

REPORT FROM THE DOCUMENTATION COMMISSION
TO THE FIAF EXECUTIVE COMMITTEE
MONTEVIDEO, APRIL 1992

1 STATUS OF THE COMMISSION

1.1 PERSONAL OBSERVATIONS - I would like to thank the Executive Committee for selecting me to head the Documentation Commission, with particular thanks to Michelle Aubert who I know has given me a special boost to this position.

There is much I do not know about how a commission is run. So please excuse any initial blunders. I promise to be a dedicated - if slow - learner!

1.2 MEMBERSHIP - Our current membership includes:

Rene Beauclair, Cinematheque Quebecoise, Montreal
Noelle Giret, Cinematheque Francaise, Paris
Nancy Goldman, Pacific Film Archive, Berkeley
Ronald S. Magliozzi, Museum of Modern Art, New York

Michael Moulds, editor PIP, London -permanent observer

There is some question in my mind as to the future of Noelle Giret on our commission. We have not heard anything from her (with the exception of a Christmas card) for over six months, despite a number of written communications from myself and other members of the commission.

In my opinion the qualifications of members are the single most important condition necessary for a successful commission. The basic qualifications are three:

- A: professional skill
- B: the ability to produce work
- C: the support of their archive

Without commission members who share these qualities, a commission will self-destruct. It is not my intention to fill the open positions on the Documentation Commission until I am convinced that the candidates meet these necessary qualifications.

There are three possible candidates under consideration at present:

Tersea Toledo, Cinemateca de Cuba
 Rui Brito, Cinemateca Portuguesa
 Hans-Peter Reichman, Deutsches Filmmuseum

The commission has already had preliminary discussions with these candidates.

We have done an informal survey of those archives and individuals with whom the Documentation Commission has had contact, through the PIP and INTERNATIONAL DIRECTORY OF FILM AND TV DOCUMENTATION CENTRES, and we have a list of other possible candidates.

Needless to say we are eager for any leads to other possible candidates. But we do not wish at this time to put any names before the Executive Committee for its approval.

- 1.3 RECENT COMMISSION MEETING - The North American Working Group, which consists of Rene Beauclair, Nancy Goldman and myself, has in fact been acting as the Commission for the past six months. We met last month in New York (23-27 March.) This was our third meeting since 1990.

Our main business has been the preparation of an outline for our "Handbook" project (which will be discussed below), but all of what follows under "Projects" represents the work of Rene and Nancy as well as myself.

In addition to what follows, we made visits to THE MUSEUM OF RADIO AND TELEVISION with which we were very unimpressed, and to PHOTOFEST a commercial stills source in NYC. Visiting a commercial business related to documentation proved to be very rewarding, as it provided us with exposure to a set of very different attitudes toward documentation, especially in the areas of acquisition, preservation and access. It is our belief that the Commission should seek other opportunities for contact with businesses, dealers and private collectors who trade in documentation, and perhaps share these experiences with FIAF through the FIAF BULLETIN.

2. PROJECTS, IN PROGRESS

2.1 INTERNATIONAL DIRECTORY OF FILM AND TV DOCUMENTATION CENTRES Project coordinator/editor: Rene Beauclair

To date: of the 156 questionnaires sent to documentation centers around the world, 56 have as yet failed to respond (see "Attachment A"). I have questionnaires with me for a number of archives, and I hope to speak to representatives in attendance. By the end of May 1992, Rene expects to have the first draft of the text completed. In July 1992, we will attempt to contact by telephone any remaining institutions who have not responded. July 1992 is the deadline for inclusion in next edition.

Two changes for the next edition:

It will be bi-lingual - English and French, and

We intend to include some publicity for FIAF in the next edition: a brief essay describing FIAF and its activities; and a list of FIAF publications (assuming our publisher does not object.)

Rene is in the process of contacting St James Press, publisher of the last edition, and Saur regarding the next edition. St. James has expressed interest in continuing to publish the DIRECTORY.

2.2 BIBLIOGRAPHY OF FIAF MEMBERS PUBLICATIONS Project coordinator/editor: Rene Beauclair

The 1990 Edition is nearly completed. We are in the process of producing the English translation. The publication is bi-lingual - French and English.

We now face the problem of financing its publication. Previous editions were edited in Quebec by Yana Vosikovska and published by the FIAF secretariat. In Athens we learned that the secretariat would no longer be publishing it for us. Michael Moulds, PIP editor, has offered to publish the BIBLIOGRAPHY as a supplement to the annual volume of the INTERNATIONAL INDEX TO FILM PERIODICALS. We intend to go ahead and do this; however, it is our belief that the BIBLIOGRAPHY should continue to be published as a separate publication. Rene is in the process of investigating publication costs in Montreal. We hope to finance the publication of 200 copies for under \$500.00 Canadian dollars.

We would like to suggest to the Executive Committee for their approval the idea that we would pay for the publication from the Documentation Commission budget. This assumes that our budget will allow for this of course.

2.3 INTERNATIONAL INDEX TO FILM/TV PERIODICALS (PIP)
editor: Michael Moulds

see: "Editor's report" Attachment "B"

2.4 FIAF HANDBOOK ON FILM DOCUMENTATION
Project coordinator/editor: Ron Magliozzi

A detailed outline has been prepared (see "Attachment C").

We have begun work on rough drafts for various sections of the publication as follows:

Introductory Chapters - Ron Magliozzi
Books - Nancy Goldman
Periodicals - Rene Beauclair
Stills/Photographs - Alain Gauthier (CQ, Montreal)
Glossary - Ron Magliozzi

It is our hope to attract contributors from experts within the FIAF archive system to write individual sections of the HANDBOOK. To this end our outline and rough drafts should serve as guidelines for future contributors. We welcome recommendations from the Executive Committee and others as to whom we might contact as potential contributors to this project.

Our goal is a substantial publication on the subject of film documentation that will take its place as the basic reference work on its subject. In the meantime, we expect to publish individual sections of the HANDBOOK as "papers" over the next few years. We trust that this will provide us with critical comment on the HANDBOOK section by section and will lead to a more effectively revised final edition of the complete text.

3. NEW PROJECTS, PROPOSED

3.1 "DEFINING DATA ELEMENTS FOR POSTERS"

This project was brought to our attention by Harriet Harrison in response to an inquiry from Christopher Yost who is under contract to the Cinematheque Suisse to develop a system for the computer cataloguing of posters. The Documentation Commission conducted a survey of poster cataloguing rules in 1985, and is willing to share its information with Cinematheque Suisse. Further involvement of the Documentation Commission will depend of its more fully understanding the nature of the project.

3.2 "RULES FOR PREPARING FILMOGRAPHIES"

We have had a proposal from the Cataloguing Commission regarding the possibility of joint work on this project.

