

# CATALOGING VIDEORECORDINGS ON VHS (format VM)

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At HCL Technical Services, VHS videotapes are cataloged according to rules found in AACR2, Chapter 7, Motion Pictures and Videorecordings, and by other relevant rules in Chapters 1 and 21-26, as they have been amended by the Library of Congress Rule Interpretations.

This document pertains only to VHS videotapes. It contains useful background information, documents local practice, and highlights rules that may be unfamiliar to the new video cataloger, and is meant to serve as a supplement, not a replacement, to AACR2 and LCRI.

The HCL Technical Services default standard level of cataloging for this and all other material is the Core Record <http://www.loc.gov/catdir/pcc/bibco/trainers/coregm02.html>. Core fields will be denoted by an asterisk (\*) in these guidelines.

## History

VHS won the struggle among the various videocassette formats that surfaced in the 1970s. Initially, Sony's U-matic system (3/4" tape) was widely used in industrial, broadcast, and educational settings. In 1975, Sony introduced its Beta system (1/2" tape) but it was overtaken two years later by JVC's (Japan Victor Corporation) VHS system (1/2" tape.)

## General Information

In general, film and video can be differentiated by visible content. If you hold film up to the light, you will see image content; hold videotape up to the light and you will see only black or brown tape. VHS tapes are considered videocassettes in the GMD of the bibliographic description.

There are three video formats used in the world: NTSC, PAL, and SECAM -- each incompatible with the others. North America, Japan, Korea, the Philippines (and parts of South America) use the NTSC standard; Western Europe and Australia use PAL; Eastern Europe and France use SECAM. To watch videotapes that are not NTSC, you will need a multisystem VCR and a multisystem TV, or a Digital Video Standards Converter and VCR, or a VCR with a built-in converter.

HCLTS owns a (mobile) universal playback unit capable of viewing all 3 video standards -- NTSC, PAL and SECAM.

**Locally Produced Videorecordings** <http://www.oclc.org/bibformats/en/specialcataloging/#CHDICIBG>

Treat locally produced videorecordings as unpublished materials. The 260 field should have only the date of recording in subfield ‡c, unless the date already appears in field 245. Check *OCLC Bibliographic Formats and Standards* Chapter 3: Special Cataloging Guidelines for more information.

**When to Create a New Record**

It is often difficult to differentiate publishers, distributors and producers of videos because the definitions of those roles are ambiguous and thus interpreted and recorded in different ways by different catalogers. Occasionally, an OCLC record may actually represent your piece-in-hand, but its bibliographic information may not exactly match your interpretation.

Listed below are some format-specific differences that justify the creation of a new record:

- black and white vs. color (including colorized) manifestations of the same video
- sound vs. silent
- different videorecording formats that play on different machines (VHS, Beta, DVD)
- dubbed vs. subtitled versions (subtitles are an addition to the original but dubbing is a loss to the original and therefore justifies a separate record)
- versions in different languages
- significant changes in publication dates (NOT dates that merely reflect changes in packaging design)
- letterboxing (also known as widescreen)
- closed captioning, but only in clear cases where both a captioned and uncaptioned version exist. (It is easy to overlook an indication of the presence of captioning, so do not create a new record for a captioned video if a record exists for the same item that does not mention captioning.)

**Chief Source of Information (7.0B2)** in descending order of preference

The chief source of information for videorecordings is the item itself (e.g., title frame) and the container and container label if the container is an integral part of the piece

If the information is not available from the chief source, take it from the following sources:

- accompanying textual material
- container if not an integral part of the piece
- other sources

The film credits should be viewed for original cataloging. Use judgement when copy-cataloging.

**Prescribed Sources of Information:**

Information taken from the prescribed sources does not need to be bracketed.

|                                     |   |
|-------------------------------------|---|
| Title & statement of responsibility | chief source of information                                   |
| Edition                             | chief source of information / accompanying material/container |
| Publication, distribution           | chief source of information / accompanying material/container |
| Physical description                | any source  |
| Series                              | chief source of information / accompanying material/container |
| Note                                | any source  |
| Standard number/availability        | any source  |

## Bibliographic Record

### FORMAT

Use format VM (visual materials)

### \*LEADER

**06** (Type of Record)  
g (projected medium)

### \*008 FIXED FIELD

Listed below are guidelines for some (but not all) of the 008 data elements:

**06** (Type of Date) <http://www.oclc.org/bibformats/en/fixedfield/dtst.shtm>

Dates for videos can be confusing. Dates may appear on the video image, the container, the label, and accompanying material. There are dates that reflect any number of bibliographic "events" such as the original production, the original release as a motion picture, the subsequent release as a video, and the copyright dates of package design. Publishers often redesign the packaging and add a copyright date for the new design. Use these package design dates in the absence of any other meaningful date.

