

MINUTES

MEETING OF THE CATALOGUING COMMISSION OF FIAF
HELD IN PLOVDIV ON MARCH 27 - 30, 1984

Participants: Ms. Harriet Harrison, Mr. Jon Gartenberg, Mr. Roger Holman, Mr. Wolfgang Klaue, Mr. Rolf Lindfors, Ms. Marta Luttor, Dr. Guenter Schulz, Mr. Roger Smither, Ms. Ani Velchevska

Agenda: The Draft Agenda for the meeting was amended to facilitate discussions particularly relevant for Mr. Klaue, who was unable to attend on the first day. A copy of the amended agenda is attached. (cf. Attachment A)

Item 1: Minutes.

The minutes of last year's meetings in Bruges, which were distributed before the meeting, were approved without amendment.

Item 2: Exchange of Information about Cataloguing Activities in Our Countries and at Our Archives.

Roger Smither - Imperial War Museum

Mr. Smither presented the following report:

In the field of cataloguing and record-keeping the year has seen the completion of the Museum's transfer of its cataloguing and film preservation records from the computer system APPARAT to the GOS package as implemented by the Computing Service of the Museum Documentation Association. The transfer has involved three separate areas of work: the development of procedures to transfer data from the old APPARAT files to the format required by the new system; design and specification of output requirements from the GOS files; and the implementation of new methods for entering data into the system. All these stages have been completed and tested, and full use of the new system will start in 1984.

The Museum now does almost all of its data entry in-house; both cataloguers and vault staff type information directly onto disc on one of four COMM.STOR microprocessors acquired by the Museum; the discs are then sent for processing by MDA. The system is, like APPARAT, for the present off-line only. Researchers and Museum administrators find the information they need by consulting indexes and a catalogue, or other forms of listing from the complete file, not by inter-active interrogation of the system via a terminal. The advantages of the new system, however, include clearer displays, a more comprehensive 'credits' index, and a useful range of subject indexes—a particularly important aspect of the Museum's work, and one which APPARAT never properly supported.

The principal cataloguing achievement of this period has been the completion of the cataloguing (on the new system) of the Museum's collection of material up to 1920--a collection consisting largely of official British and newsreel film of the First World War. An article about one of the films catalogued - BATTLE OF THE SOMME - written by the cataloguer Steve Badsey was published in Vol. 3, no. 2 of the Historical Journal of Film, Radio and Television during the year. A curious by-product of this cataloguing work is the discovery, among the materials viewed, of a small fragment of 'lost' film - 260 feet of POLICE DOG, described in Donald Crafton's book 'Before Mickey' as "the only animal series to emerge from the Bray studio . . . issued irregularly during 1914 . . . probably just hack work, but we cannot know until some samples are discovered." (p. 289).

In December 1983 the various audio-visual departments at the Museum-- film, photographs, and sound records--were integrated, with Clive Coultass as their head. Anne Fleming took up specific responsibility for the Film Department.

Rolf Lindfors - Cinemateket / Svenska Filminstitutet

Mr. Lindfors presented the following report:

It Happened in Stockholm

The reorganization of the Cinemateket in Stockholm has continued, and the staff of the archive has grown. A new person was hired on December 1st as an assistant to the curator, and he will also be responsible for all the bookings of archive material. The distribution department of the Swedish Film Institute moved out of the Filmhouse. This gave the archive the opportunity to acquire more space and more staff for its acquisitions and processing work. The number of people working in the Film Archive has now grown to 17, or half of the staff of the Cinematek. The computer system used for film cataloging is still working to our satisfaction. Costs for using the system on-line have been examined but will not be requested this year.

Four highly valuable feature film deposits this year included 125 master prints, many in color, from Svensk Filmindustri's production of the years 1953 - 1980. They have all been treated in our FICA machine and put in our cold vaults. A listing of all acquisitions can be found in the yearly report for FIAF.

A new task will soon be placed on the shoulders of the archive. Discussions are starting this spring to organize the collection of objects (projectors, lanterns, Greta Garbo's dresses, Fred Astaire's shoes, etc.) now scattered about in the custody of the different departments of the Swedish Film Institute.

