

Catalogue of the Commission.  
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I.

1. Origin and Character of the Manual

The Fédération Internationale des Archives du Film (FIAF) has been in existence for more than thirty years. For over three decades now films have been collected, preserved, systematized and catalogued in the archives. The process of the setting up of new archives has by no means yet been concluded, on the contrary, the development of audio-visual mass media has resulted in an avalanche of information of an unheard-of extent, leading to the establishment of new archives and the extension of the operation of the existing archives. The emergence of cinematography and television in the countries of Asia, Africa and Latin America will, likewise, accelerate the development of new stores of information.

On all these grounds the members of the Fédération Internationale des Archives du Film (FIAF), in taking up an initiative of the National Film Archive, London, one of the oldest and most meritorious members of that organization, decided in 1968 at the Annual Congress of the Organization in London on setting up an international commission for the cataloguing and documentation of films. The first materials of the commission were theses on problems of the documentation and cataloguing in film archives which were submitted by Ernest Lindgren, Curator of the National Film Archive and Brenda Davis, Head of the Documentation Section of the National Film Archive. After one year of work, the Commission recommended, on the basis of the different tasks, the setting

up of two commissions, one for the cataloguizing of films and one for documentation. The Annual Congress of FIAF, held in New York in 1969, voted in favour of this proposition.

At its first meeting, which took place in Wiesbaden (FRG) in 1969, the Commission for the Cataloguizing of Film declared as its aim to work out a Manual of Film Cataloguizing which is not meant as a collection of binding rules for the cataloguizing of films but is to summarize the experiences collected in more than thirty years by the member-archives of FIAF.

Such a summary was regarded by the Commission as a first necessary and useful step to impart to all existing and developing archives experiences resulting from practical work and to give new stimuli. The lively exchange of experience which took place at the meetings of the Commission in <sup>Brussels (1968)</sup> Wiesbaden (1969), Budapest (1970) and Copenhagen (1971), reaffirms the realization that in cataloguizing and systematizing their stocks, the archives have embarked on different roads and made different experiences. The summary of these findings and experiences - this was the conviction held by all members of the Film Cataloguizing Commission - will be helpful to every archive.

This "Manual for Film Cataloguizing" is the outcome of very fruitful and comradely co-operation in the Commission for Film Cataloguizing which consists of the following members:

Wolfgang Klaue, President, Staatliche Filmarchiv der DDR,  
Berlin

Filip Acimovic, Vice-President, Jugoslovenska Kinoteka,  
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Leczek Armatys, Filmoteka Polska, Warsaw

✓ Frida Mytyl, Czechoslovak Film Archive, Prague

Dorothea Gebauer, Deutsches Institut für Filmkunde, Wiesbaden.

Roger Holman, National Film Archive, London,

Jacques Ledoux, Cinematheque Royale de Belgique, Brussels

Marta Luttor, Magyar Filmstudományi Intezet és Filmarchivum,  
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Dr. Fausto Montesanti, Cineteca Nazionale, Rome

Opela, Czechoslovak Film Archive, Prague

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## 2. The Importance of a Catalogue in a Film Archive

The catalogue of a film archive is the basis for practically all operations carried out by an archive. Without an exact catalogue, which optimally provided, if possible, with data, no archive is capable of meeting its cultural tasks or the demands of information and studies, nor its preserving purpose. The catalogue occupies a key position in an archive, it is the "brain" of the archive which controls many processes of information and operation.

The many years of experience of the film archives provide every reason to place utmost emphasis on the importance and central significance of cataloguing work. In many an archive the role of the catalogue has been and is still being underestimated. The tiresome, sometimes even pedantic and painstaking work, which has to be performed in the identification, utilization

and cataloguizing of stocks, - work which is carried out in a rather unspectacular manner - might be limited for a certain time. Yet if it is treated as second-rate for any length of time, the effectiveness of an archive will be decisively impaired. Every archive must determine, within the framework of its tasks in propagating film culture, the collection and preservation of films, in its documentary work and in other activities, the position of the catalogue. Those experienced in cataloguizing work must emphatically warn against any belittling of this type of work.

