is neither broader nor narrower than the subject of the work(s) contained in the document." For further discussions of the principles of directness and specificity, see Svenonius, 1976,[13] and Haykin, 1951.[14]

The third question we want to ask is: Are the headings in the two lists under consideration as specific and direct as they could be? The creation of genre and form terms that begin with the terms 'Motion picture,' 'Radio,' or 'Television' has the effect of classing together everything distributed in a certain way (and/or distributed in a certain physical format) before breaking down this broad class by more specific genre or form. This has a particularly unfortunate effect in

collections that specialize in film, radio or television moving image and broadcast materials, in that it creates huge clumps of records at the same points in the alphabet, and probably not under the entry terms that would be expected by users of specialist catalogs.

This is one area in which MIGFG and MIM are both clearly superior to LCSH, which has too many headings beginning with the word 'motion picture,' 'radio,' or 'television' for a collection that specializes in collecting moving image materials. See Appendix 10, Section A for a list of the problem headings, and Appendix 10, Section B for suggestions for ways to make them more direct, using media terms as qualifiers only when it is necessary to do so in order to disambiguate homonyms.

MIGFG, too, has inconsistencies in this regard, however; for example, compare the following:

Game (for game shows)

vs.

Television mini-series

Why is the term 'television' necessary? What other field uses the term 'mini-series'? If television terms are felt to need special identification in a list in which film terms predominate, why not 'television game'? Other similar phrases (used in MIGFG for subdivisions, rather than as main headings) can be found in Appendix 10, Section C.

FACET ANALYSIS AND CITATION ORDER

The ALA Glossary defines 'facet' as "1. In classification, the set of subclasses produced when a subject is divided by a single characteristic. 2. Any of a number of aspects of a subject." Further discussion of the concept of facet as applied to subject headings can be found in Svenonius, 1979.[15] Some of the facets of genre headings that might be assigned to moving images include audience and method of distribution. If the heading 'Animated television westerns for children,' existed, it could be said to have a technique facet (animation as opposed to live action), a method of distribution facet (broadcast on television as opposed to theatrically distributed) and an audience facet (for children, as opposed to for women or for scientists, etc.), in addition to the genre facet itself (westerns as opposed to cop shows or science fiction).

Citation order refers to the order in which facets occur in any given heading. In linear left-to-right files, citation order affects the way in which a particular heading gathers together like materials. Thus, in the fabricated heading above, the term 'animated,' since it is first in the citation order, has the effect of first gathering together all works in the catalog by technique. The animated works are then broken down by method of distribution ('television'), genre ('westerns') and finally, at the tail end of the citation order, audience ('for children'). Further discussion of citation order can be found in Svenonius, 1979.[16]

The fourth question we want to ask about the two lists under examination is: Are the headings consistent in their facet analysis and citation order? LCSH often has inconsistent citation order when one compares headings for the same

type of genre or form distributed differently (published as texts vs. broadcast on television or radio vs. theatrically distributed).

> LCSH EXAMPLES:
> Campaign debates vs. Speeches, addresses, etc. vs. Radio addresses, debates, etc.
> Children's films vs. Television programs for children and Radio programs for children
> Comedy films vs. Television comedies and Radio comedies
> Puppet films vs. Puppets in television

MIGFG does not overtly state this in its introduction, but it was actually specifically designed to be a faceted uniterm thesaurus similar to the Art and Architecture Thesaurus.[17] By design, therefore, MIGFG is cleaner with regard to facet analysis and citation order, in that the main headings tend to be single terms or uniterms (e.g., 'Gangster') that usually represent either a genre or a form (but see the section above concerning topical subject access disguised as genre/form access), which are then subdivided either by form, if motion picture (e.g. 'Gangster--Feature'), or by distribution mechanism and then form, if television (e.g. 'Gangster--Television series'). In this case, the extremely rigid approach to facetting, consistent use of uniterms and citation order characteristic of faceted uniterm lists leads to a rather artificial language that probably does not correspond to the terms commonly used by those who consult our catalogs (see the section on literary warrant below and the experiments in Appendix 3). It is probably more likely that a user will search under 'westerns' than 'western feature,' or 'gangster films' than 'gangster feature.'

It can be observed from the above discussion, by the way, that the principle of consistent citation order can easily come into conflict with the principle of literary warrant, or the preference for the name by which a genre or form is commonly known. This is not too surprising when one considers that natural language does not tend to adhere to consistent citation order.

COMPOUND HEADINGS

Sometimes LCSH will use a compound heading consisting of two terms joined by 'and'. It has been criticized for this in the past, since this type of heading does not tend to be as specific as it might be (see above). Classic LCSH compound headings of the past have included 'Boats and boating,' and 'Labor and laboring classes.' The last example is a heading that had to be broken out into more than one heading eventually because so many books were written about just labor, or just the laboring classes. The following compound genre form heading in LCSH is problematic:

Detective and mystery films

Not all mysteries have characters that are detectives, and detective films and programs have spun off into subgenres, such as gentleman detective films and programs, and hardboiled detective films and programs. The compound heading in LCSH makes it very difficult for the user interested only in hardboiled detective films, for example, to find them, lumped in as they are with gentleman detective films, detective-less mysteries and so forth.

LITERARY WARRANT

The principle of literary warrant refers to the practice of deriving the language of a subject heading from the literature it is being used to index. If a concept is known by more than one term or set of terms, the term or set of terms most often used by writers of books or articles on that concept is chosen, and cross references are made from the others. The theory is that the principle of literary warrant provides a method by which the term commonly known by library users for a particular concept can be chosen for the subject heading used in catalogs for works about that concept. More extensive discussion of the concept of literary warrant can be found in Svenonius, 1979,[18] and Haykin, 1951.[19]

The fifth question we want to ask about the two lists under consideration is: Do the headings obey literary warrant? MIGFG contains a bibliography of sources consulted, but the headings themselves do not seem to follow the forms found in these sources, since there are a number of instances in which MIGFG does not seem to use the vocabulary in common use in the field of motion picture and television studies as documented by citations of actual publications. We have discussed above the artificial and rigid citation order and faceted uniterm language maintained by MIGFG that prevents headings from corresponding to commonly used terminology. None of the sources listed in the MIGFG bibliography use the terms 'Western--Feature' or 'Gangster--Feature,' for example. Appendix 3, Section C lists additional terms in MIGFG that do not seem to be commonly used among film and television scholars, as documented in Appendix 3, Sections A and B.

LCSH also has a number of genre and form headings that do not seem to employ commonly used terms (see Appendix 3, Sections A, B and D). In LCSH, which is normally based on literary warrant at the time a particular heading is being established, the commonly used forms often seem to become distorted due to a desire to include some term in the heading that denotes physical format, media, or method of distribution (see discussion above). Perhaps if that is the reason for the deficiencies with regard to literary warrant, a better approach would be to use the commonly used term, but then qualify it by format/media/method of distribution.

NUMBER AND GRAMMATICAL PART OF SPEECH

Our sixth question is: Do the number and grammatical part of speech of each heading in each list follow standard usage and are they consistent? In MIGFG, use of the singular form does not match common usage, or standards such as the NISO[20] and ISO[21] standards. Users ask "what musicals do you have?" not "what musical do you have?"

The *Subject Cataloging Manual: Subject Headings* meant to accompany LCSH and explain its application does not directly address the question of number and grammatical part of speech. However, the examples given in the section on 'constructing headings' (15) in the unit on assigning and constructing subject headings (H180) follow NISO and ISO standards in that count nouns are expressed as plurals and noncount nouns and names of abstract concepts are expressed in their singular forms.[22]

MIGFG is not based on any national or international standards for subject

heading or thesaurus construction. Notably, headings are sometimes in adjectival

form (e.g. 'Ethnographic') and sometimes in singular noun form (e.g. 'Dark

comedy') while existing standards call for use of the plural noun form in most

cases.

Also, there are some strange juxtapositions in MIGFG; for example,

compare the following:

Religion

vs.

Religious

It is doubtful that users will know or be able to guess what the difference between

these two headings is.