Harriet Harrison sent the Commission an article:

Debates: Filmography. Geoffrey Nowell-Smith
SCREEN. Winter 32.4: 1991. p452-455.

which we have studied. This is a project which interests us. We would like to make the following observations:

- the project would benefit from reference to the model developed for the description of works of painting, drawing and sculpture: the "catalogue raisonne". The finest example of this model applied to filmography is probably the one which appears in Donald Crafton's EMILE COHL, CARICATURE AND FILM. Princeton University Press, 1990.

- it should be noted that Mr Nowell-Smith's article was written from the perspective of the film programmer. It might be useful to consult as well with the Programming Commission.

4. FUTURE CONGRESSES

The Documentation Commission would like to express its willingness to conduct workshops at upcoming FIAF Congresses. We have been thinking of such topics as:

- the conservation and handling of posters and stills;
- theoretical and practical questions relating to film documentation i.e. Should a videotape version of a film be treated as an object of film documentation?

5. OTHER BUSINESS

5.1 MISLEADING TITLES ON FIAF PUBLICATIONS

The Commission suggests that FIAF exert stricter control over the titles of publications issued in its name. We are referring specifically to publications from K.G.SAUR.

The recently published GERMAN FILM POSTERS 1895-1945 in the FIAF-SAUR "Film-Television-Sound Archives" series is a good example. This publication is not a catalogue of German film posters from 1895-1945. It is a partial catalogue of German film posters in the collections of several German film archives. Titling a book as this one has been titled may make the publication more attractive to potential purchasers, but it misrepresents the value of the book as a reference work. It will earn the book and the series the scorn of the film reference staff community, and it invites bad reviews for the work of FIAF.

5.2 K. G. SAUR / R.R.BOWKER ADVERTISING POLICIES AND FIAF ARCHIVES

Ron Magliozzi would like to report his recent experience with K.G. Saur representatives and their new publication INTERNATIONAL FILM INDEX 1895-1990. This experience is, in itself, a small incident, but may be worthy of note.

- the title of this publication reads very much like our periodical indexing publication THE INTERNATIONAL INDEX TO FILM PERIODICALS and invites confusion.

- In the summer of 1991 Mr. Magliozzi was approached to write an introductory essay for this publication. He was asked to do this on the basis of a one page outline and a one page draft. He asked for more information concerning sources and for the name of the publication's editor. In early 1992 he received a press release from Saur announcing the publication of the INDEX. The press release began with the following:

"...should be bought by all film libraries, universities and major public libraries. " -the MUSEUM OF MODERN ART"

It appears that this quote was taken from an informal discussion of the project between the Saur representative and Mr. Magliozzi. No one at the Museum or in the Film Dept was consulted about the use of the quote. The Museum of Modern Art has a policy against being quoted in promotional materials such as this, and the press release was brought to Mr. Magliozzi's attention for an explanation by the Museum staff.

This information is presented to the Executive Committee at this time simply as a matter of record.

Ronald S. Magliozzi
Documentation Commission
16 April 1992

(A)

fiaf

DOCUMENTATION COMMISSION

INSTITUTIONS WHICH HAVE NOT ANSWERED
THE QUESTIONNAIRE FOR
THE INTERNATIONAL DIRECTORY OF FILM AND TV
DOCUMENTATION CENTERS
ON APRIL 1992

- Alger. Cinémathèque algérienne. Centre algérien de la cinématographie
- Beijing. Zhongguo Dianying Ziliaoguan (China Film Archive)
- Beograd. Fakultet Dramskih Umetnosti (Faculty of Dramatic Arts)
- Beograd. Jugoslavenska Kinoteka
- Berlin. Deutsche Film und Fernsehakemie Berlin
- Berlin. Hochschule für Film und Fernsehen der D.D.R.
- Bogota. Cinemateca distrital de Bogota
- Bry/Marne. Institut national de l'audiovisuel
- Bucuresti. Arhiva nationala de filme. Documentation Department
- Buenos Aires. Fundacion cinemateca argentina
- Camperdown. Color Film PTY Ltd
- Caracas. Fundacion academia nacional de ciencias y artes del cine y la television
- Dublin. Liam O'Leary Film Archives
- Frankfurt. Deutsches Filmmuseum. Documentation Department
- Frankfurt. Deutsches Institut für Filmkunde
- Hanoi. Vien Tu Lieu Phim Viet Nam. Archives du film du Vietnam

- Helsinki. MTV OY
- Islamabad. Pakistan Television Corporation
- Jerusalem. Archion Israeli Leseratim/Jerusalem Cinematheque
- Kobenhavn. Det Danske Filmmuseum. Documentation Department
- London. British Film Institute. Information Division, Stills, Posters & Designs
- London. Channel Four Television
- Los Angeles. American Film Institute. The National Center for Film and Video Preservation
- Los Angeles. U.C.L.A. Film and Television Archive. Theater Arts Library
- Los Angeles. University of Southern California. Cinema-Television Library
- Lund (Sweden). Asta Nielsen Filmmuseum
- Luxembourg. Cinémathèque municipale de la ville de Luxembourg
- Madison. Wisconsin Center for Film and Theater Research
- Manila. Film Archives of the Philippines
- Mexico. Cineteca nacional
- Milano. Cineteca Italiana
- Montevideo. Archivo nacional de la imagen
- Nashville. Vanderbilt Television News Archive
- New York. CBS News Archives
- New York. Museum of Television & Radio
- New York. New York Public Library. Music Division
- North Ryde. Australian Film and Television School

- Oslo. Norsk Filminstitutt
- Ottawa. Moving Image and Sound Archives. Documentation and Public Service
- Paris. Bibliothèque nationale
- Perth. The State Film Archives of Western Australia
- Reykjavik. Kvikmyndasafn Islands
- Roma. Cineteca nazionale. Centro sperimentale di cinematografia
- Sydney. Sydney Opera House. Dennis Wolansky Library and Archives of the Performing Arts
- Tel Aviv. Israel Film Institute
- Tokyo. National Filmcenter
- Toulouse. Cinémathèque de Toulouse
- Vancouver. Pacific Cinémathèque Pacifique
- Villeurbanne. Comité de fondation du Musée dy cinéma de Lyon
- Waltham (USA). National Center for Jewish Film
- Washington. Library of Congress. Motion Picture, Broadcasting and Recorded Sound Division
- Washington. Television News Study Centre
- Wien. Osterreichisches Filmarchiv
- Wien. Osterreichisches Filmmuseum

René Beauclair
International Directory of Film and TV Centers
Cinémathèque québécoise
335 Boul. De Maisonneuve Est
Montréal, Québec
Canada H2X 1K1

EDITOR'S REPORT

1. Film and television volumes and microfiches

1991 saw the publication of the third television volume, which covered the period 1983-86, and the 1990 film volume which was published in September. This year we hope to bring out the 1991 film volume during the summer, and the next television volume, for 1987-90, in the autumn.

The 1987-91 microfiche cumulations (18 fiches for film and eight for tv) will be despatched next week, together with the first despatch for 1982.