Methods and systems chosen for the systematizing and cataloguizing of films must be applicable for long periods. It is, therefore, advisable to examine with great care, before deciding on one or another variant, the functions the archive has to fulfil at present and in the future, the extent to which the stocks and their function will have to be extended or may be expected and the machinery which is required for the purpose of information and research. Any subsequent alteration of the systematizing and cataloguizing system requires a great deal of additional work. We believe that in this connexion, too, this summary of experiences can serve as a useful companion.

Many of the chosen methods of cataloguizing have been established on the basis of many years of experience. Neither the point of departure for a certain system nor the changes made in the course of time, can any longer be reconstructed. In this way catalogues have developed which bear no longer an objective character and

which can hardly be handled without the person of the cataloguer. As, however, the catalogues are meant to last for tens, or even hundreds of years, it is advisable to put down in writing the principles for the structure and subsequent alterations. Such principles of cataloguing have, so far, been laid down only by the National Film Archive, London, the Library of Congress, Washington, the Norsk Filminstitut Oslo and the USSR Archive for Cine-, Photo- and Phonodocuments (cf. appendix Nr.....)

### 3. Requirement of Catalogue

Cataloguing means the gaining and systematizing of information on the film stocks which are collected within an archive. Cataloguing is a process which approaches an optimal stage in finding out the data and in the arrangement and systematizing.

As sources of information for the process of cataloguing archives have at their disposal:

- the film as bearer of information of filmographic data and information regarding contents;
- the film as physical object and source for technical data;
- documents in films.

As primary source for cataloguing we should, in every case, regard the film itself from which the filmographic information, data on its content and technical data should be taken.

Experience shows that cataloguing, which is exclusively based upon secondary sources, may be very inaccurate. Data taken from secondary sources ought to be marked as such.

Efforts at cataloguizing must aim at obtaining objective information from and on a film. Subjective categorizations, assessments and analyses of a film are not the object of cataloguizing but of other types of scientific work. In spite of any efforts and objective approach one cannot, of course, overlook the fact that, particularly in covering the contents of films and their indexing, subjective aspects of the cataloguer exert some influence on his work.

In contrast to filmography, which constitutes, under various aspects of systematization, a record of all films produced, the catalogue of the archive concentrates exclusively on the existing stocks.

It would be foolish to neglect the ascertaining of data and facts on a film in the expectation that sooner or later computers or other modern means for data processing will be available.

Although certain processes of arranging and systematizing in catalogues can be automated, research work for the sake of ascertaining all necessary data on a film will, for a long time to come, remain a reserve of the cataloguer.

Cataloguizing should not be understood, in a narrower sense, as description of a film but as a complex task which covers both the obtaining and arranging of individual data, and the setting up of systems of catalogues and principles of systematization by which the entire operation and organization of an archive are influenced.

4. Qualification of a Cataloguer

Cataloguizing, if understood in the above mentioned sense, must be classified as scientific work which requires qualified personnel, whereas for mechanical tasks connected with cataloguizing, the employment of technical-organizational and administrative personnel is justified. The concept that the work of cataloguizing can be performed exclusively by staff of a medium qualification, semi-skilled personnel or auto-didacts, must be vigorously repudiated.

The problems of collecting and processing of data in the audio-visual information stores require scientific-theoretical mastering. Although there exists an objective necessity for the development of a science of film archives, which should cover fields such as technology of film archives, organization of the archives, tasks of documentation, history of the film archives and the cataloguizing of stocks, no country has so far attempted a systematic training of specialists for work in film archives. According to all the experience made in the archives, personnel who have undergone specialized training in library science, the science of information or of documentation, bring along with them the most favourable basis for work with the catalogues of the film archives. As long as these conditions are not available, people aspiring to work in this field should be urged to acquire, apart from film-specific knowledge, basic knowledge in the above-mentioned subjects.