**15-17** (Place of Publication) <http://www.oclc.org/bibformats/en/fixedfield/ctry.shtm>

Record country of production, not the country of distribution or release. Code is determined by production data in the statement of responsibility (245 c). For example, an American video of a motion picture made in France is coded for France.

**18-20** (Run Time) <http://www.oclc.org/bibformats/en/fixedfield/time.shtm>

Record length in minutes. Use 3 digit number, right justify (i.e., enter leading zeros).  
If length exceeds 3 digits, enter 3 zeros.

**35-37** (Language Code) [of dialogue] <http://www.oclc.org/bibformats/en/fixedfield/lang.shtm>

Represents predominant language of sound track or accompanying sound. If item has no sound or has sound but no narration, use language of accompanying script or printed titles or subtitles. Use the code for the predominant language if the sound track or accompanying sound, printed script, titles or subtitles are in more than one language.

**\*020 ISBN** <http://www.oclc.org/bibformats/en/0xx/020.shtm>

Currently, the ISBN is a 10 digit code often found near the UPC code on the back of the container. (Full adaptation of a 13 digit ISBN is expected by Jan. 2007.) Not all VHS tapes have ISBNs. The 12-digit UPC code or 13-digit EAN (International Article Number) are currently recorded in the 024 field.

**024 OTHER STANDARD IDENTIFIER** <http://www.oclc.org/bibformats/en/0xx/024.shtm>

The UPC is a barcode with 12 digits printed beneath it. Record all 12 digits, including smaller numbers to the left and right outside the barcode, without hyphens or spaces.

first indicator 1 = UPC number

first indicator 3 = EAN (International Article Number)

**028 PUBLISHER NUMBER** <http://www.oclc.org/bibformats/en/0xx/028.shtm>

Most videotapes have a manufacturer's number on the spine of the container, sometimes on the label. Add number to subfield *a* exactly as it appears on the item, including punctuation. Add source (distributor name) in subfield *b*. Use indicators 42 (4 = videorecording number; 2 = note, no added entry)

**033 DATE/TIME AND PLACE OF AN EVENT** <http://www.oclc.org/bibformats/en/0xx/033.shtm>

Contains coded data about the capture date and place of filming. Used for videos of events such as poetry readings. Information in subfield *a* is formatted as YYYYMMDDHHMM (year, month, day, hour, minutes.) Use field 518 to enter this date in a note form. **Do not** use field 033 without field 518.

**\*041 LANGUAGE CODE** <http://www.oclc.org/bibformats/en/0xx/041.shtm>

Record codes for any language data (subtitles, dubbing) stated in the 546 field. Record overprinted titles (subtitles) in subfield *b* **if they differ** from the language of the sound track. If the subtitles are in different languages, record the codes in English alphabetical order.

**\*130 / 240 UNIFORM TITLE** <http://www.oclc.org/bibformats/en/1xx/130.shtm>

If a motion picture is entered under a title proper that is the same as the title proper of another motion picture (or other work), do not assign a uniform title to distinguish them, even if there are multiple remakes of either work.

However, if the title of a motion picture is needed as an added entry and it is the same as the title of another work about the motion picture or a Library of Congress subject heading, add the qualifier "(Motion picture)" to the title of the motion picture. This same uniform title must be used in all entries for the particular work. (The uniform title must be added to new and existing records in which the motion picture is used as a main or secondary entry.)

130 0\_ Star is born (Motion picture : 1954)

245 12 A star is born /h [videorecording] / /c Warner Brothers.

260 \_\_ Hollywood : /b Warner Home Video, /c 1984.

In this example, the uniform title is necessary because a book has been written about the 1954 movie (*ref.* OCLC #18014376) and the movie title is used as a subject heading on the book record.

**\*245 TITLE (7.1B1)** <http://www.oclc.org/bibformats/en/2xx/245.shtm>

The film credits should be viewed for original cataloging. If the title is not taken from chief source of information, give the source of the title in a note. Add the GMD [videorecording] following the title proper. Transcribe statements of responsibility as stated in 1.1F1. Generally give the names in the statement of responsibility when the person or body has some degree of overall responsibility. Use the note (5XX) area for others who are responsible for only one segment or one aspect of the work.