Guenter Schulz - Staatliches Filmarchiv der D.D.R.

Dr. Schulz presented the following report:

Activities of the SFA in the safeguarding, assessing, and indexing of its collection

1. Last month we finished a statistical inquiry into the film materials held by public record offices, libraries, museums, and the official amateur movement (Clubs, etc.). We queried approximately 3,600 institutions via a form. Now we are evaluating the results for a central catalogue and will start acquiring selected materials next year. Between 20 and 30% of the institutions possess films.
2. After an assessment of the negative and/or duplicate positive prints from titles which were shown in cinemas (national and international productions) between 1974 - 1981, these materials were transferred to the archive's vaults. We will perform this same process for 1982/83 during the coming year.
3. Special materials (primarily negatives) made by outside studios-- industrial and university units--were also transferred to the archive on the basis of agreements (because legal deposit applies only for studios of the Ministry of Culture since 1979).
4. In cooperation with their production departments, the GDR Television archive is making a retrospective assessment of their films which are stored in separate vaults at SFA. They are performing this assessment in order to select the most valuable material.
5. One of the four sections of the color vault was repaired, and optimum air-conditioning values of temperature (-5° to -7° C) and of relative humidity (25%) were achieved. The other three sections will be ready during the next few months.
6. Because a new program (operating system) of the SOPS AIDOS variant was prepared by Robotron computing center with a higher capacity, etc., we are now discussing the number of data, i.e., filmographical, technical terms, etc., for the adaptation. The full system is not expected to be in operation before 1985.
7. The manuscript for the filmography of GDR popular-scientific films (1946-1964) is now complete. I hope we will be able to publish it either later this year or during the next year. The filmo-bibliographic annual of GDR for 1981 is in press; the manuscript for the 1982 volume will be finished in June. For the 40th anniversary of the DEFA feature film studio we are preparing a filmography of all its films (1945-1986) with data on credits, technical information, and a summary of contents.

8. Last but not least, we are reviewing our basic catalogs, i.e., all the data on the cards. We (that means three colleagues) required about 80 hours for feature animation films to the letter "F." We recorded on different lists: filmographic research for missing data; incomplete material; editorial restorations; printing processes for nitrate materials or unikat; missing provenance information. We are trying to work first, if possible, on the cards from special sources. These efforts are designed to provide exact information--also for computer input. We will require one or two years in order to finish this work.

Ani Velchevska - Bulgarska Nacionalna Filmoteka

Ms. Velchevska presented the following report:

The publishing house, Sofia Press, specializes in foreign language publications and will print the filmography of Bulgarian feature films. The filmography is scheduled to appear by the end of this year, but I don't believe in miracles. Much additional work was done, such as the preparing of a complete bibliography for each entry, the selecting of illustrations, and the preparing of a variety of indices, etc. All indices are being created annually. The first volume covers the period 1915-1948, including 62 films from the beginning of film in Bulgaria until the nationalization of cinematography. The second volume includes 178 films from the period 1950-1970. Each entry contains detailed filmographic data.

Planning for a computer based information system for the collections of our archive was at a very advanced stage last year. Much research has been done in cooperation with the Computer Center of the Committee for Culture, but to our great regret, the work stopped this year--for reasons other than our own. Something went wrong with the planning. We intend to continue our work next year.

Jon Gartenberg - Museum of Modern Art

Mr. Gartenberg presented the following report:

Much progress has been made in the last year in the Museum's expansion plans. The entire museum will reopen in early May with expanded gallery space, offices, and other facilities. The Department of Film will have two theaters for public screenings (which will mean an increase of showing of films from the archives), and two theaters for staff use, one a "preservation screening room" which will enable side-by-side projection of both the original and the preserved copy. Our study center is undergoing renovations which will mean more facilities for scholarly research.