2. Staff

For the last six months Milka Staykova from the Bulgarska Nacionalna Filmoteka has been working with us (she has just returned home). This has been a very happy and productive time for us, and I hope for Milka too. She has helped enormously in reducing the backlog of indexing of Russian, Bulgarian and East German periodicals, as well as giving me invaluable assistance with invoicing. It occurs to me that other archives might consider sending us a member of staff on leave of absence for a few weeks! It could be beneficial to both of us, since we could provide a period of intense training while they were helping us in our work.

3. Finance

As a result of receiving most of the income from the 1989 and the 1990 volumes in the same year our finances this year present a healthy picture. We have paid off the outstanding Fiaf loan and still carried forward a balance of more than £14,000. However this situation will not be repeated, and the publication of the television volumes does very little more than cover its costs. Sales of the microfiches and the volumes too appear to have reached a plateau which does not seem to be improved by publicity.

4. CD-ROM project

As I said in my last report I feel that the way forward is with CD-ROM and several months of investigation have confirmed my opinion. The complications of our requirements proved too much for the Philips Interactive system. On the other hand the estimate for the Reed Opti-Ware software is out of reach for us without a grant, which I am not optimistic about getting. As a compromise I am having discussions with the Open University (who created the CD-ROM for The Times newspaper). Their provisional estimate for our requirements is £6-10,000. I am waiting for a more precise figure.

I have allowed £5000 this year and next year for the CD-ROM project in my proposed budgets. This will probably not be enough to cover the costs, bearing in mind that the production of the

disk after the development cost is in the region of £2,500, and there is also design and marketing to allow for.

Should we go ahead with the Open University my proposed timetable for the project would aim at a first disk in September. I am hoping that it will be technically possible within the budget to incorporate the data which was input on Infodoc's computer from 1983 to 1986. At this stage modifications and improvements can be made to the disk. The first commercially-aimed disk should be produced in the spring of 1993.

Present intentions are to bring out one disk per year. I would hope to keep a microfiche service in operation (albeit on a less frequent basis than at present) for those existing subscribers who are not ready for the CD-ROM, and it could also operate if required as an update service for CD-ROM subscribers. Both the film and television databases would be included, but probably not merged. The pricing structure cannot yet be decided on, but in the first years I would not expect it to exceed £500, to allow for discounting, with a supplement of possibly £100 for the microfiche updates. We could reasonably expect to cover our costs with the first disk in 1993, though we may well have some cashflow problems before then. The British Library are interested in the venture, and may come up with a proposal for joint publishing on a cost/profit sharing basis. I have also submitted a request for a grant to the Library of Congress (c/o David Francis). There is also a possibility of sharing costs with the Design & Applied Arts Index in a joint CD-ROM.

There is now a great interest in this medium and Variety published a special report on it in their March 9th issue. The potential market is much greater than for microfiches, which is now out-of-date and unpopular with users. I am aware that several university librarians buy the book only because students will not use the microfiches. There are over 500 media courses in the USA listed in the AFI Guide to College Courses. We have these and over one thousand other addresses listed on our publicity database.

BUDGET 91

RESULT 91

BUDGET 92

FORECAST 93

RECEIPTS

4700	Balance at start of year	4700	14288	1899
24000	Subscriptions	26946	28500	35000
7400	Support	7374	7400	7400
39000	Film volume sales	43746	30000	32000
5000	TV volume sales	5268	1900	3400
1000	Micro. cumulations	645	200	100
500	Other publications	132	200	200
800	Back periodicals	292	300	350
0	Fiaf grant (accountancy)	935	450	450
0	Misc. income	87	90	100
0	Bank interest	397	400	400
<u>82400</u>		<u>90522</u>	<u>83728</u>	<u>81299</u>

PAYMENTS

820	Rates	580	700	800
68	Water rates	67	80	90
1829	Service charges	1391	1500	1650
5645	Rent	5644	5644	8000
0	Office cleaning	0	95	10
85	Electricity	126	140	150
620	Telephone	577	630	700
190	Insurance	217	240	264
500	Office equipment costs	151	400	200
200	Furniture & fittings	157	200	200
50	Refreshments	22	100	50
st:10007	sub-total: Office costs	st:8932	st:9729	st:12114
9265	Print costs: film vols.	9203	5100	5400
4680	Print costs: TV vols.	3337	5000	0
1900	Other printing projects	0	2000	900
st:15845	sub-total: Printing	st:12540	st:12100	st:6300
600	Microfiche production	552	650	650
200	Microcumulations	235	100	0
760	Computer supplies	91	200	200
400	Computer hardware	598	1500	500
750	Revelation software	0	500	0
100	Other software	210	300	300
st:2010	sub-total: Computer	st:899	st:2500	st:1000
672	Travel (Abroad and UK)	956	1000	1200
100	Reference books	15	100	100
40	Subscriptions to BFI	44	50	55
57	Bank charges	134	200	250
598	Accountancy	520	450	550
5300	Fiaf loan repayments	5307	0	0
st:5955	sub-total: Finance	st:5961	st:650	st:800
26000	Monthly salaries (net)	24470	27000	30000
14050	Taxes, N.H.I. & Pension	13559	14700	16400
4160	Invoicer/indexer	3026	4000	5000
st:44210	sub-total: Staff	st:41055	st:45700	st:51400
680	Stationery	181	350	220
200	Publicity	0	200	220
3000	Postage & distribution	4679	3500	3500
130	Couriers & faxes	185	200	220
	Project: CD-ROM		5000	5000
<u>83649</u>	<u>Total payments</u>	<u>76234</u>	<u>81829</u>	<u>82779</u>
-1249	Bank/cash at year end	14288	1899	-1480

OUTLINE for the FIAF HANDBOOK ON FILM DOCUMENTATION

THIRD DRAFT, March 1992

Prepared by the Documentation Commission, North American Working Group:

Rene Beauclair, Cinematheque Quebecoise, Montreal
Nancy Goldman, Pacific Film Archive, Berkeley
Ronald S. Magliozzi, Museum of Modern Art, New York

total number of pages: 300-600

illustrations: well illustrated in section 6.

1. FOREWORD: By an expert in the field of library and archive science. A non-film expert would add valued perspective and legitimacy. (1-2 pages)

2. INTRODUCTION (2-3 pages)
 - 2.1 Presentation: (1-2 paragraphs)
 - 2.1.a place this work in the context of what has previously been written on the subject of documentation and archives in general;
 - 2.1.b refer to the FIAF Handbook for Film Archives on the subject of film documentation;
 - 2.1.c explain that this work will be specific to film documentation, although it may be usefully applied to television documentation;
 - 2.1.d explain to whom this work is addressed. It will be written to address the needs of film documentation staffs which typically include individuals with varying skills and degrees of training, that is, both the professional and non-professional; librarians with no archival training; archivists with no library training; librarians and archivists with no film training; film scholars with no archival or library training and so forth.