Normally, the Library of Congress considers producers, directors, and writers as having some degree of overall responsibility and gives them in the statement of responsibility.

A statement of responsibility is a statement relating to persons responsible for the intellectual or artistic content of the item, to corporate bodies from which the content emanates, or to persons or corporate bodies responsible for the performance of the item --*AACR2 glossary*

When credits for performer, author, director, producer, "presenter," etc., precede or follow the title in the chief source, in general do not consider them as part of the title proper, even though the credits are integrated with the title.

245 00 /a Star Wars

*Source of information reads:* Twentieth Century Fox presents Star wars

245 00 /a Bullitt

*Source of information reads:* Steve McQueen in Bullitt

245 04 /a The story on page one

*Source of information reads:* Jerry Wald's production of The story on page one

But if the credit is represented by a possessive immediately preceding the remainder of the title, consider it part of the title proper:

245 00 /a Neil Simon's Seems like old times

**\*250 EDITION STATEMENTS (7.2)** <http://www.oclc.org/bibformats/en/2xx/250.shtm>

Many film titles are available in multiple versions/releases within a format. If a motion picture or videorecording lacks an edition statement but is known to contain significant changes from other editions, supply a brief statement enclosed in square brackets.

250 \_\_ /a [Director's cut].

250 \_\_ /a [Letterbox format].

**\*260 PUBLICATION/DISTRIBUTION (7.4)** <http://www.oclc.org/bibformats/en/2xx/260.shtm>

Give the date of publication, distribution, release, etc. of a published item as instructed in 1.4F. Some VHS tapes have a copyright date on the label that represents the date the item was published. Record this date as found (with its copyright symbol.) Otherwise, look for the latest date printed on the back of the container (copyright date for package design, etc.), and use it as the assumed date of publication. Record this date in brackets and without the copyright symbol because it is an assumed date.

Dates for the original production as a motion picture are given in a 500 history note.

**\*300 PHYSICAL DESCRIPTION (7.5)** <http://www.oclc.org/bibformats/en/3xx/300.shtm>

- |**a** number of physical units (stated or estimated playing time in minutes) If time is estimated use abbreviation "ca." (estimated time = if the time is not stated on the item, but is readily ascertainable). Use SMD 'videocassette' for VHS tapes
- |**b** color and sound information, e.g. col., b&w, col. with b&w sequences, b&w with color sequences. Sound information is coded as sd. or si., anything more should be placed in a note. If a movie is silent but has accompanying orchestral or organ soundtrack, use sd. in the 300 field. Information about recording systems (VHS) or modulation frequency (mono. or stereo.) is placed in a 538
- |**c** size -- use 1/2 in. for VHS videotape

Example of standard 300 field:

300\_\_ /a 1 videocassette (ca. 94 min.) : /b sd., col. ; /c 1/2 in.

*ADD 5XX NOTES IN THE ORDER LISTED BELOW:*

The BIBCO core record standard for moving image materials can be found at:

<http://www.loc.gov/catdir/pcc/bibco/coremim.html>

**\*538 SYSTEM DETAILS (7.7B10)** <http://www.oclc.org/bibformats/en/5xx/538.shtm>

Enter information about the trade name or recording system (VHS), number of lines of resolution, and modulation frequency. NTSC (U.S. standard) is assumed, otherwise note as PAL, etc. Include any special characteristics of the sound component (e.g. Dolby) and the process or color recording system. Separate details with semicolons.

538 \_\_ /a VHS; stereo; sepia print.

**500 NATURE OR FORM (7.7B1)**

This field can be used if the nature of the film is not apparent from the rest of the description.

500 \_\_ /a Documentary.

**\*546 LANGUAGE NOTE (7.7B2)** <http://www.oclc.org/bibformats/en/5xx/546.shtm>

If container says "Espanol" or "Francais," record the English spelling "Spanish" or "French" in note. (Remember to code field 041 as well.) There is a difference between subtitles and closed captions -- generally speaking, subtitles are intended for hearing audiences and captions for deaf audiences. Subtitles may translate the dialog into a different language, but rarely show all of the audio. For example, captions show sound effects (e.g., "phone ringing" and "footsteps"), while subtitles display only a written translation of the dialogue. Closed captioning information may be recorded in a separate 546 note or in a combined note. Record the appropriate language with the captioning note.