SYNDETIC STRUCTURE

Our seventh question is: Are the syndetic structures adequate and

consistent in both lists? The MIGFG syndetic structure (*see* and *see also* references)

to lead users from terms in common use to the somewhat arcane and artificial

language employed by the list is much less extensive than the syndetic structure in

LCSH. This is unfortunate, since one of the advantages of a uniterm system such

as MIGFG over a phrase heading system like LCSH is that the former can use each

uniterm consistently, and make cross references to it from all synonyms. In LCSH,

for example, some headings use the term 'film,' as in 'Gangster films,' and some

headings use the term 'motion picture,' as in 'Motion picture serials.'   Because

LCSH is not a uniterm system, one of those terms cannot be chosen with a cross reference from the other, as could potentially be done in a uniterm system like MIGFG. Of course, the other side of the coin is that in MIGFG one can't make a phrase cross reference of the type 'Gangster films, USE Gangster--Feature.'

One of the major strengths of LCSH is its powerful syndetic structure, which links narrower genres to broader ones that encompass them, as well as linking the heading for a *work about* a genre to the heading for *examples of* the genre. However, over time, the LCSH syndetic structure has become inconsistent. Some LCSH syndetic structure problems are detailed in Appendix 11.

The relationship between a process heading such as 'Wildlife cinematography' and the heading for *examples of* the process ('Wildlife films') in LCSH was discussed above, as were better ways to link related concepts such as linking the heading for books about how a topic is treated in films with the heading for films that treat that topic.

MISSING HEADINGS

Our eighth question is: Do both lists include all useful genre and form terms for moving image materials commonly found in moving image and broadcast material collections and commonly studied by scholars? MIGFG lacks many specific genre and form headings that used to be available in MIM, many of which are also available in LCSH. Appendix 12, Section A, lists genre and form headings that were in MIM but are not in the MIGFG list. There are a few genres and forms that are dealt with in MIGFG but are not yet in LCSH, however, and

genre/form headings for these probably should be submitted via SACO. These are listed in Appendix 12, Section B.

An important thing to note about LCSH in regard to this question of inclusivity is the powerful edge it has over MIGFG because of the SACO program, by means of which users of the list can submit genre or form headings as they are needed. Another powerful edge it has is that is maintained over time by a coordinated effort between a large editorial staff and a large cataloging staff that routinely sees the moving image literature as it is published, and so will become aware of new genre and form categories as they are written about in the published literature.

MIGFG, on the other hand, as a more fully faceted list than LCSH, does to that degree allow users of the list to create headings by constructing them out of the uniterms listed in each facet rather than making them wait to have headings established as heading strings. It may take longer for new genre facets to be established, however, due to the lack of a large editorial staff.

INTEGRATABILITY INTO HEADINGS DISPLAYS

Our ninth question is: can the headings in each list be integrated easily into heading displays that draw headings from a number of different sources of headings? MIGFG is incompatible with LCSH and no attempt was made to map between the two. Obviously, LCSH, as a single list that integrates topical subject headings with genre and form terms, and as a list on which many other existing lists has been modelled, has the edge over MIGFG in this regard. When a genre or

form heading is added to LCSH, its relationship to related headings, such as the heading used for works about that genre or form, is usually demonstrated by means of syndetic structure, scope notes, subdivision and the like. Integration won't be perfect until LC gets around to designating those headings that belong in X55 fields in the MARC 21 format, but the list is very usable even now in this regard, since the structure of the headings themselves already tends to make the differentiation. LCSH is also rich in headings for related performing arts genres and forms such as those for music, dance and theater, that can easily be recorded using moving image or broadcast media.

Faceted lists like MIGFG are inherently difficult to integrate with other systems. The full power of a faceted list is not felt unless it is implemented using software that allows users to change the citation order at will to meet their research needs. Unfortunately, such software is not widely available, and is not usually integrated with online public access catalog software that is designed to be used with static heading strings in MARC 21 fields. Thus, in practice, a faceted system such as MIGFG and AAT must either be used independently of the online public access catalog, or, if it must be integrated into existing catalogs, it must be used with the rigid citation order that we have seen in MIGFG. Thus users usually are not given the flexibility and power that should be their reward for putting up with the artificiality of the language in faceted systems.

HUGE CATEGORIES

A tenth question is whether either list contains headings that create

categories into which so many moving image titles fall that they become virtually

unusable for direct searching. Appendix 13 contains a list of headings from both

lists that would be likely to create such huge categories. If all of the headings in

LCSH listed in Appendix 13 were to be designated as suitable for use as *example of*

headings (655), they would create rather large categories in a moving image

collection of any size. It is doubtful whether many users would want to directly

search such large categories, although they would be of undoubted use for either

limiting searches or subdividing large files (see section below on the potential for

more subdivision of genre and form headings for moving image materials.) The

heading for 'Foreign films' is rather interesting. How would this heading be

applied in Canada? Could we share records with them?

Both lists include headings for concepts such as romance, adventure or

suspense:

    MIGFG:
    Adventure
    Romance

    LCSH:
    Adventure films

When you consider the fact that practically every commercially released dramatic

feature length film ever released has elements of romance, adventure and

suspense in its plot line, you will see that such headings will quickly become so

bloated as to be useless.   There probably are a fair number of people who come in

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to a public library media collection looking for "a good love story" or "a good adventure." They would probably be better off with a good reference librarian than with a catalog that gave them a massive A to Z list of every single film and television program in the collection that included a love story or an element of adventure.

The scope note on the term 'Adventure' in MIGFG reveals that in fact it is meant to be much more narrowly applied than just to any film or program that concerns an 'adventure.' In fact, it is used as a synonym for 'Swashbuckler;' the latter term has considerably more literary warrant for this concept (see Appendix 3), so would probably be preferable, especially given the broad meaning that the term 'adventure' has for most users. For example, the book by Tony Thomas on adventure films[23] has a much broader definition than that found in the MIGFG list, such that 'Adventure films' encompasses disaster films, fantasy, science fiction, war films, and westerns.

PHYSICAL FORMAT ACCESS

There is a little bit of evidence in LCSH of a desire to use subject headings to provide access to physical format categories of moving image materials; the headings in Appendix 14 are included in LCSH, although it may be that they are intended only for use on *works about* not *examples of*. There are also some terms in LCSH that are used for physical elements of moving image materials, also listed in Appendix 14.

There is an undoubted need for better access to physical format and element information in moving image collections. There are many types of users, including archivists in other institutions working on preservation projects, who would find it useful to be able to survey categories such as IB Technicolor prints held, and wide-screen or 3-D titles held. One huge obstacle to providing such access, however, is the lack of standardization in use of physical format terminology; from one lab to the next and one archive to the next, the same terms are used to mean different things. Also, a good deal of physical format information is already encoded in MARC 21 records in the 007 fields in both holdings and bibliographic records; the potential of this encoded information for providing better access to physical format information to our users has been largely untapped by current systems.   For more discussion of this topic, see Yee and Layne.[24]

QUESTIONS ABOUT LCSH APPLICATION

It is not clear to the author whether the headings listed in Appendix 15 can legitimately be used as *example of* headings for moving image materials. It seems possible that some of them are the rare headings that do not follow the usual LCSH pattern of breaking a topic down into physical format or medium categories by adding a term such as 'films' or 'programs.'

It is also not clear whether the headings listed in Appendix 16, Section A, can be used as *example of* headings (655) for moving image materials, or whether they are intended to be used only for *works about* or only for monographs and

serials? Can 'Television broadcasting of ...' headings be used as *example of* type

headings (655)? Or only for *works about*? If it is legitimate to use these headings as

example of type headings, why this form of heading? Why not 'Animated films

(Television)', 'Court proceedings (Television),' etc. (See the headings listed in

Appendix 16, Section B.)

Normally, headings of the type '[topic] --In motion pictures' can only be

used as topical headings; that is, for example, the heading Suspense in motion

pictures' can only be used for books written about suspense films, not for suspense

films themselves. However, is it possible that the 'in' headings listed below can be

used as *example of* type headings (655)? (See H910 in the *Subject Cataloging Manual*,

for example.[25])

> Radio in religion [x-ref from Religious radio]
> Television in religion [x-ref from Religious television, Televangelism; use
>   for religious television programs?]