2.2 Goals: (1 paragraph)

- 2.2.a to define the full range of documentation related to the cinema;
- 2.2.b to describe the value and uses of this documentation;
- 2.2.c to aid archives in establishing acquisition policies regarding this documentation;
- 2.2.d to provide guidelines for the description, care and storage, and access to this documentation.

2.3 Structure - explains how the work will be structured:
(2 paragraphs)

- 2.3.a will offer an historical overview of the film documentation center and the collecting of film documentation; [3.]
- 2.3.b will offer a definition of film documentation based on the industrial, academic and archival processes by which it is generated; [4.]
- 2.3.c will describe the basic archival tasks which apply to all documentation, and discuss how they may be applied to film documentation; [5.]
- 2.3.d will explain that the main body of the handbook will organize the discussion of film documentation by type of material; that this documentation will be defined, placed in historical context and evaluated. The archival tasks required for each type of documentation will be considered; [6.]
- 2.3.e will explain that the glossary will consist of archival and library terminology, and types of documentation. The glossary will be in English, French and Spanish; [7.]
- 2.3.f will include "Appendix A: Model for the collecting of documentation related to the cinema - a linear model of film records generation"; [8.]
- 2.3.g will include "Appendix B: list of resources - companies, organizations and societies"; [9.]

2.3.h will include "Appendix C: list of FIAF members"; [10.]

2.3.i will include "Bibliography of international publications (books and periodicals)". [11.]

3. HISTORICAL OVERVIEW (10-20 pages)

3.1 pre-history of film and the film documentation center;

3.1.a antecedents of film in earlier entertainment forms:

- 3.1.a.i theater
- 3.1.a.ii photography
- 3.1.a.iii lantern slides
- 3.1.a.iv illustrated lectures;

3.1.b evolution of film culture through

- 3.1.b.i systems of production (e.g. studios)
- 3.1.b.ii systems of appreciation (e.g. cine-clubs/academia/fan clubs)

3.1.c development of film documentation forms

- 3.1.c.i through the industrial process (e.g. production, exhibition, merchandising records)
- 3.1.c.ii through the process of appreciation (e.g. criticism, periodicals)

3.1.d repositories of film documentation which pre-date the film archive and specialized documentation centers.

3.2 history of the film documentation center;

3.2.a public and private - where and when they appeared;

3.2.b founding of FIAF;

3.2.c what was collected and the implications of these collections.

3.3 film documentation centers today;

3.3.a FIAF;

3.3.b museums of the moving image and their impact;

- 3.3.c institutional differences between documentation centers in universities, museums, public libraries, governmental institutions.

4. DEFINING FILM DOCUMENTATION (5-10 pages)

- 4.1 contextual note explaining the need for definition.
- 4.2 offer the definition explaining that it is intended to be broad, all-inclusive and objective:
 - All records, in any form, containing information generated in the pre-production, production, publicity, distribution, exhibition, merchandising, appreciation, study and archiving of film.
- 4.3 introduce the notion of "the life cycle of a film";
 - 4.3.a that each and every individual film proceeds to generate records (documentation) before, during and after it may cease to exist;
 - 4.3.b that this process of records generation applies to film culture in general as well as to the individual film.
- 4.4 introduce the "Model for the collecting of documentation related to the cinema" which will appear as Appendix A;
 - 4.4.a explain that it is designed as a conceptual tool to aid in the collecting of film documentation;
 - 4.4.b explain that the linear form of the model is artificial and does not intend to overlook the fact that many kinds of film documentation occur simultaneously and are redundant.
- 4.5 pre-cinema/pre-production/production/post-production records (brief definitions with descriptive examples):
 - 4.5.a pre-cinematic records - include all records that refer to scientific and entertainment forms which predate the invention of the cinema. e.g. patent records, photographic and moving image experiment, stereo-image and moving image toys, slides, traveling lecture tour records.

- 4.5.b pre-production records - includes all records of a film generated before shooting of the film begins. e.g. script treatments, research materials, technical reports, production designs, casting records.
- 4.5.c production records - includes all records generated during shooting of a film. e.g. shooting schedules, cost reports, sets, matte paintings, animation cels, production logs.
- 4.5.d post-production records - includes all records generated in the production of a film after shooting has been completed but before release. e.g. editing logs, scoring records, test or preview screening records.
- 4.6 publicity records - includes all records generated in the process of advertising and promoting film and film culture to the exhibitor and the press but not intended to be sold or distributed directly to the general public. e.g. posters, pressbooks, presentation books, press kits, press releases, stills, promotional items. (Many of these types of records will also be found under "exhibition and merchandising.")
- 4.7 distribution records - includes all records generated in the process of circulating a print of a film for exhibition in both theatrical and non-theatrical markets. e.g. distribution contracts, censorship records, company catalogues, rental records.
- 4.8 exhibition and merchandising records - includes all records generated in the process of screening film and in the process of producing for sale and marketing products based on or inspired by a particular film, film personality or character, or any aspect of film culture. e.g. cinema theater building records, projection equipment, box-office reports, cinema theater business records, exhibition strategies, records of exhibitor promotions, screening programs, souvenir programs, heralds, sheet music, recordings, toys, product packaging, films on video.

- 4.9 appreciation, critical and scholarly records - include all records generated by or created for the formal and informal study and appreciation of film and film culture. e.g. cine-club and fan club records, records of awards, books, periodicals, reviews, clipping files, conference records, scrapbooks, filmographies, encyclopedias, oral histories, academic records, theoretical writing, dissertations.
- 4.10 archival records - includes all records generated in the process of appraising, cataloguing, arranging, restoring, preserving, storing and providing access to films. Organizations producing such documentation may be public or private archives, film collections or commercial film libraries maintained by studios, universities, museums, national trusts and so forth. e.g. donor inventories, vault reports and construction records, cataloguing systems (in paper, machine readable or computer formats), holdings catalogs, loan agreements, acquisition reports, lab reports.

5. TASKS OF THE ARCHIVIST AND LIBRARIAN (15-20 pages)

- 5.1 film documentation archiving can benefit from standards developed by non-film archives and libraries. There exist long established and continually evolving methodologies of archiving and librarianship which should be applied to the handling of film documentation. (1 paragraph)
- 5.2 to apply the established methodologies of the archive and the library to film documentation, one must appreciate that archives and libraries function under different institutional philosophies: (1 page)
- 5.2.a library practice is based on the principle of access to all its holdings, which means that it maintains documentation for the purpose of making it accessible for use by the public. The tasks performed by the librarian, such as arranging, cataloguing and handling, are primarily determined by its users' needs. For example, a book maintained in a library will typically have its dust jacket removed and may be rebound to endure handling; it will be stamped with library markings to protect it from theft; it will have cataloguing information glued to its binding for shelving; it may be microfilmed to preserve its informational value and the original destroyed.