546 \_\_ /a Audio tracks in English, Spanish, and French, with optional subtitles in each language.

546 \_\_ /a Audio track in English with optional subtitles in English and Spanish.

546 \_\_ /a English audio track with optional subtitles in English and Spanish. Closed-captioned in English.

Include a note for silent film "captions" and orchestral score:

546 \_\_ /a Silent film with English intertitles and musical accompaniment.

**\*500 SOURCE OF TITLE PROPER (7.7B3)** <http://www.oclc.org/bibformats/en/5xx/500.shtm>

If from other than the chief source.

**\*511 PARTICIPANT OR PERFORMER NOTE (7.7B6)** <http://www.oclc.org/bibformats/en/5xx/511.shtm>

Generally, list the most prominent members of the cast. Make added entries as appropriate. For a core record, the 511 is required only if necessary for proper identification of the item. If so, minimally, supply those names judged necessary to assure accurate identification of the item.

511 1\_ Spencer Tracy, Katherine Hepburn.

A separate 511 field is created for a narrator. In general, an on-screen narrator is recorded in field 511 and a voice-over narrator in field 508.

511 0\_ Narrator, Robert B. Murrow.

The first indicator of the 511 field is intended to generate a display constant:

1 generates the printed note: CAST:

0 does not generate a printed note

**508 CREATION/PRODUCTION CREDITS (7.7B6)** <http://www.oclc.org/bibformats/en/5xx/508.shtm>

List persons (other than producers, directors, and writers) or corporate bodies who have contributed to the artistic and technical production of a work. Generally give names in the [245] statement of responsibility when the person or body has some degree of overall responsibility and use the note area for others who are responsible for only one segment or one aspect of the work. (LCRI 7.1F1)

Add other important credits depending upon the type of movie (e.g. animation director for an animated film; or, the composer, lyricist and possibly choreographer for a musical).

Do not include assistants or associates, production supervisors or coordinators, project or executive editors, technical advisors or consultants, audio or sound engineers, writers of discussion, program or teacher's guides, or others with only minor or purely technical contributions.

Give the following persons/bodies in the order listed. Separate entries with semicolons and use formal note spacing and punctuation. Preface each name (or group of names) with appropriate function term:

photographer, cameraman, cinematographer  
animator  
artist, illustrator, graphics  
film editor, photo editor, editor  
narrator, voice  
music  
consultant, advisor

508\_\_ /a Music, George Gershwin ; lyrics, Ira Gershwin ; choreography, Gene Kelly ; photography, Alfred Gilks ; art director, Cedric Gibbons ; editor, Adrienne Fazan.

**500 EDITION AND HISTORY (7.7B7)** <http://www.oclc.org/bibformats/en/5xx/500.shtm>

Make a note for any title originally made as a film, or as a television program, or based on a television series, or related to other material.

Produced for television in 1969.

Based on television series that ran from 1970-1974.

Based on the play: The front page, by Ben Hecht and Charles MacArthur.

Spanish version of the 1956 motion picture entitled: Jenny's birthday book / by Esther Avril.

Remake of the 1933 motion picture of the same name.

**500 PUBLICATION, DISTRIBUTION (7.7B9)** <http://www.oclc.org/bibformats/en/5xx/500.shtm>

Date of the original motion picture or original broadcast date, if the date is greater than 2 years.

Originally released as a motion picture in 1931 by Paramount.

Originally broadcast in 1960 as part of the CBS News show: CBS reports.

**518 DATE /TIME AND PLACE OF AN EVENT (7.7B9)** <http://www.oclc.org/bibformats/en/5xx/518.shtm>

Used for the capture date and place of recording, filming or broadcast, such as Poetry Room readings or documentaries. This information is also coded in 033 field.

518 \_\_ Recorded May 19, 1996 in the Lamont Library Forum Room, Harvard University.

**500 ACCOMPANYING MATERIAL (7.7B11)** <http://www.oclc.org/bibformats/en/5xx/500.shtm>

Make notes on the location of accompanying material if appropriate.

Libretto in Italian with English translation and program notes in English on container insert (30 p.).

**521 AUDIENCE / RATING (7.7B14)** <http://www.oclc.org/bibformats/en/5xx/521.shtm>

Record ratings information if found on the item.

