

f FIAF CATALOGUING COMMISSION

Copenhagen, 31st March - 2d April 1971

m i n u t e s

Participants :

Mr Filip Acimovic	Jugoslovenska Kinoteka
Mr Leszek Armatys	Filmoteka Polska
Mrs Dorothea Gebauer	Deutsches Institut für Filmkunde
Mr Roger Holman	The National Film Archive
Mr Jacques Ledoux	Cinémathèque Royale de Belgique
Mrs Marta Lutter	Magyar Filmtudományi Intézet és Filmarchivum
Mr Fausto Montesanti	Cineteca Nazionale
Mr Penn	Imperial War Museum
Mr C.H. Roads	Imperial War Museum
Mr P. Westenvoorde	Nederlands Filmmuseum

→ Observers from Det Danske Filmmuseum :

Mr Janus Barfoed
Mr Peter Calum
Mr Arne Krogh

Secretary :

Mrs B. van der Elst

FIAF

The President of the Commission, Mr Wolfgang Klaue, was excused.

In the absence of Mr Klaue, President of the Commission, Mr Filip Acimovic accepted to take the chair . He greeted all participants and opened the meeting.

The following agenda, sent by Mr Klaue, was adopted :

1. Information on a meeting of the IFTC Commission about problems of film cataloguing.
2. Information on a seminar held by ASLIB dealing with questions on film cataloguing.
3. Discussion of the following problems (based upon the draft for the scheme of the manual.)
 - 3.1. Filmographic data of newsreels, non-fiction films, compilation films.
 - 3.2. Subject classification (IV/4)
 - 3.3. Filmographic work and catalogues (VI)
 - 3.4. Practical recommendations (VII)
4. Discussion of the submitted parts of the manual.
5. Decision on how the work shall be continued.

The material on item 4. will not be available until the beginning of the meeting at Copenhagen, due to technical difficulties (translation and mimeographing). In fact, this material only arrived on the last day of the meeting.

1. IFTC Commission

Dr Roads made a report about the last meeting of the IFTC Commission, but due to the late arrival of Mr Ledoux and Mrs van der Elst at the meeting, no notes have unfortunately been taken on this report.

2. INFORMATION ON A SEMINAR HELD BY ASLIB

Mr Holman reports on a 4 days seminar held by the Association of Special Libraries and Information Bureau, in London in november 1970, where amongst others, the same kind of problems as in this cataloguing commission were discussed. The President, Mr Acimovic, suggested to include the report of this experience in the proposal on summer schools to be made at the next General Meeting.

3.1. FIMOGRAPHIC DATA OF NEWS REELS, NON-FICTION FILMS, COMPILATION FILMS

a) Newsreels and magazines.

The following minimum data list was adopted.

1. Title and number (e.g. Pathé news n° 4)
2. Date of release
3. Country of origin
4. Producer
5. One descriptor per subject
6. Technical datas as in other films, plus version of commentary and subtitles.

An exception ~~to point 5~~ was admitted for special editions of newsreels which appear in some countries with a title and are best known under this title. In this case only, the title can be catalogued together with the descriptor.

Maximum data list for newsreels and magazines.

The word "maximum" was replaced by "detailed", because it was felt that a maximum could never be reached and was furthermore not even wishable.

Document n° 12 prepared by the archive of Budapest in German was translated and modified as follows :

original title	titre original
copy title	titre de la copie
n° & date of release	n° et date de présentation
subsection title	titre des sujets
country of origin	pays d'origine
country of edition	pays d'édition
distributor	distributeur
producer	rédacteur en chef
assistant producer	rédacteur
commentary written by	commentaire écrit par
commentary spoken by	commentaire dit par
director	réalisateur
assistant director	assistant réalisateur
cameramen	opérateurs de prise de vue
external sources	matériel d'agence (source)
music composer	compositeur de la musique
arrangement	arrangements

editor	monteur
Prizes	prix (distinctions)
Location number	numéro de classement
Censorship number & date	numéro de censure et date
Date of release ?	date de distribution
Total length	longueur totale
Length of each subsection	longueur par sujet
Number of reels	nombre de bobines
gauge	format du film
Aspect ratio	format de l'image
optical / magnetical	nature de l'image
silent / sound / added sound	sonore ou muet / son ajouté
combined and/or separate sound track	son combiné et/ou séparé
version : leader	version : générique
main titles	intertitres
commentary	commentaire
subtitles	sous-titres
miscellaneous	varia
documentation	documentation
subject	sujet

b) Compilation films.

After a rather long discussion, it appeared that there are two kinds of compilation films : 1. anthologies
2. films made of stockshot

Anthologies are compilation films more or less made of extracts which one can easily recognize, while the so-called "compilation films" (films de montage) are mainly made of "morceaux sans visage montés selon l'inspiration de l'auteur" as Mr Montesanti said.