- 5.2.b archival practice is based on the principle of preservation, which means that documentation is maintained for the purpose of protecting the integrity of its original condition, form, order and provenance. The tasks performed by the archivist, on documentation judged to have archival value, are aimed primarily at preserving it from threats to its physical condition and uniqueness. For example, a book maintained in an archive would be kept in its dust jacket; it might have identification and cataloguing information printed on protective wrappings rather than on the book itself; it might be deacidified and stored in temperature and humidity controlled storage facilities for preservation; it might be accessible only to qualified scholars under restrictive conditions.
- 5.2.c the opposing principles of access and preservation are reconciled by necessity in every documentation center. The film documentation center, like other kinds of archives and libraries, will need to decide which kinds of documentation should be subject to the methodologies of the library and which should be subject to the methodologies of the archive. For example, reference books, periodicals and clippings files may be made freely available, while posters, stills and original manuscript collections may be preserved with restrictive condition for access.
- 5.2.d "records management" is an important archival practice most often ignored by film archives. Film archives are themselves responsible for generating records, particularly in areas such as acquisition, preservation, and exhibition; and the film documentation center should have a clearly defined role in the management of these records. Every film archive should have a "records management" policy which establishes the value of the records it generates and describes procedures for their disposition.
(1 page)

- 5.3 maximum and minimum levels of documentation management are a necessity in the documentation center. Limitations of staffing, funding and facilities determine that many archival/library tasks are manageable only at minimum levels. Varying levels of management will be described. e.g. when electronically controlled temperature and humidity conditions are unavailable for valuable paper documents, a minimum level of cool, dark, flat storage can be practiced to protect material until resources improve to allow for a more advanced level of preservation.
(2-3 pages)
- 5.4 introduce the document management tasks practiced in archival/library institutions. Each of the tasks will be defined. A description of how these tasks might need to be adapted to film documentation will be given with reference to minimum and maximum levels of processing. Specific examples will be given from the different categories of film documentation described in 6.:
(3-5 pages)
- 5.4.a collection policy and development;
 - 5.4.b appraisal and acquisition (accession/deaccession);
 - 5.4.c inventory, arrangement and description (cataloguing);
 - 5.4.d preservation and restoration;
 - 5.4.e storage;
 - 5.4.f access, reference.
- 5.5 facilities and resources - will describe both the basic and the more advanced needs for the establishment of a documentation center: (3-5 pages)
- 5.5.a space, equipment, staff and reference materials;
 - 5.5.b computerization - covering such questions as: What computer will be used for? Will the computer be used by staff and/or public? What to look for in choosing a computer? Will the system stand alone or be linked? What memory capabilities, search capabilities and field capabilities are desired? and so forth.

6. FILM DOCUMENTATION

- 6.1 this is the main body of the handbook. Types of documentation have been organized for discussion on the basis of the following two principles: first, their form, which determines the handling methodologies required, and second, the frequency of their occurrence in the film documentation center. (5-30 pages for each section 6.2 - 6.15).

This section will follow as closely as possible a standard structure for the discussion of each of the fourteen types of documentation outlined below. This structure will be to:

- 6.1.a define the type of documentation. The definition should describe physical characteristics and dimensions;
- 6.1.b provide historical background on the type of documentation. This might involve describing pre-cinema antecedents, or non-cinematic forms of this type of documentation.
- 6.1.c appraise the value that this type of documentation might have. This should involve assessments of evidential, informational, display value, etc.
- 6.1.d offer guidelines on how best to perform each of the "document management tasks" described in 5. on this particular type of documentation.

6.2 Books, to include:

- encyclopedias
- indexes
- biographies
- histories
- reference
- filmographies
- monographs
- diaries
- classification schemes
- novelizations
- published scripts
- equipment catalogues
- scientific studies
- technological studies
- published sources (novels, plays, poems, etc)
- promotional books

6.2 (cont'd)
festival catalogues/monographs
souvenir books
critical anthologies
theoretical texts
symposia/conference records
shot by shot analyses
pamphlets
program notes

6.3 Periodicals, to include:

annuals
calendars
catalogs (equipment, distribution, festival, stock shot)
program notes
trade periodicals
fan magazines
scholarly periodicals
promotional periodicals

6.4 Scripts, unpublished, to include:

outlines
treatments
title lists
dialogue continuities
cutting continuities
multiple drafts
shooting scripts

6.5 Clippings/clipping files, to include:

press coverage
reviews
press releases
pamphlets
scrapbooks
program notes
screening programs
cinema programs
promotional programs
exhibition leaflets

6.6 Stills, to include:

- scene stills
- production stills
- promotional stills
- snapshot photography
- portraits
- exhibition photographs
- merchandising photographs
- transparancies
- slides
- glass slides
- negatives/glass negatives
- animation cels

6.7 Posters, to include:

- exhibition posters (lobby cards, one sheets, billboards, etc.)
- festival posters
- promotional/souvenir posters

6.8 Papers and manuscript collections, to include:

- scientific/technological studies
- budgets
- shooting schedules
- diaries/memoirs
- production reports
- financial statements
- contracts
- studio records
- editing logs
- production logs
- patent records
- records of pre-release screenings
- press screening records
- personal appearance records
- distribution company archives
- marketing reports
- ensorship records
- video release records
- exhibition records
- box office reports
- exhibitor analyses
- theater construction records
- architectural plans
- audience research
- festival programming records
- histories

6.8 cont'd
theses
dissertations
oral histories
research/lecture notes
course records
appraisal/donor reports
storage records
loan agreements
cataloguing worksheets
catalog cards
correspondence
copyright records
scrapbooks
personal papers

6.9 Pressbooks, press kits

6.10 Promotional and Merchandising Items, to include:

exhibition leaflets/circulars
heralds
souvenir programs
theater publications
tickets
postage stamps
sheet music
novelizations
tie-in products
product packaging
t-shirts
posters/banners

6.11 Scores, to include:

cue sheets
piano scores
full scores (parts)

6.12 Production design materials, to include:

set designs
costume designs
storyboards
sketchbooks
blueprints

6.13 3-Dimensional objects, to include:

- set models
- set elements
- props
- equipment: production/projection
- costumes
- glass slides
- puppets

6.14 Machine-readable documents, to include:

- microfiche
- microfilm
- computer files
- CD-ROM

6.15 Audio-visual documents, to include:

- audiotapes
- videotapes
- sound recordings
- broadcast interviews
- oral histories
- lectures

7. GLOSSARY first draft (40-50 pages)

Note: this glossary will include: 1. archival terminology - consisting of archival tasks, methodologies, tools, supplies, and equipment; 2. Library terminology - consisting of library tasks, methodologies, tools, supplies and equipment; and 3. Types of Documentation related to the cinema.

Entries for 1 and 2 will be straightforward definitions. Entries for 3. "Types of Documentation" will include an historical gloss detailed physical description and an assessment of values.

This first draft is rough and quite incomplete.