Compare with Religious broadcasting, Religious films. Other questionable 'in'

headings are listed in Appendix 16, Section C.

Another question arises concerning the use of subdivisions under the

heading 'Advertising' for *examples of* commercials on particular products. For

example, can the LCSH heading 'Advertising--Cigarettes' be used as an *example of*

heading for a TV commercial for Marlboro Cigarettes, or is it meant to be used

only for *works about* cigarette advertising?

And finally, can headings in the form 'Motion pictures--[country]' or

'Motion pictures, [nationality]' be used as *example of* headings to provide the access

to films by country of origin that is much desired by our users? The following

could all be extremely useful if validated for use as *example of* headings:

> Motion pictures--Africa
> Motion pictures--France
> Motion pictures--Japan
>
> Motion pictures, African
> Motion pictures, French
> Motion pictures, Japanese

However, few of us would want to make use of 'Motion pictures--United States'

and 'Motion pictures, American' in this fashion! Also, the distinction between

films shown outside a country ('Motion pictures, African') and films shown inside

the country ('Motion pictures--Africa') might not be that useful, and might be

difficult to apply in practice. Another potential approach to providing access to

moving images by nationality might be to use geographic subdivisions on genre

and form headings, as discussed below.

SACO WORK TO BE DONE

Here at UCLA we are submitting headings from MIM that are not yet

present in LCSH by way of the SACO program. We would like to encourage other

catalogers of moving image materials to submit genre and form headings and

cross references as well so that cooperatively we can improve the cataloging that

we are sharing with each other. In addition to allowing us to add needed

headings, this method could be used to submit more scope notes for existing

headings, including scope notes that incorporate information currently only

available in the *Subject Cataloging Manual*, considering that the latter is rarely made

available for consultation by reference librarians or catalog users.

MORE POTENTIAL FOR USE OF SUBDIVISIONS WITH GENRE/FORM HEADINGS?

In MIGFG form subdivisions may be used to distinguish a genre as used in

a film ('Feature' or 'Short'), as opposed to a genre as used in a television program

(given television form subdivisions, such as 'Television series.')

> EXAMPLES:
> Western--Feature
> Western--Television series

Form subdivisions can also be used to distinguish a genre as used in an animated

short from the same genre as used in a live-action feature.

> EXAMPLES:
> Western--Short--Animation
> Western--Feature

Genre and form headings in LCSH can already be subdivided geographically. It

could be quite useful to subdivide LCSH genre headings several other ways

(especially in large files), for example, by:

> language subdivisions
> chronological subdivisions for genres that are quite different over time, e.g.
>   1950s film noir vs. 1990s film noir
> form subdivisions for categories such as cartoon westerns or parodies of
>   westerns ('Westerns--Cartoons,' and 'Westerns--Parodies.')
> time slot for broadcast materials, e.g. daytime, prime time
> format, such as 'series' or 'special' for broadcast materials, or 'feature' or
>   'short' for films

SUMMARY

In comparing these two lists, we have found that both seem to include a certain number of headings that are actually topical subject headings disguised as *example of* headings (655), although proportionately, MIGFG has many more of these than LCSH. Both lists contain *example of* headings that index categories other than genre/form, such as audience, filmmaker and the like; since most of these headings are useful, that should be considered beneficial, although in some instances there may be more efficient and more accurate ways to provide the desired type of access than using genre/form headings. MIGFG has headings that are more direct than does LCSH, which has many headings that begin with the terms 'Motion picture,' 'Radio,' and 'Television.' MIGFG has a much more rigid citation order than LCSH, to the extent that it works against literary warrant. LCSH headings adhere to literary warrant much more than do MIGFG headings, that is, LCSH headings are much more likely to correspond to the terminology actually used by scholars and researchers in the moving image and broadcasting field. LCSH follows a standard approach to number and grammatical part of speech in its headings (plural nouns for genre/form headings), while MIGFG is very idiosyncratic and unpredictable in this regard, sometimes using adjectives and sometimes nouns, and seeming to prefer the singular to the plural. LCSH has a much more powerful syndetic structure than does MIGFG. MIGFG is missing many more genre and form headings that used to be present in MIM than is LCSH, which means, surprisingly, given its specialist nature, that MIGFG is less comprehensive than LCSH. LCSH is given a further edge with regard to

inclusivity by the SACO program that allows users of the list to submit new genre and form headings as they are needed, and by the large editorial staff it has available to maintain the list over time. It is much easier to integrate LCSH genre and form headings into displays of LCSH topical subject headings (such as those used for works about a particular genre) than it is to integrate MIGFG headings into such displays. LCSH is also rich in headings for related performing arts genres and forms such as those for music, dance and theater, all of which can easily be recorded using moving image or broadcast media. Both lists contain headings that are likely to create huge unmanageable groupings over time if used as *example of* headings for moving image material.

RECOMMENDATIONS FOR MOVING IMAGE COLLECTIONS

Based on these findings, it is recommended that any library, media collection or archive that uses LCSH for the provision of topical subject access to moving image and broadcast materials strongly consider using LCSH for genre and form access to moving images and broadcast materials as well, placing the appropriate LCSH terms in 655 fields (with $2 subfields containing the code *lcsh*) when they are being used for *examples of* a form or genre, rather than works about it. An exhaustive list of such terms present in LCSH at the time this article was written can be found in Appendix 1. This list should be used with care, however, as LCSH is a constantly growing and evolving list, and Appendix 1 will necessarily become out of date as time passes.

RECOMMENDATIONS FOR REVISION OF LCSH

In order to improve LCSH access to moving image genres and forms, it is further recommended that LCSH be revised as follows:

1. Use the same form of heading for *works about* as is used for *examples of*. Use MARC 21 tagging (650 vs. 655) to distinguish between the two different uses of the same genre/form heading. Rely on system designers of OPACs to communicate the distinction to users at the point of display. Broaden this approach to cover all types of form and genre access in all disciplines so that the approach is consistent and predictable for both system designers and users.

2. Write clear scope notes to identify the meaning of a genre/form heading when tagged as 650, and its meaning when tagged as 655. How should this heading be used for *works about* the form or genre? How should this heading be used for *examples of* the form or genre? How should this heading be used for works that *depict* or *contain* a work in this form or genre?

3. Eliminate headings such as 'Science films' and 'Historical films' that are topical subject headings disguised as *example of* headings. Instead, encourage people to use topical headings such as 'Science' and 'History' to provide broad subject or disciplinary access to moving image materials.

4. Because of the massive change that is occurring in the way moving images are distributed, it is recommended that wherever possible, type of broadcast or distribution be eliminated from genre/form headings; for example, convert 'Western films,' 'Western radio programs,' and 'Western television programs' to 'Westerns.'

5. Initiate projects to add topical subject headings to authority records for persons and corporate bodies. Encourage OPAC designers to provide topical subject access to authority records such that users can identify, for example, authority records for persons who are African American women choreographers, and then proceed to view works by and about the desired group that are linked to these authority records.

6. Avoid the further creation of redundant headings for moving image series.

7. Avoid the further creation of *example of* headings for films with fictitious characters of the type 'Tarzan films.' Prefer instead to establish a heading for the fictitious character, e.g. 'Tarzan (Fictitious character).

8. In order to honor the principle of directness, revise all genre/form headings that begin with 'Motion picture...', 'Radio...', or 'Television...' to either remove the media

term altogether, or, when necessary to disambiguate homonyms, to replace it with a media or method of distribution qualifier.

9. Split the compound genre heading 'Detective and mystery films' to allow separate access to 'Detective films' and 'Mysteries (Motion pictures)'.

10. Revise existing genre/form headings that do not correspond to current literary warrant as recommended in Appendix 3.

11. Make the recommended changes to the syndetic structure discussed above and in Appendix 11.

12. Eliminate the heading 'Adventure films,' and prefer use of 'Swashbucklers' instead.

13. Make a decision about the value of providing access to physical format categories by means of subject headings. If it is deemed desirable to do so, incorporate many more *example of* headings for physical format categories relevant to moving image materials.