521 8\_ MPAA rating: PG.

**530 ADDITIONAL PHYSICAL FORMS (7.7B16)** <http://www.oclc.org/bibformats/en/5xx/530.shtm>

Give details of other formats, if known.

Issued also in DVD format.

**\*520 SUMMARY (7.7B17)** <http://www.oclc.org/bibformats/en/5xx/520.shtm>

Give a brief objective summary unless another part of the description provides enough information. Halliwell's film guide, IMDb Internet Movie Database [www.imdb.com](http://www.imdb.com) or Facets Video [www.facets.org](http://www.facets.org) are useful sources for film summaries. Adapted container summaries do not need to be quoted.

**500 ADDITIONAL CONTENTS (7.7B18)** <http://www.oclc.org/bibformats/en/5xx/500.shtm>

Feature films often have previews before the beginning of the main feature. Give appropriate tracings for additional material if it exists.

Feature is preceded by advertisements for the films: *Ciao professore*, *The advocate*, and *A la mode*.

**586 AWARDS NOTE** <http://www.oclc.org/bibformats/en/5xx/586.shtm>

If a film has won a major award, name the specific award and the year in which it was awarded, if the information is readily available.

586 8\_ Academy Award, Best Film, 1974.

**\*505 FORMATTED CONTENTS (7.7B18)** <http://www.oclc.org/bibformats/en/5xx/505.shtm>

Use for sets with individual volume titles.

**\*65x SUBJECT HEADINGS** <http://www.oclc.org/bibformats/en/6xx/default.shtm>

The Subject Cataloging Manual: Subject Headings treats visual materials in instruction sheet **H 2230**.

General rule: Assign subject headings for all important topics mentioned in the summary statement (520 field).

Assign form subdivisions only to the extent that such subdivisions are applicable both to print and audiovisual media. Do not use the form subdivision **–Pictorial works** for visual materials.

520 Describes the highlights of Colombia, including the production of coffee.

651 \_0 Colombia /x Description and travel.

650 \_0 Coffee |z Colombia.

Individual fiction films—assign headings of type 1 and type 2 as appropriate, assign type 3 headings in all cases.

1. Topical headings with the subdivision **–Drama**: the subdivision **--Drama** is assigned in the same way as it is assigned to works in book form (cf. H 1780).
2. Form headings that express either genre (for example **Comedy films**, **Western films**) or technique (for example, **Silent films**, **Experimental films**)
3. The form heading **Feature films** or **Short films** (which may be subdivided geographically for the country of production).

Feature films 40 minutes or more

Short films Less than 40 minutes

Assign headings of the types, **Video recordings for the hearing impaired**, **Video recordings for people with visual disabilities** as appropriate. There is a difference between closed captioning and subtitles.

Assign the heading **Video recordings for the hearing impaired** for those videotapes that are truly closed captioned, not just subtitled. See field 546 on page 7 of this document for definitions.

For foreign language films assign headings of the type ... **language—Video recordings for French, [Spanish, etc.] speakers**.

A video recording is defined as a recording on which visual images (usually in motion and accompanied by sound) are designed for playback by means of a television set (and by extension, a computer screen).

**\*655 INDEX / FORM GENRE** <http://www.oclc.org/bibformats/en/6xx/655.shtm>

The 655 field is used for form headings that express the physical format of the item (i.e., VHS), genre (comedy films) or technique (silent films). These headings refer to what the item IS rather than what the item is ABOUT, i.e., genre headings provide access to the form of the item rather than to the subject matter covered by the item.

**Local practice:** Form headings are assigned to all non-book materials to indicate the physical format of the item:

655 \_7 Videotapes. |2 local (Second indicator 7 indicates source specified in subfield 2)

All other form/genre headings should be given as 650s.