Ron Magliozzi

access - the granting of permission to obtain information from or to perform research in archival materials. Access may be restricted to protect physical damage to original records or to protect confidential information.

access policy - official statement setting out which records and archives are available for access and under what conditions. It should be in writing and should be available to users and potential users.

accession - to transfer physical and legal custody of documentary materials to an archival institution. (n) Materials transferred to an archival institution from the same source at the same time.

accession number - a unique number which permanently identifies each accession, or part thereof.

acidity - that quality in paper which causes its chemical degradation to the point that it becomes discolored and brittle and will ultimately fall apart. Usually expressed as a pH value.

acquisition - the process of identifying and acquiring, by donation or purchase, historical materials from sources outside the archival institution.

acquisition policy - an official statement which identifies the kinds of materials the archives will collect or acquire and the conditions or terms which affect the acquisition or collection of such materials. It serves to guide archives staff, organizations and persons interested in donating or depositing material to the archives.

ad art - the original "creative" art which, when reproduced and combined with the title art, credits, copy, etc. makes up the print advertising campaign.

administrative value - the value of records for the ongoing business of the agency of records creation or its successor in function.

advertise - to attempt to persuade people to voluntarily produce a recommended behavior pattern by presenting them with an openly sponsored, multiply reproduced message; the message is delivered by purchased use of a medium's space or time.

advertising - a marketing process which uses advertisements directed to prospects as a means of meeting marketing objectives.

appraisal - 1. the process of determining which materials have sufficient value to warrant acquisition by an archival institution. 2. the monetary value of gifts of records.

archival quality - term used to designate media such as paper and microfilm and related supplies such as inks, ribbons, fasteners as suitable for use in the archival process. Such materials must be stable and free of acid or other chemical contaminants. In addition, archival standard microfilm/microfiche must be exposed and processed to meet standards of technical quality.

archival value - the value of documentary materials for continuing preservation in an archival institution.

archives - 1. those records which are no longer required for current use but have been selected for permanent preservation because of their evidential or informational value. 2. the place where archival material is kept. see also repository. 3. an organization whose main function is to select and make archival records available for use.

archives box - a standard sized storage container made of cardboard which should be acid-free and held together without the use of glue or staples.

archivist - the professional staff member within an archival institution responsible for any aspect of the selection, preservation, or use of archival materials.

arrangement - the archival process of organizing archives and records in accordance with archival principles particularly provenance and original order; or of imposing an order which presents the records objectively and facilitates their use.

artefact - objects retained because of their informational value or because of their relationship with records or archives. see also: memorabilia, realia, objects...

ASCAP - stands for American Society of Composers, Authors and Publishers, an organization formed in 1914 that licenses the performance of musical compositions on behalf of its members and collects royalty for them.

BMI - stands for Broadcast Music Incorporated, a society of music publishers that licenses performances of music copyrighted by members.

backer card - a large advertising card of poster designed to fit on the back of a display bin or on a pole.

banner - a display poster, typically made of cloth, which is designed to be hung by rope or wire. Banners are traditionally strung across a roadway; hung on the exterior of a cinema, such as from the marquee; or displayed in the lobby of a cinema. For interior use a banner might be manufactured in paper form.

bibliography -

billboard - a flat, upright structure for the display of outdoor advertising, typically found free-standing by the roadside or mounted on the exterior of buildings. Billboards are designed to accommodate a twenty-four or thirty sheet poster size. Billboards which are either front lit or back lit so that they can be seen at night by its potential audience are termed "illuminated billboards" or "illuminated panels."

biography -

book - a piece of reading matter consisting of a number of printed or hand executed pages bound together.

box office records -

broadsheet - a newspaper-sized advertisement approximately 15" wide by 22" long.

broadside - a piece of promotional material consisting of a single printed sheet, typically printed on one side only which may be folded for mailing. see herald, leaflet, broadsheet.

brochure - a small pamphlet or booklet which has been designed to introduce its users to the services or products offered by an organization.

bulletin - any information sheet circulated to members within a trade or business organization containing unrestricted information.

byline - a line below the headline or at the end of an article giving the writer's name.

campaign - a program of coordinated advertisements and promotional activities, intended to accomplish a specific sales objective.

car card - an advertising sheet or poster designed for display inside or outside a vehicle of public transportation. Car cards such as those designed for use on buses and subway cars are typically 11" high with 28", 42" or 56" the standard lengths.

card catalogue -

cartridge - see "cassette"

cassette - a permanent plastic case housing a length of audio magnetic recording tape or videotape held between two take-up spools.

catalogue raisonne -

CD-ROM -

cel - a transparent plastic sheet on which drawing or painting is done for animated films.

center spread - two facing pages located at the center of a publication where an advertisement, feature copy or some sort of unified presentation is made utilizing both pages.

circular - a printed advertising sheet mailed, inserted in packages, or distributed by hand. The term is infrequently applied to promotional materials related to the cinema which are distributed in this fashion. see: herald, leaflet

clipping - an item of interest removed from a publication by a reader or clipping service. Such items may be removed by photocopying from the periodical, rather than clipped out of it.

clipping files - files of material on a particular subject removed from periodicals. Clipping files may also contain program notes, press releases, and other file-sized paper items related to a particular subject.

clipping service (or clipping bureau) - an organization that examines newspapers and magazines, and clips from them or photocopies articles, references and allusions of interest to its clients, to be sent to them.

collecting policy - a policy established by an archival institution concerning subject areas, time periods, and formats of materials to seek for donation or purchase.

collection - 1. an artificial accumulation of materials devoted to a single theme, person, event, or type of document acquired from a variety of sources. 2. a body of historical materials relating to an individual, family, or organization.

collecting policy - (see "acquisition policy")

collection development - the process of building an institution's holdings of historical materials through acquisition activities.

conservation - the physical aspects and processes of preservation of original materials. (see "Preventative conservation" and "restorative conservation")

contest - a scheme in which a prize is awarded to an entrant judged to have qualified by virtue of superior skill, or the purchase of a product which may consist of a motion picture exhibition ticket; or simply by attending a motion picture event in person. Motion picture contests were frequently run by fan magazines and cinemas to promote sales and attendance.

contract -

copyright - 1. the exclusive right, granted by law, of the creator of a work (or his or her assignees or employees) to make or dispose of copies of and otherwise to control the use of a literary, dramatic, musical, artistic or other work. Ownership of copyright in a work does not necessarily pass with ownership of the work itself. The laws relating to copyright are complex and require specialist legal advice. 2. to register a writing, work of art, film or video, etc with the Library of Congress upon publication in order to establish one's exclusive right to reproduce the material in question.

coupon - a certificate issued by a seller entitling a bearer to claim a stated discount on the purchase price of a designated item. Exhibitors occasionally used coupons to promote cinema attendance by selling discount coupon books.

cubic feet (or meters) a standard measure of the quantity of archival materials on the basis of the volume of space they occupy.

cue card - a large card depicting the lines to be spoken by a performer.

cue sheet - an outline of musical motifs to be played during live accompaniment of silent film exhibition. It charts the dramatic action of a film with suggestions for music to be played.

cut - a printing plate used in letterpress printing to reproduce an image.