14. Write clear scope notes or application pages in the *Subject Cataloging Manual*, as appropriate, to clarify whether headings such as 'Anthologies,' 'Puppets in

television,' 'Television broadcasting of...' and 'Radio in religion' can be used as *example of* headings for moving image materials.

15. Explore the possibility of establishing more free-floating subdivisions for moving image and broadcast form and genre headings, such as form or format subdivisions, radio and television time slot subdivisions, and chronological subdivisions.

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APPENDIX 1: GENRE AND FORM HEADINGS FOR FILM, TELEVISION AND
RADIO IN LCSH

Rev. August 20, 2000

[It is not yet clear to the author whether all of the starred (*) headings are meant to
be used as *example of* headings (655); the uncertainties about the application
of these headings are all discussed in the text of the article.]

3-D films
Actualities (Motion pictures)
Adventure films
Advertising--Motion pictures
Advertising--Television programs
*Advertising, Political
Amateur films
Andy Hardy films
Angélique films
Animal films
Animated films
Animated television programs
*Anthologies
Audience participation television programs
B films

Baseball films
Beach party films
*Beauty contests
Bible films
Biographical films
Biographical television programs
Book review radio programs
Bowery Boys films
*Burlesque (Theater)
*Campaign debates
*Campaign speeches
Caper films
Carry On films
Charlie Chan films
Children's films
Christmas films
Cisco Kid films
City symphonies (Motion pictures)
Clay animation films
College life films
Comedy films
*Computer animation
Cop shows
*Dance [and more specific headings beneath]
*Debates and debating
Detective and mystery films
Detective and mystery television programs
Disaster films
Documentary films
Documentary radio programs
Documentary television programs
Dracula films
*Drama [and more specific headings beneath; UF Plays]
*Editorials
Epic films
Erotic films
Erotic videos
Experimental films
Exploitation films
Fantasy comedies (Motion pictures)
Fantasy films
Fantasy television programs
*Farces

Feature films
Feminist motion pictures
*Film adaptations
Film noir
Films by children
Films for the hearing impaired
Films for the visually handicapped
*Foreign films
*Foreign language films
*Forums (Discussion and debate)
Frankenstein films
Game shows
Gangster films
Gay erotic videos
Godfather films
Godzilla films
Haunted house films
Haunted house television programs
Heimatfilme
Historical films
Historical television programs
Hopalong Cassidy films
Horror films
Horror radio programs
Horror television programs
Hospital films
Hospital television programs
Indiana Jones films
Industrial films
*Interviews
James Bond films
Jungle films
Jungle television programs
Juvenile delinquency films
*Lectures and lecturing
Live television programs
Lone Ranger films
Loop films
Low budget motion pictures
Low budget television programs
Magazine format television programs
*Male striptease
Motion picture errors

Motion picture remakes
Motion picture sequels
Motion picture serials
Motion picture soundtracks
Motion picture trailers
*Motion pictures
*Motion pictures--Sound effects
*Motion pictures--[country]
*Motion pictures, [nationality]
Motion pictures for men
Motion pictures for women
*Motion pictures in advertising
*Motion pictures in propaganda
Mummy films
*Music [and more specific headings beneath]
Music videos
Musical films
Nature films
New wave films
Newsreels
Nightmare on Elm Street films
Novelty films
*Operas
*Oral interpretation of fiction
*Oral interpretation of poetry
Our Gang films
Outtakes
Planet of the Apes films
Police films
*Popular music [and more specific headings beneath]
Populist films
*Press conferences
Prison films
*Propaganda
Puppet films
*Puppets in television
Quiz shows
*Radio adaptations
*Radio addresses, debates, etc.
Radio comedies
*Radio in religion
*Radio plays
*Radio programs

*Radio programs--[country]
Radio programs for children
Radio programs for the blind
Radio programs for youth
Radio programs, Musical
Radio programs, Public service
Radio serials
Reality television programs
*Religious broadcasting
Religious films
*Revues
Road films
*Roasts (Public speaking)
Rock videos
Rural comedies
Rushes (Motion pictures)
Samurai films
*Satire
Science fiction films
Science fiction radio programs
Science fiction television programs
Science films
Science television programs
Screen tests
Screwball comedy films
Sherlock Holmes films
Short films
Silent films
Singing commercials
Snuff films
Soap operas
*Sound motion pictures
*Speeches, addresses, etc.
Sports films
Spy films
Spy television programs
Star Trek films
Star Trek television programs
Star Wars films
*Stand-up comedy
*Storytelling
Street films
Striptease

Super-8 motion pictures
Superman films
Swashbuckler films
Talent shows
Talk shows
Tarzan films
*Television adaptations
Television advertising
Television and family (x-ref from Television programs for the family)
*Television broadcasting--Auditions
*Television broadcasting--Awards
*Television broadcasting--Sound effects
*Television broadcasting--Special effects
*Television broadcasting of animated films
*Television broadcasting of court proceedings
*Television broadcasting of films
*Television broadcasting of music
*Television broadcasting of news
*Television broadcasting of sports
Television comedies
Television dance parties
*Television in propaganda
*Television in religion
Television mini-series
Television musicals
Television pilot programs
*Television plays
Television programs
*Television programs--[country]
*Television programs, Foreign
Television programs, Public service
Television programs for children
Television programs for women
Television serials
Television specials
*Television weathercasting
Three Stooges films
Tom and Jerry films
Torchy Blane films
Trapalhões films
Travelogues (Motion pictures)
Trick films
True crime television programs

Unfinished animated films
Unfinished motion pictures
Vampire films
Variety shows (Television programs)
*Vaudeville
Video art
Video recordings for children
Video recordings for the hearing impaired
Video recordings for the visually handicapped
War films
*Weather broadcasting
Werewolf films
Western films
Western radio programs
Western television programs
*Wide-screen processes (Cinematography)
Wildlife films
Young adult films
Zombie films
Zorro films
Zorro television programs

APPENDIX 2: BIBLIOGRAPHY OF REFERENCE SOURCES FOR MOVING
        IMAGE AND BROADCAST MATERIALS GENRE/FORM TERMS

Beaver, Frank Eugene. *Dictionary of film terms*. New York: Twayne, 1994.

    (BEAVER)

Brown, Les. *Les Brown's Encyclopedia of Television*. 3rd ed. Detroit: Gale Research,

    1992. (BROWN)

Ellmore, R. Terry. *NTC's Mass Media Dictionary*. Lincolnwood, Ill.: National

    Textbook Co., 1991. (NTC)

Ensign, Lynne Naylor. *The Complete Dictionary of Television and Film*. New York:

    Stein and Day, 1985. (ENSIGN)

Halliwell's Filmgoer's and Video Viewer's Companion. 10th ed. ed. by John Walker.

　　　N.Y.: HarperPerennial, 1993. (HALLIWELL'S)

Handbook of American Film Genres. ed. by Wes D. Gehring. New York: Greenwood

　　　Press, 1988. (HANDBOOK)

Katz, Ephraim. *The Film Encyclopedia*. 2nd ed. New York: HarperCollins

　　　Publishers, 1994. (KATZ)

Library of Congress. Recorded Sound Reference Center. *Genre Terms*.

　　　<http://www.lcweb.loc.gov/rr/record/gen.html>

Lopez, Daniel. *Films by Genre: 775 Categories, Styles, Trends and Movements Defined,*

　　　with a Filmography for Each. Jefferson, N.C.: McFarland, 1993. (LOPEZ)

Oakey, Virginia. *Dictionary of Film and Television Terms*. New York: Barnes &

　　　Noble, 1983. (OAKEY)

The Oxford Companion to Film. ed. by Liz-Anne Bawden. New York: Oxford

　　　University Press, 1976. (OXFORD)

Penney, Edmund F. *The Facts on File Dictionary of Film and Broadcast Terms*. New

　　　York: Facts on File, 1991. (FACTS ON FILE)

Robertson, Patrick. *Guinness Movie Facts & Feats*. Enfield: Guinness, 1988.