Mr Roads and Mr Ledoux thought that this second kind of compilation films were to be catalogued in the same way as feature films, whereas anthologies had to be treated extract by extract. This was agreed.

1. Anthologies : Minimum data list for each extract.

Title
Country of origin
Production year
Director
Cast
Version
Length of extract
Technical datas
Sponsor (as far as possible)
Short description
Miscellaneous (e.g. history of the copy, Photographic quality)

The detailed data list for anthologies is the same as for feature films.

It was also decided to use a common measure for cataloguing the length of films. Meters were chosen for this purpose.

2. Compilation films, as such. (made of stockshot)

These are to be catalogued as a whole, like feature films.

One could add in the detailed list the origin of the extracts (^{which} what archive, etc...)

A recommendation was made to catalogue separately the extracts of compilation films which are easily recognized (citations).

c) Documentary or non-fiction films.

It was decided that documentary films should be catalogued in the same way as feature films, as well for the minimum datas as for the detailed list.

3.2. SUBJECT CLASSIFICATION

The members had in their files three documents, one from the National Film Archive, one from the Hungarian Archive and one from the Imperial War Museum, explaining how the subject descriptions and classification were done in their archive.

Mr Holman, Mrs Lutor and Mr Penn proceeded then to detail these documents .

The National Film Archive's index cards were quite simple to understand.

Mrs Lutor added to the expäanation of her document that the Hungarian Archive had found the UDC system too complicated to use and not appropriate enough to their film collection.

As for Mr Penn, he said that the Imperial War Museum's approach to subject classification had had to be different because they are a specialised archive. They did not succeed in mechanizing their catalogue as they had hoped because their film thesaurus was too important and it would have caused a tremendous amount of work for very specialized personnel. For the moment, they have simplified the system.

Mr Ledoux then concluded by saying that, for the moment, the commission could only afford to make recommendations on clerical cataloguing.

There are two systems of subject classification : Subject heading
Decimal classification.

One can also divide the problem of subjects in :

- a) Personalities: This is rather easy, but one should always make the distinction between the personality herself and an actor playing the part of this personality.
- b) Geographical subjects. This is more intricate because many more implications can enter here into consideration.
- c) Other subjects. For this, the UDC system, although not quite satisfactory, was finally thought best because it is internationally prevalent. The conclusion was that this system should be recommended to the members of FIAF, with the use of five digits . This was generally thought sufficient.

The members of the commission then shortly summarized the discussion on the subject description of non-fiction films.

Two approaches could be distinguished: the stockshot approach and the general approach. It all depends on each archive. But it was decided that a minimum data would be: a word or a short phrase (descriptor), and the maximum : a description of each sequence with its length.

3.4. PRACTICAL RECOMMENDATIONS

Mr Holman and Mr Penn had prepared and distributed to the members of the commission a document on film viewing techniques and control, the equipment, and the precautions to take in viewing nitrate films.

This recommendation was unanimously adopted after a few details had been added.

4. DISCUSSION ON THE SUBMITTED PARTS OF THE MANUAL.

Mr Klaue being absent, the documents he intended to bring with him were only distributed to the members on the last day of the meeting so that very little time was left to study them.

These documents were the two first chapters of the manual and a part of the third chapter. There was also : "An introduction to the mechanisation of catalogues, indexes and data files in film archives."

Mr Roads made some comments on the 2 first chapters, saying that, in his opinion, there were too many examples and not enough practical recommendations which would lead to positive suggestions for new archives.

5. DECISION ON HOW THE WORK SHALL BE CONTINUED.

It was agreed that a sub-commission, composed of Mr Klaue, Roads, Penn, Holman and possibly Mr Ledoux, would meet in the near future, probably October, to make a final draft of the manual, based on Mr Klaue's documents and the minutes of this meeting.

This draft manual should be ready to be submitted to the Executive Committee of the fall.

6. JOINT MEETING OF THE TWO COMMISSIONS OF DOCUMENTATION AND CATALOGUING

On Friday afternoon, the 2d of April, a joint meeting of the two commissions was held.

As nothing important had to be communicated from one commission to the other, Mr Ledoux raised the problem of the utility of these joint meetings. Except for the pleasure of seeing each other, members agreed that since the problems which the two commissions were discussing for the moment had very little in common, there was no necessity for them to have their meetings together and in the same town. It would maybe save time, and above all be less expensive for the ~~guest~~ archive acting as host not to be obliged to invite the two commissions together.

The meeting then ended by a heartfelt thank you of the two presidents to the Danske Filmmuseum for their very kind hospitality.

This draft manual should be ready to be submitted to the Executive Committee meeting of the fall.

Mr Acimovic then closed the meeting of the Cataloguing Commission and thanked the members for the work achieved during this meeting in Copenhagen.

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