cutout - 1. a visual device affixed to the surface of an outdoor bulletin to give a three dimensional effect. 2. the term applied to merchandise which has been discontinued from a product line and is sold at discounted prices. Such merchandise is typically marked with some alteration to its original physical condition such as having a holes punched in printed material or

deed of gift - a legal document accomplishing donation of documentary materials to an archival institution through transfer of title.

deaccession - the process of removing material from the care and custody of an archives, either because the material has been reappraised and found to be unsuitable for the archives' collections, or because the legal owner has requested its return, or because it has been agreed to transfer it to another repository. Deaccessioning is a serious matter which requires careful consideration and documentation.

deacidification - the process of eliminating acidity in documents and other materials, or reducing the acidity to a more acceptable level.

dehumidify - the proces of reducing the relative humidity in the atmosphere.

deposit agreement - a legal document providing for deposit of historical materials in physical custody of an archival institution while legal title to the materials is retained by the donor.

description - the process of recording information about the nature and content of records in archival custody through preparation of finding aids. The description identifies such features as provenance, arrangement, format and content.

discography -

document - recorded information regardless of form or medium with three basic elements: base, impression, and message.

donation - a voluntary deposit of records, involving the transfer of legal ownership as well as custody to the archives.

doorknob hanger - a promotional item. a herald designed to be hung from a doorknob, typically promoting the exhibition of a particular film. Such heralds may be cut in a shape suggestive of a film's theme, such as in the shape of an aeroplane for an aviation-themed film. see also: telephone-hanger.

encapsulation - the process of encasing a document in a polyester envelope, the edges of which are then sealed. The aim is to provide support for a fragile document which needs to remain visible. This is not a recommended archival practice.

ephemera - items, usually printed or manufactured in quantity for a specific event or activity, which are intended neither to survive the topicality of that event or activity nor to survive as original records, but which may be retained for their information or as graphic specimens. e.g. ticket stubs...

evidential value - the value of records or papers as documentation of the origins, structure, operations and functions of the records-creating organization, institution, or individual.

facsimile - a reproduction of a document or item, that is similar in appearance to, but not necessarily of the same size as, the original.

file - an organized unit of documents, accumulated during current use and kept together because they dealt with the same subject, activity or transaction.

filmography -

finding aid - a description from any source that provides information about the contents and organization of materials. Basic finding aids include guides, descriptive inventories, accession registers, card catalogues, special lists, shelf and box lists, indexes, and, for machine-readable records, software documentation.

frame enlargements -

frames, film -

gatefold layout - a special folded section of a periodical with an outer part that folds over an inner part, both being slightly narrower than the normal page width. This layout form is usually found at the center or as the front and back covers of a magazine. Primarily used for generating an exceptional ad awareness level among readers.

handbill - a promotional item, a printed sheet or pamphlet consisting of a notice or advertisement, distributed by hand. see also: leaflet, herald, circular.

herald - a promotional item, typically one to four printed pages, often folded which may be in the form of a newspaper layout, utilizing photos, advertising art and promotional text. Derived from: a person who proclaims important news, a town crier, or messenger. A person or thing that announces or gives indication of something to come. Heraldry produced for Hollywood of the late teens through the 1930's are frequently multicolored....

histories -

holdings - the whole of records or archival materials in the custody of an archival institution including both accessioned and deposited materials.

humidification - the process of adding moisture to the atmosphere, usually to correct an excessively dry environment, or to reduce brittleness in paper.

inactive records - those records no longer required for the conduct of business and which may therefore be transferred to archival custody or destroyed.

informational value - the value of records or papers for information they contain on persons, places, subjects, and things other than the operation of the organization that created them or the activities of the individual or family that created them.

insert, ad - a promotional item, a printed advertisement, usually the same size or smaller as the publication through which it will be distributed, which may either be bound into the publication or put into it after printing in "free-standing" form....

insert poster - a promotional item, a poster typically measuring 14x36" to 22x28". see "posters"

intellectual control - the control established over the informational content of records and archives resulting from ascertaining and documenting their provenance, and from the processes of arrangement and description.

inter-office memo - see also: internal memo,...

interview -

intrinsic value - the archival term for those qualities and characteristics of permanently valuable records that make the records in their original physical form the only archivally acceptable form of the records.

leaflet - a promotional item, a small, single sheet of printed mater. Generally used to promote or preview a film or films upcoming on a cinema's exhibition schedule. Distributed at the theatre, in the street or in public places, or sent by mail. Identifies film by some graphic representation, by stars, theme or plot, by producer, exhibiton site and date of exhibition. see also: handbill, flyer, brochure, circular.

legal custody - ownership of title to documentary materials.

life cycle of records - the concept that records pass through a continuum of identifiable phases from the point of their creation, through their active maintenance and use, to their final disposition by destruction or transfer to an archival institution.

linear feet (or meters) - a standard measure of the quantity of archival materials on the basis of shelf space occupied or the length of drawers in vertical files or the thickness of horizontally filed materials.

lobby card -

machine-readable records - those records created and maintained in such a way that the information they contain is inaccessible without the aid of the appropriate machine, e.g. sound recordings(?), video recordings(?), microfilm and microfiche, computer tapes and discs.

manuscript - a handwritten or typed document such as book, article and so forth, including a letterpress or carbon copy, or any document annotated in handwriting or typescript. Especially the author's own copy submitted for publication in print.

memorabilia - ???? see artefacts

microfiche - a flexible transparent sheet of film containing a number of images sequentially arranged in rows and columns.

microfilm - a film in roll form usually 16mm or 35mm containing a number of images sequentially arranged.

monograph -

music scores -

negative -

novelization -

optical disc - a specially coated disc onto which information is recorded in analogue or digital form by a laser, The information can be retrieved by having a laser read the disc and the result decoded by a microprocessor into sounds or images.

oral history -

original order - the order in which records and archives were kept when in active use. The principle that records should be maintained in the order in which they were placed by the organization, individual, or family that created them, unless it is absolutely clear that there was no original order and that the records had been accumulated haphazardly.

personal papers - a natural accumulation of documents created or accumulated by an individual or family belonging to him or her and subject to his or her disposition. also referred to as manuscripts.

photoplay edition -

physical control - the control established over the physical aspects (such as format, quantity and olcation) of the individual records in an accession or series.

postage stamps -

poster - a promotional item, a large printed placard, bill or announcement often illustrated, posted to advertise or publicize something....

post-its -

press kit - a promotional item, a packet of press releases and film stills prepared by a film publicist in cooperation with a film studio and distribution company, and issued to the press and to other individuals or organizations who are considered useful in the promotion of a film, film series, film producer or merchandising item.....

press release -

pressbook -

preventative conservation - those measures taken in order to prevent or delay future degradation of collections e.g. the provision of environmentally sound and secure storage, the installation of warning devices, the withdrawal, restriction or copying of fragile items.

primary value - the value of records for the activities for which they were created or received.

processing - all steps taken in an archival repository to prepare documentary materials for access and reference use.