　　　(GUINNESS)

APPENDIX 3: LITERARY WARRANT EXPERIMENTS

A. TERMS THAT MAY NEED TO CHANGE TO MATCH LITERARY WARRANT

B movies

'B movie(s)' (the term in MIM) occurs in 58% of the summaries of articles in
English in the Autumn 1998 edition of *International Film Archive CD-ROM*
(IFA-CD), containing the *International Index to Film Periodicals*, and 10% of
the titles; it occurs in 80% of book titles on the topic in the UCLA collection.

'B film(s)' (the LCSH term) occurs in only 3% of titles and 7% of summaries; it
occurs in only 20% of book titles on the topic in the UCLA collection.

Other terms that also occur:
'B feature(s)' (3% of summaries)
'B picture(s)' or 'B pix' (3% of titles and 7% of summaries)
'B(s)' (14% of titles)
'B' [plus another genre term, e.g. B westerns] (3% of titles and 10% of summaries)

BEAVER: B-picture

Bloopers

This form is not indexed at all in IFA-CD.

MIM: Bloopers
LCSH: Motion picture errors

NTC: Blooper

College comedies

This genre is not indexed at all in IFA-CD.

The UCLA collection contains one book on the topic (*The Movies go to College:
Hollywood and the World of the College-life Film*)

MIM: College films and programs
LCSH: College life films
MIGFG: College

LOPEZ: Campus musicals (See references or AKAs: College campus musicals;
College musicals)

Commercials

'Commercial(s)' (the term in MIM) occurs in 66% of the summaries of articles in English (IFA-CD) and 24% of the titles; it occurs in 26% of titles on the topic in the UCLA collection

'Advertising' occurs in .5% of the titles and .5% of the summaries

'Television advertising' (the LCSH term) does not occur in any title or summary; it occurs in 38% of titles on the topic in the UCLA collection

'Television commercial(s)' (the MIGFG term) does not occur in any title or summary, although a close equivalent, 'TV commercial(s),' occurs in 5% of titles, and 28% of summaries; it occurs in 30% of titles on the topic in the UCLA collection

Total use of 'Commercial(s)' (Commercials and Television commercials combined): 29% of the titles (IFA-CD) and 94% of summaries; 56% of titles in the UCLA collection

Other terms that also occur in IFA-CD:
'Ad(s)' (6% of titles)
'Advert(s)' (1% of summary)
'Advertisement(s)' (1% of summaries)
'Blurb(s)' (.5% of titles)
'Commercial ad(s)' (.5% of summaries)
'Commercial spot(s)' (1% of titles)
'Spot(s)' (5% of titles)
'Telefilm(s)' (.5% of titles)
'TV ad(s)' (.5% of titles)
'TV advertisement(s)' (1% of titles)
'TV commercial(s)' (5% of titles, 28% of summaries)
'TV spot(s)' (1% of titles)

Other terms that also occur in book titles in the UCLA collection:
'Campaign commercials' (2% of titles)
'Political campaign commercials' (3% of titles)
'Political commercials' (1% of titles)
'Presidential campaign commercials' (1% of titles)
'Political advertising on television' (4% of titles)
'Public service advertising' (1% of titles)
Presidential television advertising' (1% of titles)

NTC: Commercial; Commercial ad; Commercial announcement

Detective films

'Detective film(s)' (the term in MIM) occurs in 67% of the summaries of articles in
English (IFA-CD) and 22% of the titles; it occurs in three titles of
monographs in the UCLA collection.

'Private eye film(s)' (also a term in MIM) occurs in the form of 'private detective
films' in 11% of the summaries of articles in English (IFA-CD) and in the
form of 'hardboiled detective film(s)' in 11% of summaries of articles in
English.

BEAVER: Detective film; Mystery-thriller; 'Whodunit, a colloquial term for a
mystery or detective film..."
LOPEZ: Private detective film (see references or AKAs Detective film,
Investigative film, P.I. film, Private eye film, Shamus movie); Adventurer
detective film; Amateur detective film; Detective comedy films; Private eye
films; Sherlock Holmes films
NTC: Mystery, Whodunit

The following monographs refer to 'detective film(s)' and variants in the text as
follows:

The BFI Companion to Crime. Berkeley: University of California Press, 1997.
"Private-eye movies"--entry under Private Eyes.

Cocchiarelli, Joseph J. *Screen sleuths: a Filmography*. New York: Garland, 1992.
"sleuthing films"--p. xi. "mystery film built around a sleuthing subplot"--p. xiii.
"detective mysteries"--p. xiv.

Everson, William K. *The Detective in Film*. Secaucus, N.J.: Citadel Press, 1972. "the
detective film"--p. 2.

Langman, Larry and Daniel Finn. *A Guide to American Crime Films of the Forties and
Fifties*. Westport, Conn.: Greenwood Press, 1995. "the detective genre"--p. ix.

Langman, Larry and Daniel Finn. *A Guide to American Silent Crime Films*.
Westport, Conn.: Greenwood Press, 1994. "the detective film"--p. ix, xiv

Parish, James Robert and Michael R. Pitts. *The Great Detective Pictures*. Metuchen,
N.J.: Scarecrow, 1990. "the detective film"--p. ix.

Musicals

'Musical(s)' (the term in MIGFG and MIM) occurs in 56% of the summaries of
articles in English (IFA-CD) and 23% of the titles; it occurs in the titles of
20% of monographs on the subject in the UCLA collection.

'Musical film(s)' (the LCSH term) occurs in only 3% of titles and 7% of summaries;
it occurs in the titles of 12% of monographs on the subject in the UCLA
collection.

Other terms that also occur:
'Hollywood musical(s)' (7% of titles and 12% of summaries; the titles of 28% of
monographs on the subject in the UCLA collection)
'Screen musical(s)' (1% of summaries)
'Musical cinema' (1% of summaries)
'Film musical(s)' (10% of titles and 15% of summaries; the titles of 12% of
monographs on the subject in the UCLA collection)
'Filmusical(s)' (1% of titles and 1% of summaries)
'Movie musical(s)' (1% of titles; the titles of 20% of monographs on the subject in
the UCLA collection)
'Musical comed(y/ies)' (3% of summaries)
'Musical picture(s)' (the titles of 4% of monographs on the subject in the UCLA
collection)
'Motion picture musical(s)' (the titles of 4% of monographs on the subject in the
UCLA collection)

BEAVER: Musical film
ENSIGN: Musical (See references or AKAs: also Musical film, Musical comedy)
GUINNESS: Musicals
LOPEZ: Musical (See references or AKAs: Film musical, Musical comedy film,
Musical film, Music film, Song-and-dance film, Songfest film)
NTC: Musical, Musical comedy
OXFORD: Musicals

Screwball comedies

This genre is not indexed at all in IFA-CD.

'Screwball comedy films,' the term used in LCSH, occurs in the titles of 17% of
monographs on the subject in the UCLA collection

'Screwball comedies' occurs in the titles of 83% of monographs on the subject in the
UCLA collection

MIM: Sophisticated comedies

LCSH: Screwball comedy films
MIGFG: Screwball comedy; Sophisticated comedy

BEAVER: Screwball comedy

Shorts

'Short(s)' (the term in MIGFG and MIM) occurs in 36% of the titles of articles in
English (IFA-CD) and 6% of the summaries; it occurs in the titles of 15% of
monographs on the subject in the UCLA collection.

'Short film(s)' (the LCSH term) occurs in 21% of the titles and 83% of the
summaries. It should be noted, however, that since the heading used in
IFA-CD is 'Short films', the summary writers are probably influenced by the
term they have just assigned in the indexing process. However, it also
occurs in the titles of 78% of monographs on the subject in the UCLA
collection.

'Short subject(s)' occurs in the titles of 10% of the titles on the subject in the UCLA
collecction.

BEAVER: Shorts (see references or AKAs: Short subjects)
GUINNESS: Shorts and documentaries
KATZ: Short subject (see references or AKAs: also Short)
NTC: Short

Situation comedies

'Situation comed(y/ies)' (the term in MIGFG and MIM) occurs in 12% of the titles
of articles in English (IFA-CD) and 63% of the summaries; it occurs in the
titles of 29% of monographs on the subject in the UCLA collection.