Work with catalogues is mainly performed behind closed doors. Cataloguers are denied frequent successful exploits. Anyone who looks for spectacular success or lacks the love of film, an almost pedantic accuracy or genuine modesty, will hardly be the right person for a leading position within the framework of a film catalogue. The desire just to satisfy a person's desire to obtain information of films without generalizing the results of the work in the required terminology of the catalogue or just an inclination to perform analytic, film-historic or film-theoretical work, should likewise be a poor basis for the profession of a cataloguer.

In choosing personnel for catalogues the utmost care should be taken in scrutinizing scientific qualification and individual inclinations. The work of arranging and systematizing call for stability and consistency, as frequent changes of personnel exert, in the field, a particularly harmful influence.

## II.

### Structure of Film Collections and Relationship to Catalogues

In the introductory chapter it has been pointed out that cataloguing is not, in a narrow sense, regarded as a filmographic and substantial description of a film but as a more comprehensive task which is of particular significance for the structure of the film collection. The catalogues cannot but take into consideration the peculiarities of the audiovisual material which is basically different from any other collected goods on account of its technical properties. In the following a few problems will be dealt with that beset the



organization of files and their systematization within a catalogue which must be solved in order to safeguard the interrelation between catalogue and film stocks.

1. The Problem of Selection

Every archive must clearly understand that we are living in an epoch in which a tremendous explosion of information is taking place. A phenomenon which expresses itself in a steady stream of printed and audio-visual information. This phenomenon of the scientific-technological revolution confronts libraries, archives and other stores of information with a gigantic mass problem. Already now viable solutions manifest themselves for the mastering of printed matter by way of the microfilm-technique. Although the technical process of holography provide audio-visual material with extreme reductions, no archive is probably at present yet in a position to apply new and very costly technologies for the sole purpose of storing. The economic expense for such a purpose would be in no relation to the traditional methods of storing audio-visual material. Yet even the traditional installations for the permanent storing require in every case and in every country a considerable financial outlay.

Proceeding from these realities every archive will be compelled to make a selection from the material which is offered to archives. Any selection is tantamount to a decision on future prospects and those, who have to make such decisions, might always be harassed by doubts as to the correctness of their

judgement. It would go far beyond the framework of this manual should be attempt to list the criteria on which such a selection is based. Any solution of such problem will require additional investigations and an international exchange of opinion. It would, however, in any case, be advisable for archives to obtain clarity on the basic concept of their collections. This might save them from their stocks being flooded with ballast and worthless material as well as redundant and time-wasting cataloguizing work. Here we re-establish the relationship to cataloguizing.

In lots of archives the problem of selection is still unsolved, while in some archives this problem has not yet arisen. In all archives - whether they have been in existence for decades or are just being established - principles of collecting films established under the present conditions of film and television should be examined or new principles of selection formulated.

The archives of government files in every country have, for a long time, been confronted with the problem of the ascertaining of values, of determining the permanent, lasting value of written documents. The theoretical knowledge gained by these institutions ought to be studied most attentively and transferred to the determination of value regarding audio-visual material.

Selection of those works of art and documents which are selected for permanent preservation should not be left solely to the individual taste, or judgement because there is an extraordinarily serious risk of arbitrary decisions. One of the most experienced film archives within FIAF, the National Film Archive, London has developed an exemplary method of selecting archive material:

a staff member of the archive watches the country's film and TV-production. After consultation with experts he proposes to a committee, which meets every two months, those productions which can be recommended for admission to the archive. The committee advises the archive in the decisions on entries to the collections.

## 2. Structure of the Film Collections

The following three aspects determine the structure of the film collection and have, in turn, repercussions on the catalogue:

1. The technical quality of the material which calls for the following technical subdivisions:

- nitrate films;
- acetate films black-and-white;
- colour film;
- video-tapes

Each of these categories requires different conditions for storing. (We refer to recommendations worked out by the Preservation Commission of FIAF for the storing of these different types of material).

Within these groups the following additional subdivision is recommended for reasons of storing technology

- 8 mm
- 16 mm
- 35 mm
- 70 mm.

Other rare formats should be treated like the nearest group.

2. The safety of the preservation of stocks is increased if

positives,

negatives/duplicate negatives;

duplicate positives

are not stored in the same room or building.