product packaging - an element in the merchandising of the cinema... e.g. cereal boxes,....

program note - written to accompany the exhibition of a film or a series of films, typically includes production credits and a written text which may provide historical, critical, ideological or theoretical perspective or seek to place the film within a particular literary, social, cultural or cinematic context. Average in length from one to four pages which are distributed without charge at each screening and or bound in a volume for sale at the exhibiting institution, or bound by the documentation center for access purposes....

provenance - 1. the archival principle that records created or received by one recordskeeping unit should not be intermixed with those of any other. 2. information on the chain of ownership and custody of particular records. From the French "respect des fonds".

puzzle - a promotional item ...

realia -

record group - a body of organizationally related records established on the basis of provenance with particular regard for the complexity and volume of the records and the administrative history of the record-creating institution. or organization.

records - documents, containing data or information of any kind and in any form, created or received by an organization or person for use in the course of business and subsequently kept as evidence of such business.

records management - the profession concerned with achieving economy and efficiency in the creation, use, maintenance, retrieval, protection and disposal of all types of records.

reference book -

reference materials - nonaccessioned items maintained by an archival institution solely for reference use. (THIS IS PROBLEMATICAL???)

reference service - the archival function of providing information about or from holdings of an archival institution, making holdings available to researchers, and providing copies, reproductions, or loans of holdings.

relative humidity - the ratio expressed as a percentage of the amount of water-vapour present in the atmosphere to the amount required to saturate it at the same temperature. Relative humidity varies with temperature.

respect des fonds - (see "Provenance")

restorative conservation - those measures taken to repair or restore damaged or deteriorated archival (and other) material to its original condition. It is important that the evidential value of the original be retained, and consequently repairs are usually reversible and visible.

script - the text of a play, broadcast or motion picture, especially the copy of a text used by the director or performer.

secondary values - the values of records to users other than the agency of record creation or its successors.

series - a body of file units or documents arranged in accordance with a unified filing system or maintained by the records creator as a unit because of some relationship arising out of their creation, receipt or use.

sheet music - an item of merchandising, consisting of a musical theme(s) or song(s) associated with a specific motion picture or cinema subject, published for sale to the public for use at home. Motion picture sheet music averages three to five pages with an illustrated cover featuring a promotional representation of a specific film, film personality or cinema subject. This representation may be based on the original advertising campaign for the film or offer an alternative promotional graphic. The earliest cinema-related sheet music appears to have been for "Valse Edison" published in 1891. Between 1900 and 1919 sheet music was used primarily to promote film stars and film studios (e.g. "The Vitagraph Girl" [1908], "Those Charlie Chaplin Feet" [1915]), or as a reflection of the impact of the cinema on popular culture (e.g. "His Cute Moving Picture Machine" [1913], "The March of the Movies" [1915]). By the 1920's sheet music had become an established part of the promotional campaigns for individual films.... see also: cue sheets, music scores...

shelf talker - merchandising item,

slides -

snapshot photography - see "amateur photography"

souvenir program - a merchandising item, an illustrated booklet or small book, typically on the subject of a particular film, designed to be sold at a cinema during the exhibition of the film. Souvenir programs have an average size of 8 1/2 x 11" although this is occasionally varied for the sake of novelty; and its contents may include credits; brief biographical essays for the important performers and production personnel such as director, producer, writer, set and costume designers; plot synopsis and production information; scene stills and celebrity portraits.

stamps - see "postage stamps"

standee - a promotional item; a free-standing piece of advertising, typically these are cut-outs of film stars life-sized or larger, which are displayed in the lobby of or in the street in front of cinemas, or in video stores and novelty shops. Stadees may have moving parts operated by small motors.

stills, film - photographic scenes from a motion picture for reproduction in print media or for use in theatre lobby displays for publicity purposes. Stills are traditionally sized 8x10" black and white photographs which were distributed to the press and exhibitors without restrictions. Stills were taken on the film set by a stills photographer whose job it was to recreate important moments from a production, and as such do not precisely duplicate the image of a particular moment as it appears on the screen. see also "Frame enlargements".

stills, production -

storyboard -

sub-group -

survey - an examination of archival records to ascertain their provenance, original order and inter-relationships prior to commencing full arrangement and description processes.

tearsheets - a copy of an advertisement run in a publications which is forwarded to the exhibitor for his approval and purchase. Collectors of motion picture memorabilia also apply the term to advertisements clipped from periodicals and frequently mounted for display.

tie-in products -

title cards -

transparencies -

treatment - 1. a short summary of a proposed film giving information about the kind of production and a description of the major sequences. 2. a stage in the writing of a film which comes before the first version of the screenplay itself, written in descriptive prose or as an outline. It gives an account of the story, its characters, actions and scenes, but without dialogue or individual shots. From a few to 40 pages, it shows how the writer would treat the story in a screenplay.

wild posting - the sometimes unauthorized posting, for free publicity purposes, of printed material, i.e. movie one sheets, etc. on fences, walls and other sites, preferably in high traffic zones....

Glossary Bibliography (all contributors to the "Handbook" should create a bibliography for their section.)

- The Complete Film Dictionary. Ira Konigsberg. New American Library: New York. 1987.
- Dictionary of Advertising Terms. Laurence Urdang, editor. Tatham-Laird & Kudner: Chicago. 1977.
- The Dictionary of Marketing and Related Terms in the Motion Picture Industry. Don Delson. Bradson Press: Thousand Oaks, CA. 1979.
- Glossary of Film Terms. John Mercer, compiler. University Film and Video Association Monograph 2: Southern Illinois University: Carbondale, IL. revised 1986.
- A Mass Communications Dictionary. Howard Boone Jacobson, editor. Philosophical Library: New York. 1961
- The Compact Edition of the Oxford English Dictionary. Oxford University Press: Glasgow. 1971.

8. APPENDIX A: MODEL FOR THE COLLECTING OF DOCUMENTATION RELATED TO THE CINEMA (4-5 pages)
9. APPENDIX B: RESOURCES - this will include: 1. addresses for businesses serving the documentation center such as equipment suppliers, sources for preservation materials, book dealers, periodical subscription services, clipping services, etc.; 2. film societies, trade organizations; scholarly organizations; and so forth. (10-20 pages)
10. APPENDIX C: LIST OF FIAF MEMBER ARCHIVES (2-4 pages)
- 11: BIBLIOGRAPHY OF INTERNATIONAL PUBLICATIONS (5-10 pages)
 - 11.1 Books and periodicals on Archives and Library management and science. (including computers)
e.g.:
Pederson, Ann, ed. Keeping Archives. Australian Society of Archivists Inc.: Sydney. 1987.
 - 11.2 Books and periodicals on Collecting Documentation.
e.g.:
Slide, Anthony. A Collector's Guide to Movie Memorabilia. Wallace-Homestead: Des Moines, Iowa. 1983.
Movie Advertising Collector. published six times a year. PO Box 28587, Philadelphia, PA 19149.