'Sitcom(s)' occurs in 28% of the titles and 63% of the summaries; it occurs in the
titles of 21% of monographs on the subject in the UCLA collection.

'Television comed(y/ies)' (the LCSH term) does not occur in any of the titles or
summaries in IFA-CD; it appears in the titles of 38% of monographs on the
subject in the UCLA collection (as compared to the 50% that use either
'situation comedy' or 'sitcom').

NTC: Situation comedy

Spy films

'Spy films' (the term in LCSH and MIM) occurs in 100% of the titles of articles in English (IFA-CD); it occurs in the titles of 83% of monographs (as either 'spy films' or 'spy pictures') on the subject in the UCLA collection.

'Espionage films' (the term in MIGFG) occurs in no article titles in English (IFA-CD) and in the titles of only 17% of monographs on the subject in the UCLA collection.

ENSIGN: Spy film
LOPEZ: Spy film (see references or AKAs: Cloak and dagger drama, Espionage film, Secret agent film, Secret Service drama, Spy thriller)
OAKEY: Spy film

Swashbucklers

'Swashbuckler films,' the term used in LCSH, does not occur in any of the titles or summaries in IFA-CD, nor does it appear in any book titles.

'Swashbucklers,' the term in MIM, occurs in the titles of 75% of monographs on the subject in the UCLA collections.

LOPEZ: Swashbuckler (see references or AKAs: Swashbuckling film, Sword-fight film); Chivalric films (see references or AKAs: Chivalric epics); Cloak and sword romances (see references or AKAs: Cape and sword films); Oriental swashbucklers; Pirate films; Righter-of-wrongs films

TV movies

'TV movie(s)' occurs in 19% of the summaries of titles of articles in English (IFA-CD) and 10% of the summaries; it occurs in the titles of 47% of monographs on the subject in the UCLA collection.

'Television broadcasting of films' (the LCSH term) does not occur in any of the titles or summaries.

Made for TV movie(s) (the MIM term) occurs in 10% of titles and 15% of summaries; it occurs in the titles of 11% of monographs on the subject in the UCLA collection.

'Television feature(s)' (the MIGFG term) does not occur in any of the titles or summaries.

Other terms that also occur:

'Films for TV' (2% of titles (IFA-CD))

'Films made for TV' (4% of summaries (IFA-CD); titles of 5% of monographs on the subject in the UCLA collection)

'Films shown on TV' (2% of summaries)

'Made-for-television releases' (titles of 16% of monographs on the subject in the UCLA collection)

'Made for TV film(s)' (17% of summaries)

'Made-for-TV movies' (titles of 11% of monographs on the subject in the UCLA collection)

'Made for TVs' (2% of titles)

'Movies for TV' (titles of 5% of monographs on the subject in the UCLA collection)

'Movies made for TV' (titles of 16% of monographs on the subject in the UCLA collection)

'Tele-feature(s)' (titles of 5% of monographs on the subject in the UCLA collection)

'Telefilm(s)' (6% of titles, 5% of summaries)

'Television films' (titles of 5% of monographs on the subject in the UCLA collection)

'TV drama' (2% of summaries)

'TV feature film(s)' (2% of summaries)

BEAVER: Made-for-television movie

LOPEZ: Television movie (See references or AKAs: Made-for-TV movie, Movie-for-TV, Movie made-for-television, Telefeature, Telefilm, TV movie, TVM, Vidpic)

NTC: Made for television; Television motion picture; Telefilm (See references or AKAs: Movie for television; Television film; Made-for-television movie)

Westerns

'Western(s)' (the term in MIGFG and MIM) occurs in 87% of summaries of articles in English (IFA-CD) and 41% of titles; it occurs in titles of 75% of monographs on the subject in the UCLA collection.

'Western film(s)' (the LCSH term) occurs in only 5% of titles and 11% of summaries (IFA-CD); it occurs in titles of only 23% of monographs on the subject in the UCLA collection.

Other terms that also occur:

'Western movie(s)' (2% of titles and 1% of summaries (IFA-CD); titles of 2% of monographs on the subject in the UCLA collection)

'Movie western(s)' (1% of titles (IFA-CD); titles of 2% of monographs on the subject in the UCLA collection)

'Shoot-em-ups' (titles of 2% of monographs on the subject in the UCLA collection)

BEAVER: Western (see references or AKAs: Horse opera, Oater)
BROWN: Western
ENSIGN: Western; Oater, "a slang expression for a cowboy (Western) film"
FACTS ON FILE: Westerns
GUINNESS: Westerns
HALLIWELL'S: Westerns
KATZ: Horse opera, "slang for a Western movie, usually applied to a standard B
      picture. Also known as 'horse opry,' 'oater,' or 'sagebrusher.'
LOPEZ: Western (see references or AKAs: Cowboy film, Western film)
NTC: Horse opera, "a slang term for a western; also called an oater."
OAKEY: western film (movie), western
OXFORD: western films; the western

Women's films

'Women's film(s)' occurs in 58% of summaries of articles in English (IFA-CD) and
      8% of summaries; it occurs in titles of 100% of monographs on the subject in
      the UCLA collection.

'Motion pictures for women' (the LCSH term) does not occur in any of the titles or
      summaries in IFA-CD, or in any monograph titles at UCLA

'Women' (the MIGFG term) does not occur in any of the titles or summaries

'Melodrama' (the MIM term) occurs in 8% of summaries

Other terms that also occur:
'Woman's film(s)' (42% of titles and 25% of summaries)
'Woman's picture(s)' (8% of titles and 8% of summaries)
'Women's cinema' (8% of summaries)

BEAVER: Melodrama <u>differently defined</u> (as films that "seek to engage the
      emotions of the audience and provide thrills;" the form has been popular ...
      particularly in mystery thrillers and westerns; ... characters are often one-
      dimensional, appearing in action plots in which good eventually triumphs
      over evil")
HANDBOOK: Melodrama ("perhaps the most consistently agreed-upon feature of
      film melodrama is that it emphasizes the 'domestic' or 'maternal' elements
      of family life")

LOPEZ: Weepie (See references or AKAs: Five-handkerchief film, Four handkerchief picture, four-hankie pic, Hankie pic, Sobby, Sob-story, Tear-jerker, Three-hanky soap opera, Weeper, Weepy)

NTC: Sob story; (See references or AKAs: Sob stuff); Tearjerker. Melodrama <u>differently defined</u> (as "a script or play that depends primarily on plot action. Loosely, melodrama is to tragedy what farce is to comedy."

B. TERMS THAT MAY NOT HAVE LITERARY WARRANT AT ALL

Adventure (MIGFG)

There is only one article in English on 'adventure films' listed in IFA-CD, and that article is a review of a book entitled The Romance of Adventure: the Genre of Historical Adventure Movies, by Brian Taves, who, coincidentally, compiled MIGFG.

Prehistoric (MIGFG)

The term 'prehistoric' is not used in any of the article titles in English and in only one summary (one that mentions 'prehistoric animals') listed in IFA-CD. Titles of articles include:

Creating dinosaurs for Baby
Death of an epic
Jurassic Park. When dinosaurs rule the box office
ILM's digital dinosaurs tear up effects jungle
Shooting for an A on My science project
Theme park and variations

Perhaps a better approach would be to use subject headings such as 'Dinosaurs--Drama.'

Speculation (MIGFG)

This concept is not indexed at all in IFA-CD.