3. For the use of stocks the archives should differentiate between archive material = material which can be subjected to frequent use, is subjected to wear and tear and is not meant for permanent storage;

material stored under special safety precautions; material which is, for various reasons, subjected to special restrictions.

Service prints should be stored and catalogued separate from the actual archive stocks.

Every archive can, of course, organize its stocks only in accordance with its possibilities. But the basic condition must be strictly adhered to, that film material must be stored separately according to its technical properties.

Examples: The Staatliche Filmarchiv of the GDR classifies its stocks in the following manner:

Acetate: 16 mm positive

negative/duplicate negative

duplicate positive

35 mm positive

negative/duplicate negative

duplicate positive

70 mm positive

negative/ duplicate negative

duplicate positive

The same system of classification also applies to index films. A new system of classification is also being introduced for colour films according to the scheme for black-and white material, as soon as the necessary storing facilities have been created.

Service prints are stored and recorded separately.

(Here two further examples are to be added.)

### 3. Preparation for Cataloguizing

Before a film is accepted into the stocks of the archive and in the catalogue, there should be a few preparatory measures to make possible examinations and decisions. It goes without saying that the kind of preparation of entering into the catalogue depends on the structure of the archive concerned. In any case, however, it would be advisable to interpose a working interval between the receipt of the film and its entering into the catalogue while there is an opportunity of examinations on technical issues and the contents of the film as well as decisions on the method of storing etc.. These activities should take place already under the control of the catalogue.

From the practical experiences made so far four tasks during the preparatory phase may be deduced.

#### 3.1 Recording of a New Admission

On every new admission, i.e. material which has not so far been part of the archive - a written entry should be made. The material as well as artistic and ideological value of the film justify this expense.

The written recording of the new film has, in the main, two functions:

- to release the flow of information through which further decisions on the treatment of the new addition ensue;
- to have a first record of the addition to the stocks.

The system of recording and announcement of new addition in an archive must operate with absolute accuracy and reliability. The possibility that some of the additions are not registered must be excluded. Any gap in this system can lead to a considerable disorder in the stores.

In any archive some time lapse is bound to occur between the moment of accepting a film and its incorporation into the stocks and its complete registration in the catalogues. The announcement of its arrival fulfils, at this stage, also the purpose of making the film visible for the catalogue and of making possible its use before its incorporation is completed. (Such instances should be limited to a minimum, but cannot be totally excluded in practice).

In archives with frequent addition or in cases where a long period lies between acceptance and cataloguing of a film, it is advisable to provide each new addition with a temporary number to facilitate its locating.

The lists or announcement of new additions should be set up immediately without any delay as soon as a new film is accepted, recording the following data: title of film, as emerges from the labels on the cans; number of reels, origin and format.

Parallel with the registration, a simple technical control should take place regarding: nitrate or acetate, positive or negative, colour or black-and-white and any visible signs of decomposition. Rusty or damaged cans should be exchanged on such an occasion. Very dirty material should be cleaned,

New additions, with or without temporary numbering, should be stored separate from the actual stocks of the archive.

Examples for Registration of New Additions:

Deutsches Institut für Filmkunde: Announcement of entry (format A 5) is registered immediately on acceptance containing the following data: date, means of transport, title, format, sender, place of sender.

National Film Archive, London.

Every new addition is registered in the entry book with the following data:

The passing on of the film for technical examination (delivery slip) is accompanied by an internal information on the new addition (title, origin, format, number of reels, date).

For the sake of temporary cataloguizing the catalogue obtains from the section for new additions after the arrival of a film, a set of 5 data sheets for each title with the following data: title on arrival, country and company, which has produced the film, director, main actors, original title, date of first screening, origin, date of entry, format, number of reels, assessment by the selecting panel, distributor, any reviews.

These data are registered without judging the film from secondary sources.