Headings on copy are often coded 655 \_0 for headings taken from LCSH. This is a change in *MARC 21* that has not yet been implemented in Aleph. These headings should be changed to 655 \_7 or 650 \_0 as appropriate.

change 655 \_0 Videotapes to 655 \_7 Videotapes |2 local  
but change 655 \_0 Feature films to 650 \_0 Feature films

**\*7xx ACCESS POINTS** <http://www.oclc.org/bibformats/en/7xx/default.shtm>

Make added entries for prominently named corporate bodies (21.30E). Leave subfield **e** (relator terms) or **4** (relator codes) in copy cataloging but do not add for original cataloging. Make added entries for all corporate bodies named in the 260 field. Make other added entries appropriate, or example:

- Directors
- Producers (but not executive producers)
- Screenwriters, if prominently noted
- Composer, librettist, choreographer, or animator if important to the work, e.g., opera, musical or animated film
- Cast members
  - actor
  - performer
  - narrator
  - interviewer
  - interviewee
- 700 subfield t for work on which the film is based
- Production companies
- Publisher
- Cinematographer

## Holdings Record

The 007 (Physical Description Fixed Field) appears on the bibliographic record in OCLC. In the ALEPH environment, this field is added to the holdings record as an 007 field for videorecordings.

**007 PHYSICAL DESCRIPTION** <http://www.oclc.org/bibformats/en/0xx/007motio.shtml>

Commonly used codes are listed below. Subfields a-h (positions 00-07) are mandatory or required if applicable.

- 00 [category of material] = **v** (videorecording)
- 01 [SMD] = **f** (videocassette, i.e. VHS)
- 02 obsolete, DO NOT USE
- 03 [color] = **b** (b/w) or **c** (multicolor) or **m** (mixed) or **u** (unknown) or **z** (other, e.g., tinted)
- 04 [format] = **b** (VHS 1/2' tape)
- 05 [sound] = **a** (sound on medium) or [blank]
- 06 [sound medium] = **h** (videotape) or [blank] if silent or **u** (unknown)
- 07 [dimensions] = **o** (1/2 in.)
- 08 [configuration of playback] = **q** (quadra-, multi- or surround sound) or **s** (stereo) or **m** (monaural) or **n** (not applicable, e.g. silent)

## 852 CLASSIFICATION

Videotapes at HCL-TS are currently sent to Harvard Depository and therefore HD classification policies are applied. For copy cataloging, use the call number supplied on the record. No classification is necessary for original cataloging.

## Item Record

### LOAN CODES

The loan period for circulating videos is 7 days for ALL patrons (code 24 in the Item Status box.)  
Material Type = VCASS

## End Processing

If the cassette is housed in a hard vinyl case, add barcode to front top left corner as if it were a book. It is not necessary to add fund numbers to videotapes.

If the cassette is housed in a cardboard slipcase, send it to End Processing as is and they will determine the final housing. Do not affix barcode --attach it to a yellow *Binding/Shelf Preparation* slip.

Charge videotape(s) to SHELF PREPARATION pseudo patron code 00678333 and place on End Processing Truck, not HD truck. End Processing staff will evaluate the housing and affix a permanent property label. Cassettes do not get security stripped because the format is magnetic.

## **Glossary**

### **Capture date**

Information about the recording of sound, the filming of images, or the production or creation of an item. The date/time and/or place of recording, filming, execution, broadcast, or in the case of a naturally occurring object, of finding.

### **Cassette**

Denotes a permanently encased film magnetic tape system incorporating both supply and take-up reels.

### **Closed captioning**

Consists of special subtitles and sound description in the same language as the audio portion of the video, traditionally included for the hearing impaired. There is a difference between subtitles and closed captions --generally speaking, subtitles are intended for hearing audiences and captions for deaf audiences. Subtitles may translate the dialog into a different language, but rarely show all of the audio. For example, captions show sound effects (e.g., "phone ringing" and "footsteps"), while subtitles display only a written translation of the dialogue. The presence of closed captioning may be indicated on a video with a 'CC' symbol, the 'accented TV' symbol, or a stylized ear with a diagonal line through it.

### **Letterbox**

Letterboxing, also know as widescreen format, is a technique used in video publishing to fit the wide rectangle of a motion picture image into the square space of a TV screen. Letterboxing reduces the size of the video image so that the entire horizontal span fits onto the video screen, leaving black horizontal bands above and below the image proper, thereby retaining the integrity of the original film image. This is different from the 'pan and scan' method of displaying only a portion of the original image. ("This film has been modified from its original version, formatted to fit your TV screen.")

### **Reissue (motion picture)**

A later issue of a work by a distributor other than the original distributor. A later release by the original distributor is called a re-release.

### **Videocartridge / Videocassette / Videoreel**

Forms of storage for magnetic tape carrying video images and designed for playback via television receiver.

### **Videorecording**

A recording of visual images, usually in motion and with sound accompaniment designed for playback via television set.

### **Widescreen format**

See Letterbox.