C. TERMS IN MIGFG THAT DO NOT APPEAR TO BE COMMONLY USED AMONG FILM AND TELEVISION SCHOLARS

adventure
espionage
prehistoric
speculation

television feature (for TV movie)

D. TERMS IN LCSH THAT DO NOT APPEAR TO BE COMMONLY USED AMONG FILM AND TELEVISION SCHOLARS

B films (*not* B movies)

College life films (*not* College comedies or College comedies (Motion picture))

Comedy programs (*not* Situation comedies or Situation comedies (Television))

Motion picture errors (*not* Bloopers or Bloopers (Motion picture))

Motion pictures for women (*not* Women's films]

Musical films (*not* Musicals or Musicals (Motion picture) and Musicals (Television))

Screwball comedy films (*not* Screwball comedies or Screwball comedies (Motion picture))

Short films (*not* Shorts or Shorts (Motion picture))

Swashbuckler films (*not* Swashbucklers or Swashbucklers (Motion picture))

Television advertising (*not* Commercials or Commercials (Television))

Television broadcasting of films (*not* TV movies?)

Western films (*not* Westerns or Westerns (Motion picture) and Westerns (Television))

APPENDIX 4: LCSH HEADINGS FOR TYPES OF PERFORMANCE OR EVENT
        THAT CAN BE FILMED OR TELEVISED

Beauty contests [can this be used for televised beauty contests, or newsreel
        coverage of a beauty contest?]
Burlesque (Theater) [can this be used for burlesque performances on film or
        TV?]
Campaign debates [can this be used for televised or broadcast campaign
        debates?]
Campaign speeches [can this be used for televised or broadcast campaign
        speeches?]
Debates and debating [can this be used for televised or broadcast debates?]
Forums (Discussion and debate) [can this be used for televised or broadcast
        forums?]
Male striptease [only for *works about* or also for actual performances as
        recorded in moving image form?]
Press conferences [can this be used for televised or broadcast press
        conferences?]
Radio addresses, debates, etc. [can this be used for speeches and debates
        broadcast over the radio?]
Roasts (Public speaking) [can this be used for actual roasts when televised
        or broadcast?]
Speeches, addresses, etc. [can this be used for televised or broadcast
        speeches?]
Stand-up comedy [can this be used for actual performances when filmed,
        televised or broadcast?]
Vaudeville [can this be used for actual vaudeville performances when
        filmed, televised or broadcast?]

Dramatic music
Music
Popular music
Musical genres and forms (listed as narrower terms under 'Dramatic music,'
        'Music' and 'Popular music') as performed on film or broadcast on
        radio or television, e.g.:
        Big band music
        Christmas music
        Gospel music
        Jazz
        Operas

Dance

Dance genres and forms (listed as narrower terms under 'Dance') as
  performed on film or broadcast on television, e.g.:
  Ballet
  Hula (Dance)
  Jitterbug (Dance)

Plays
"Play" genres (listed as narrower terms under 'Drama'), such as:
  Detective and mystery plays
  Farces
  Puppet plays
  Radio plays
  Television plays

APPENDIX 5: HEADINGS IN THE MIGFG LIST THAT MIGHT MORE
USEFULLY BE CONVERTED TO TOPICAL SUBJECT HEADINGS

Adventure (Nonfiction) [use 'Adventure and adventurers' and the narrower
terms under it for specific adventures such as 'Safaris' and
'Shipwrecks']
Animal [use 'Animals--Drama' (650) or specific types of animal, such as
'Dogs--Drama' (650)]
Aviation [use 'Aeronautics--Drama' (650)]
Disability [use 'Handicapped--Drama' (650)]
Ethnic (Nonfiction) [use 'Ethnic groups' (650), or better, perhaps, use the
name of the specific group the film is about; see also discussions
below about audience]
Ethnographic [use 'Ethnology' (650), or better, perhaps, use the name of the
specific group the film is about]
Family [use 'Family--Drama' (650)]
Historical [use 'History--Drama'(650)]
Medical (Nonfiction) [use 'Medicine' (650)]
Political [use 'Politics, Practical--Drama' (650)]
Religion [use 'Religion' (650)]
Religious [use 'Religion--Drama' (650)]
Social guidance [use 'Teenagers--Conduct of life' (650)]
Social problem [use 'Social problems--Drama' (650)]
Sports [use 'Sports--Drama' (650)]
Sports (Nonfiction) [use 'Sports' (650)]
Survival [use 'Survival after airplane accidents, shipwrecks, etc.--Drama'
(650)]
Yukon [use 'Yukon River Watershed (Yukon and Alaska)--Drama' (651)]

APPENDIX 6: OTHER LCSH EXAMPLES OF TOPICAL SUBJECT HEADINGS
BEING TREATED AS *EXAMPLE OF* HEADINGS

Baseball films (not 'Baseball' and 'Baseball--Drama')
Christmas films (not 'Christmas' and 'Christmas--Drama')
Historical films (not 'History' or 'United States [or some other country]--
History' and 'History--Drama' or 'United States--History--Drama')
Historical television programs
Sports films (not 'Sports' and 'Sports--Drama')

APPENDIX 7: AUDIENCE HEADINGS IN BOTH LISTS

MIGFG:
Children's
Ethnic
Women
Youth

LCSH:
Children's films
Films for the hearing impaired
Films for the visually handicapped
Motion pictures for men
Motion pictures for women
Radio programs for children
Radio programs for the blind
Radio programs for youth
Television and family (x-ref from Television programs for the family)
Television programs for children
Television programs for women
Young adult films

APPENDIX 8: EXAMPLES OF TOPICAL SUBJECT HEADINGS BEING USED IN
LCSH TO PROVIDE ACCESS TO FILMS IN A SERIES

Carry On films
Nightmare on Elm Street films
Planet of theApes films
Star Trek films
Star Wars films

APPENDIX 9: EXAMPLES OF FICTITIOUS CHARACTER HEADINGS BEING
USED AS *EXAMPLE OF* HEADINGS IN LCSH

Andy Hardy films
Angelique films
Bowery Boys films
Charlie Chan films
Cisco Kid films
Dracula films
Frankenstein films
Godfather films
Godzilla films
Hopalong Cassidy films
Indiana Jones films
James Bond films
Lone Ranger films
Our Gang films
Sherlock Holmes films
Superman films
Tarzan films
Three Stooges films
Tom and Jerry films
Torchy Blane films
Zorro films
Zorro television programs

APPENDIX 10: GENRE AND FORM HEADINGS THAT ARE NOT DIRECT,
     WITH SUGGESTIONS ON HOW TO EDIT THEM TO MAKE THEM SO

A. LCSH genre and form headings that are not direct. Starred headings (*) are

discussed further in the section that discusses questions about LCSH application:

LCSH headings:

Motion picture errors
Motion picture remakes
Motion picture sequels
Motion picture serials
Motion picture soundtracks
Motion picture trailers
*Motion pictures--Sound effects
Motion pictures for men
Motion pictures for women
*Motion pictures in advertising
*Motion pictures in propaganda

*Radio adaptations
Radio addresses, debates, etc.
Radio comedies
*Radio in religion
*Radio plays
Radio programs for children
Radio programs, Musical
Radio programs, Public service
Radio serials

*Television adaptations
Television advertising
Television and family (x-ref from Television programs for the family)
*Television broadcasting--Auditions
*Television broadcasting--Awards
*Television broadcasting--Sound effects
*Television broadcasting--Special effects
*Television broadcasting of animated films
*Television broadcasting of court proceedings
*Television broadcasting of films
*Television broadcasting of music
*Television broadcasting of news

*Television broadcasting of sports
Television comedies
Television dance parties
*Television in propaganda
*Television in religion
Television mini-series
Television musicals
Television pilot programs
Television plays
Television programs, Public service
Television programs for children
Television programs for women
Television serials
Television specials
*Television weathercasting

B. The LCSH genre and form headings listed in Section A would be more

consistent with the principle of directness if they were established with the term

commonly used for the concept as the entry term, and with media terms used as

qualifiers only when necessary to disambiguate homonyms, such as 'serials' and

'sequels' which have different meanings in other fields, as follows:

Advertising (Motion picture), or, even better because with better literary
warrant? Theater advertising
Errors (Motion picture), or, even better because with better literary warrant,
Bloopers
Men's films (instead of Motion pictures for men)
Propaganda films
Remakes
Sequels (Motion picture)
Serials (Motion picture)
Sound effects (Motion picture)
Soundtracks (Motion picture)
Trailers (Motion picture)
Women's films (instead of Motion pictures for women)