The data sheets are in different colours and are used as follows:

white: title catalogue

yellow: director catalogue

pink: producing countries

blue: distributors

green: reference sheets for title catalogue (original and distribution title)

Staatliches Filmarchiv der DDR

Weekly record of new additions. The written information comprises the following data:

serial number

number of reels

type of material

origin

date of arrival

feature /non feature film

use purpose



### 3.2 Decision on the Use of the Material

Notice is given of a new addition independently of its purpose. Only after notice has been given of a new addition, a decision can be taken whether the material is to be treated as loaned for a definite or indefinite period, whether it is to be incorporated into the permanent property of the archive, whether it is to be attached to any definite section of deposits, whether it is to be passed on to a definite user without being incorporated into stocks, whether it has landed in the archive by mistake or whether it is to be returned, as the archive is not interested in accepting a certain material.

This process of decision on the use of the material at the same time releases further processes. It is decided in which way the new addition is to be further examined as to its technical quality or contents, with a view to incorporating it completely into the property of the archive or to treat it as a loan for a limited time.

### 3.3 Technical Control and Numbering

In case of a new addition being accepted to stocks, the process of decision must be followed up by a thorough technical check-up of the material. Purpose of such a technical inspection is the recording of its technical condition, the marking as property and the incorporation into the system of the archive.

At the very least the following technical data should be ascertained:



The results of the technical inspection should be recorded in writing. All above-mentioned data are unchangeable, but the condition of the film is, through physical wear and tear and chemical decomposition process, subject to permanent changes. For the recording of technical data and changes in the quality of a film, a system should therefore be chosen which can be used for an extended period at the lowest possible cost.

Examples:

Yugoslovenska Kinoteka

The technical certificate, which allows for the recording of changes in the condition, is attached to the first reel of the film. Whenever a film be used outside the archive, the technical certificate is kept by the archive.

Staatliches Filmarchiv der DDR

To determine the technical condition of a film, a time sheet is kept for each print. The sheet comprises the unchangeable data, the detailed technical result of the first examination and space for changes in the technical quality. The files are kept separate of the film material.

Further problems, which are significant for the technical inspection such as numbering system, marking of cans and labels, leaders, are dealt with in the next chapter.

3.4 Identification

As a final step in the preparatory phase prior to the actual cataloguing, filmographic information and information regarding the contents of a film should be given by examining the film.

The order in which preparatory work is performed, should not be regarded as a scheme binding on a working organization. Here altogether those tasks are enumerated which should logically be

undertaken prior to actual cataloguizing. In practice, the four indicated steps are not differentiated as isolated working stages, but combinations and connexions are feasible which must be decided on based upon the conditions prevailing in each individual archive.

#### 4. Numbering Systems

Particularly great significance must be attributed to the numbering system in a film archive, similarly to that of libraries or other collections. The numeric or alpha-numeric marking of a film is a means of keeping order and the most important means to re-locate a certain material. By way of such markings, those classifications of the stocks can be established which are recommended in chapter..... for reasons of technical quality, safety and usefulness. All reference systems of the stocks should be constructed in an accessory way. Other principles for the organization of stocks, such as according to origin, chronology, film producers, genres etc. are not suitable in view of the rational utilization of the available storage space.

##### 4.1 Inventory Numbering

In many countries there exist legal provisions which call for stocktaking of assets in regular intervals. Many archives keep, for this purpose, inventory books in which all films, which the archive owns, are listed in an accessory manner. In case a film is subsequently destroyed or handed on to another archive as a loan without a time limit or must, for other reasons, be removed from the stocks, it is deleted from the stocklist without the inventory number being re-taken by a new addition. The inventory books are kept independently of technical or other system categories of the stocks.

Examples

Yugoslovenska Kinoteka

Format of the inventory book: 41 x 29 cm

Entries: inventory number, store number, date of entry, original title, title for domestic distribution, silent or sound, type of emulsion, colour or black-and-white, format, total length, number of reels, origin, specification of purchase, order number (for print), value, remarks.

(Further examples should be added).

4.2 Store Number

A separate numbering system should be chosen for each section of the store (cf. chapter II/2).

The number systems should be established continuously in an accessory way. No marking of the location of the store should be used as store number, such as bunker I, cell 3, shelf 15.

A continuous numbering system makes possible greater mobility, so that changed locations of certain stock units can be recorded without altering the numbering system. The code on which in practice the principle must be based, such as that films of certain groups of numbers may be found in one or another bunker or cell, can be quickly learnt through practical use. Corresponding auxiliary means, such as external marking of series of numbers in shelves and in cells, as well as storing schemes, may facilitate the locating of a film, too.

A separate numbering system should be chosen for each print within a system in such a way that picture and sound of a film, the edited and unedited material of a film is to be regarded as a storing unit. We advise against using one and the same store number for all material belonging to one title, irrespective of its technical quality.

We also advise against differentiating the various storing systems only by coloured markings. In view of the possible use of technical equipment in the catalogues numeric or alpha-numeric, clearly distinguished systems should, as a matter of principle, be chosen. For the practical handling within the store coloured distinctions cannot be more than an additional aid.

Numbering systems should not serve merely to mark the location but may also impart other data (cf. examples given), but one must guard against rendering, through additional data, the numbering system complicated and unwieldy.

#### Examples

##### Yugoslovenska Kinoteka

nitrate film F - nitrate positive, black-and-white

FN - nitrate negative, nitrate-dupe-negative, black-and-white

F1 - nitrate duplicate positive

For nitrate colour material marks for colour may be added

acetate film, black-and-white, without letter, positive

N - negative, dupe-negative

L - lavender

M - magnetic picture recording

colour film acetate: C - positive

NC - negative, duplicate negative

IC - lavender

In each of these categories continuous numbering starts with 1

National Film Archive, London

#### Proposal of a Numbering System

It is proposed that the film collection be divided into nine categories based upon the type of film stock (nitrate, acetate, colour) subdivided by preservation status of the individual copy (preservation master, printing material and viewing copy).

Within each of these nine categories it is proposed to separate single 1000 ft./300 m reels and the 2000 ft./600 m reels in order to facilitate handling and to make the most efficient use of self space.

Letter prefix: Each of the 21 divisions is given a letter so that multiple copies of the same film will be stored in different vault locations for security reasons should fire or other accident occur. The single letter prefix combines three items of information (Film base; preservation status, size of reel).

Location number: Each letter prefix will be followed by a location number which as well as indicating the location in the vault will also serve as an identification number for each reel of film. In theory this will provide numbers from Zero to Infinity but in practise it is doubtful whether an archive would be possible to incorporate further coding devices - for example the year of production by using two initial digits to indicate the year.

Nitrate

Preservation Master	Printing	Viewing
A single reels	B single reels	C single reels
D double reels	E double reels	F double reels

SAFETY

Preservation Master	Printing	Viewing
G single reels	H single reels	J single reels
K double reels	L double reels	M double reels

CoLOUR

Preservation Master	Printing	Viewing
P single reels	Q single reels	R single reels
S double reels	T double reels	U double reels
V 70 mm reels	W 70 mm reels	X 70 mm reels

Deutsches Institut für Filmkunde

1 - acetate positive material

10: 35 mm feature film (1001 -)

12: 16 mm feature film (1201 -)

13: other formats (1301 -)

11: acetate raw material

(picture, sound negative, comb. negative,  
lavender, music, sounds, language)

1101 - ... and colour marking and lettering on film cans

red: picture negative

green: sound negative

yellow: combined negative

violet: lavender

M: music

G: sounds

S: language

2 - nitrate-positive material

20: 35 mm feature film (2001 -)

23: other formats (2301 -)

21: nitrate raw material (picture, sound negative, comb.  
negative, lavender, music, sounds,  
language)

(2101-... and colour markings and  
letterings in film cans )

red: picture negative

green: sound negative

yellow: comb. negative

violet: lavender

M: music

G: sounds

S: language

3: documentary and short-film positive material acetate

30: 35 mm (3001 -)

32: 16 mm (3201 -)

33: other formats (3301 -)



4: documentary and short-film positive material nitrate  
40: 35 mm (4001 -)

43: other formats (4301 -)

5: trailer, test photographs, cuts, titles etc. acetate

50: 35 mm (5001-)

52: 16 mm (5201-)

53: other formats (5301-)

6: trailer, test photographs, cuts, titles etc. nitrate

60: 35 mm (6001-)

63: other formats (6301-)

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1. Acetatefilmmaterial

feature films

standard film 35 mm

narrow-gauge film  
less than 35 mm

wide screen  
beyond 35 mm

SP 00001 - positiv

SSP 00001 - positiv

SBP 00001 - positiv

LN 00001 - negativ

SSN 00001 - negativ

SBN 00001 - negativ

SL 00001 - dupe-pos.