Adaptations (Radio)
Addresses, debates, etc. (Radio)
Children's radio programs

Comedies (Radio)
Musical radio programs
Plays (Radio)
Public service radio programs,
Religious radio programs
Serials (Radio)

Adaptations (Television)
Advertising (Television), or, with even better literary warrant, Commercials
Animated films on television
Auditions (Television)
Awards (Television)
Children's television programs
Comedies (Television)
Court proceedings on television
Dance parties (Television)
Films on television, or with even better literary warrant, TV movies
Mini-series (Television)
Musicals (Television)
Music on television
News on television, or with even better literary warrant, News programs
        (Television)
Pilot programs (Television)
Plays (Television)
Propaganda (Television)
Public service television programs,
Religious television
Serials (Television)
Sound effects (Television)
Special effects (Television)
Specials (Television)
Sports on television, or with even better literary warrant, Sports programs
        (Television)
Television programs for the family
Weathercasting (Television)
Women's television programs

C. MIGFG subdivisions that are not direct:

Television commercial
Television feature
Television pilot
Television series

Television special

APPENDIX 11: LCSH SYNDETIC STRUCTURE PROBLEMS

'Motion picture errors' not linked to the Motion picture syndetic structure
'Tarzan films' and 'Jungle films' are not linked as related terms
'Adventure films' should link to 'Swashbuckler films,' 'Tarzan films' and
       'Jungle films' (the latter currently a narrower term) as related terms,
       as well as 'Disaster films,' 'Fantasy films,' 'Science fiction films,' 'War
       films,' and 'Western films' (see discussion below in the section on
       Huge categories)
'Dracula films' and 'Vampire films' are not linked as related terms
'Zombie films' should link upwards to 'Horror films,' not 'Motion pictures'
'Charlie Chan films' should link upwards to 'Detective and mystery films'
       (as 'Sherlock Holmes films' do)
'Documentary mass media' links to television but not to radio or film
'Wildlife cinematography' should link to 'Wildlife films'

APPENDIX 12: MISSING GENRE AND FORM HEADINGS IN BOTH LISTS

A. MIM GENRE AND FORM HEADINGS MISSING IN MIGFG:

NOTE: starred genre/form headings are also in LCSH; nonstarred genre/form

headings are also missing from LCSH:

     Army comedies
     *Audience participation programs (LCSH: Audience participation
         television programs)
     Award presentations
     *B movies (LCSH: B films)
     *Beauty contests
     *Bloopers (LCSH: Motion picture errors)
     Cinema vérité
     Creature films
     *Debates
     Detective films and programs
     *Epics (LCSH: Epic films)
     *Fantasy comedies (LCSH: Fantasy comedies (Motion pictures))
     Gambling films
     Invisible man films
     *Live shows (LCSH: Live television programs)
     Monster films
     *Mummy films
     Navy comedies
     *Novelties (LCSH: Novelty films)
     Panel discussions
     Panel shows
     *Plays (LCSH: Drama)
     *Press conferences
     Private eye films and programs
     *Quiz shows
     Readings
     *Remakes (LCSH: Motion picture remakes)
     Rock and roll musicals
     *Rural comedies
     *Sequels (LCSH: Motion picture sequels)
     *Sound effects (LCSH: Motion pictures--Sound effects; Television
         broadcasting--Sound effects)
     Stock shots
     Superhero films and programs

*Swashbucklers (LCSH: Swashbuckler films)
*Talent shows
*Theater advertising (LCSH: Motion pictures in advertising?)
Theater announcements
*Trailers and promo's (LCSH: Motion picture trailers; Advertising--
    Television programs)
*Vampire films
*Vaudeville
*Werewolf films
*Zombie films

B. MIGFG GENRE AND FORM HEADINGS MISSING IN LCSH:

Aviation (MIM: Aerial combat films and programs)
Buddy
Chase
Dark comedy
Fallen woman
Home shopping
Journalism (MIM: Reporter films and programs)
Legal (MIM: Legal films and programs, but Courtroom films and programs
        may have more literary warrant)
Martial arts (MIM: Martial arts films and programs)
Reality-based (this may be rather hard to scope, though)
Singing cowboy
Slapstick comedy (MIM: Slapstick comedies)
Slasher (MIM: Psychopath films and programs)
Trigger

APPENDIX 13: HEADINGS THAT WILL PRODUCE HUGE CATEGORIES

MIGFG:
Adaptation
News
Television

LCSH:
Feature films
Film adaptations
Foreign films
Foreign language films
Motion pictures
Radio adaptations
Radio programs
Short films
Sound motion pictures
Television adaptations
Television broadcasting of news
Television programs

APPENDIX 14: LCSH TERMS FOR PHYSICAL FORMAT CATEGORIES AND
PHYSICAL ELEMENTS OF MOVING IMAGE MATERIALS

The following headings are included in LCSH, although it may be that they are

intended only for use on *works about* not *examples of*:

Super-8
Sound motion pictures

There are also some terms in LCSH that are used for physical elements of moving

image materials:

Credit titles (Motion pictures, television, etc.)
Motion pictures--Sound effects
Outtakes
Rushes (Motion pictures)
Television broadcasting--Sound effects

APPENDIX 15: LCSH HEADINGS NOT LIMITED BY MEDIA THAT MAY BE
    APPLICABLE TO MOVING IMAGE MATERIALS

Anthologies [use for anthology films? anthology television programs?]
Editorials [use for the editorial segments of television news?]
Interviews [use for interviews in newsreels and on television?]
Lectures and lecturing [use for lectures recorded by means of moving
       image?]
Oral interpretation of fiction [use for readings of fiction on film, television
       or radio?]
Oral interpretation of poetry [use for readings of poetry on film, television
       or radio?]
Propaganda [use for *examples of* or only for *works about*?]
Revues [use for performances of revues on film or television as well as for
       music for revues?]
Satire [use for satirical films or radio or television programs?]
Stand-up comedy [use for performances on radio or television or on film?]
Storytelling [use for performances on radio or television or on film?]

APPENDIX 16: LCSH HEADINGS THAT ARE AMBIGUOUS CONCERNING
WHETHER THEY CAN BE USED AS *EXAMPLE OF* HEADINGS

A. GENERAL LIST

Film adaptations [use for all films that have been adapted from previously
published works in another medium, e.g. based on a novel?]
Motion pictures--Sound effects [use for *examples of* or only for *works about*?]
Motion pictures in propaganda [use for *examples of* or only for *works about*?]
Puppets in television [use for television programs that use puppets or
broadcast performances of puppet shows?]
Radio adaptations [use for all radio programs that have been adapted from
previously published works in another medium, e.g. based on a
novel?]
Religious broadcasting [use for *examples of* or only for *works about*?]
Television adaptations [use for all television programs that have been
adapted from previously published works in another medium, e.g.
based on a novel?]
Television broadcasting--Auditions [use for *examples of* or only for *works
about*?]
Television broadcasting--Awards [use for *examples of* awards ceremonies
such as the Academy Awards, or only for *works about*?]
Television broadcasting--Sound effects [use for *examples of* or only for *works
about*?]
Television broadcasting--Special effects [use for *examples of* or only for *works
about*?]
Television in propaganda [use for *examples of* or only for *works about*?]
Television weathercasting [use for *examples of* or only for *works about*?]
Weather broadcasting [use for *examples of* or only for *works about*? use for
radio weather reports, but use Television weathercasting for
television weather reports?]
Wide-screen processes (Cinematography) [use for *examples of* or only for
works about?]

B. TELEVISION BROADCASTING OF... HEADINGS

Television broadcasting of animated films
Television broadcasting of court proceedings
Television broadcasting of films [meant for TV movies?]
Television broadcasting of music
Television broadcasting of news [meant for TV news programs?]
Television broadcasting of sports

C. OTHER QUESTIONABLE 'IN' HEADINGS

Motion pictures in advertising [question: use for theater advertising?]
Motion pictures in propaganda [question: should this be used for
    propaganda films? See also 'Propaganda']
Television in propaganda [question: should this be used for propaganda
    films? See also 'Propaganda' below...]

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