SSL 00001 - dupe-pos.

SBL 00001 - dupe-  
pos.

non-feature films

standard film 35 mm

narrow-gauge film  
less than 35 mm

wide screen  
film beyond 35 mm

NP 00001 - positiv

NSP 00001 - positiv

NBP 00001 - positiv

NN 00001 - negativ

NSN 00001 - negativ

NBN 00001 - negativ

NL 00001 - dupe-pos.

NSL 00001 - dupe-pos.

NBL 00001 - dupe-  
pos.

2. nitrate film material

feature films

1 - 9 999 - positiv

10 000 -19 999 - negativ

20 000 -29 999 - dupe-pos.

non-feature films

30 000 - 59 999 - positiv

60 000 - 79 999 - negativ

80 000 - 99 999 - dupe-pos.

marking on label and can rim: red, in addition a red dash at rim  
of can

3. Colour film material

feature films

standard film 35 mm	narrow-gauge film less than 35 mm	wide-screen film more than 35 mm
CSP 00001 - positiv	CSSP 00001 - positiv	CSBP 00001 - positiv
CSN 00001 - negativ	CSSN 00001 - negativ	CSBN 00001 - negativ
CSL 00001 - dupe-pos.	CSSL 00001 - dupe-pos.	CSBL 00001 - dupe-pos.

non-feature films

standard film 35 mm	narrow-gauge film less than 35 mm	wide-screen film more than 35 mm
CNP 00001 - positiv	CNSP 00001 - positiv	CNBP 00001 - positiv
CNN 00001 - negativ	CNSN 00001 - negativ	CNBN 00001 - negativ
CNL 00001 - dupe-pos.	CNSL 00001 - dupe-pos.	CNBL 00001 - dupe-pos.

Although a distinction between feature film and non-feature film is, not regarded as necessary, it has resulted from the specific conditions of the development of this archive

5. Marking of Film Cans (Rim and Label)

Exterior marking of film cans serves the following purpose:

- to visibly mark the archive's property;
- to facilitate re-location within the stores by establishment concordance between the catalogue and the exterior markings;
- to signalize important information on the practical use of a film (projection, transport, examination etc.) or treatment (nitrate film).

The various functions, which the exterior marking of the film cans has to fulfil, have led in practice to the following procedure:

5.1 Marking of the Rim

The marking on the rim serves, when the film can is stored horizontally, exclusively to put in the right place and locate the material concerned.

We recommend for marking: serial number, number of reel and film title.

Marking may be carried out with water-proof ink.

This method of marking with numbers and titles is very cumbersome. It is more rational to use adhesive tape inscribed by hand or type-written.

5.2. On the top of the film can a label should be affixed giving the following information:

Original title and/or title given by the distributing firm or literal translation in the respective country's language; year of production, only to distinguish its title any identical

titles:

serial number;  
name of archive;  
frames per second;  
sound: optical, magnetic, silent  
total number of reels;  
number of reel;  
length of reel;  
overall film length (marked only on first  
reel)

type of material: positive, duplicate-  
positive, negative,  
duplicate-negative,  
picture, sound, combined.

We advise against overloading labels with data which can be gauged from the catalogues and have no relation to the above-mentioned functions.

Labels in different colours or designs may be used for different types of material or storing systems (cf.4)

We recommend to use a red primary colour for labels of nitrate films.

Due to the stocking of film cans on top of each other in stores and during transport, the labels are subjected to a considerable physical wear and tear. Care should therefore be taken so ensure that the labels are firmly affixed to the surface. In order to prevent damage to labels they can be covered with a transparent tape.

#### 6. Leader Indication

The leaders have multiple tasks to fulfil. Their purpose is - to protect the beginning and end of the exposed film from damage;

- to indicate the start of end for projection or film processing.

Various national standards have been established for the length and technical quality of leaders to give guidance to the individual archives.

Examples:

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Positive: Start of reel: 1.5 metres blank film, leader  
abt .2.00 metres, tape abt. 2.50 metres

end of reel: 217 to 214 image field before end:  
attention mark

27 to 24 image field before end:  
fading mark

perforation: 1,5 mm diameter, 3 mm from right image  
border

Negative: 3 metres tape at start and end of reel, measured  
from start and end of picture or sound.

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The leaders at the start of the reel are marked by different  
colours: reel 1: red; reel 2: blue; reel 3: green; reel 4:  
yellow; reel 5: violet and all further reels: white.

At the film-end the coloured marking bears a white median strip.  
(Further examples for the technical properties of leaders should  
be inserted here.)

Leader Indication serves to

- indicate ownership
- identify the material and to
- state the name of the archive.

For the sake of marking ownership it is advantageous for the archive to have a leader of its own made bearing the title or signet of the archive and other technical data prescribed by national standards. Although manufacturing of special leaders is a costly affair it facilitates the processing of the film.

For marking on the leader we recommend:

- name of archive;
- serial number of film in store;
- number of reel;
- title of film.

The marking of the film itself is considered absolutely necessary in order to indicate the film as property of an archive and to be able to identify it in case of an accidental or malicious exchanging or removal of film cans and to determine its proper location within a definite system.

It should be made certain that the markings of the leaders cannot be removed. This can be done either by using water-proof ink immediately on the leader or by affixing adhesive tape. The use of punches is possible but requires a great deal of work if all the above mentioned data are to be marked on the film.

The marking of the leader should, if possible, be made at the start, but under all circumstances outside the area which serves as printing start. With a view to avoiding mistakes leader indications should not be covered by the printing process.

### III. The Purpose of the Archive Catalogue

#### 1. Purpose of Catalogues

Before dealing with the process of cataloguizing as such we should like, in supplementing our statements on the basic significance of the catalogue in a film archive, to try and state in more detail its principal functions.

The most important purposes of the catalogues are, according to the experience made in the past by film archives:

##### 1.1 Listing of the Archive's Assets

The films administered by the archives represents a high material, ideal and historic value. A collection of, let us say, 5,000 films represents a material value of some 500,000 dollars to which other cultural and commercial values must be added.

Special significance is therefore attached to the listing, securing and marking of stocks as assets of an archive. It has already been pointed out in a different context that a complete system from the listing of a new addition to its all-embracing identification must be established to enable the archive to meet its obligation of applying all necessary care to the administration of the assets entrusted and transferred to it.

The most reliable method of listing assets is a stock-book or an inventory which mechanically lists any new additions. The catalogues must represent a complete list in accordance with other principles of systematization. Although any material, which has not been listed and included in the

catalogues, is physically existant, it cannot be used.

### 1.2 Gaining Information from and on a Film

Although the gaining of information from and on a film is an ideal worth striving for, it is, in actual practice, probably neither attainable nor necessary. The more intensively the processing of the contents, the more completely the gaining of filmographic or technical data are carried out, the more information for research purposes can be gained from the catalogue. In this context, every archive must establish a proper balance between cost and usefulness, and between the desired ideal and real possibilities. In every archive there exist different conditions, as to personnel, facilities etc., but now and in future the flooding with audio-visual material may compel the archives to plan the most rational utilization of existing means and possibilities.

### 1.3 Processing of Stored Information

Both for the sake of finding out facts and, to an even higher extent, of the further processing of stored information in the catalogues the demands must be taken into account which are being made on the use of an archive. It is the task of the catalogue to process systematize and classify the available data in such a way that the availability of chosen films, the giving of information, the carrying out of research work, in short any typ of utilization, is safeguarded within the shortest possible time and with as little expenditure of labour as possible.