We published a catalog on Rediscovering French Film in conjunction with our retrospective on French cinema 1890-1960. We plan a similar publication for our British retrospective in the fall of 1984. We also

published a catalog of our circulating film collection (1000 titles) which are made available for rental or for lease to educational institutions. The catalog contains introductory essays for each section (National Film Board of Canada films, silent films, etc.), and there are annotations for each film, brief credits, and indices. We plan a similar publication for our archival collection of 8000 films, but without annotations. Since we do not have a public catalog, this will provide users with increased access to our collections.

As for our computer activities, work continues on the Focus system. We began developing it on a time-sharing basis using a private consultant to do the design work. Because the time-sharing costs were high, and the consultant was not responding interactively enough with our staff, we made two shifts in our approach: (1) we have worked out a contract with the designers of the Focus system, Information Builders, to do the development work themselves, and (2) they will also develop the application for a microcomputer. These solutions will provide us with more interaction in the development of the system, more opportunities for review, and a more autonomous in-house system as the end product. We are committed to pursuing the pioneering aspects of this project because we feel that even with the compromises we are making, in the short and long run, we will have a more reliable and cost-effective system. We are benefiting from the great developments in the U.S. in the microcomputer field by using a more commercial database system than our decade-old Griphos museum system. Although our new system has not been inexpensive for us to develop, we expect it to perform the functions of on-line input and editing, as well as on-line queries and printed reports. The system, once developed, could be made available to other archives at a reasonable cost and would demonstrate a reliable alternative for archives with more limited financial means.

We recently added a full-time keyboarder and proofreader to input our backlog of worksheets. This will keep editorial control of the data more in-house, and assure greater accuracy in the data entered.

Marta Luttor - Magyar Filmtudományi Intézet és Filmarchívum

Ms. Luttor presented a paper on the work of her archive (cf. Attachment C). In addition, she made the following remarks:

In October 1983, Mr. Rez left the Film Archive, and he now works for the Film Department of the Ministry of Culture. Since then, our director, Dr. Papp has helped me in managing the affairs of the whole Film Archive. We consider this period as a temporary state, and we hope the situation will be resolved soon.

During the last year, of course, we had a lot of everyday tasks, and first of all we concentrated on carrying out works which had strict deadlines or were in connection with external institutions,

and naturally we had to administer the information service because of the increasing interest of our customers.

Nevertheless we finished the complete survey of nitrate holdings. This work took 5 months. First, members of the filmographic and technical staff checked the films on the shelves and filled out worksheets for each item. The second part of the process was analyzing and forming groups from the worksheets according to the next necessary steps in preservation work. Depending upon the capacity and financial possibilities, the preservation work (cleaning, polishing, copying) is now in progress.

The new cupboards for the collections of stills and posters arrived almost at the same time. As the final installation still needs some more repair, we have to work in a rather uncomfortable disorder at the place of these collections. As for the filmographic publications, there were no great changes since my last report. Some of them are almost finished but because of financial conditions, we have to wait for publishing possibilities.

In the field of computerization, we began only last year with gathering information and experiences, but, owing to the difficulties mentioned above, we were not able to make progress in this area. Still we know we have to face this task soon, and then we will need the help of the experienced colleagues from whom we have already received many valuable materials.

Harriet Harrison - Library of Congress

Ms. Harrison presented the following report:

The Library of Congress, Motion Picture, Broadcasting & Recorded Sound Division has a new chief, Robert Saudek. He was formerly producer for the award-winning television series OMNIBUS, and more recently, head of the Museum of Broadcasting.

In the area of cataloging, the regular work continues, while special efforts have been placed upon planning and background work for the development of a national database/network. The national level rules based on AACR 2 will be distributed for comment in May, and publication is planned for September. In February, the Library of Congress hosted national level meetings to set out functional specifications for the proposed network. In attendance were representatives from film studios and television networks, as well as from archives. The participants agreed to follow MARC format standards and the moving image manual which interprets AACR 2 for archival use. Further developments are in the hands of the American Film Institute.

Other News:

Our Theodore Roosevelt Association Collection catalog has finally reached the galley stage; we look for a publication date later this year.

The nitrate inventory computer system is up and running, and has, for most of the year, been loaded on a crash project basis. The system is good for recording deterioration histories, tracking film movement, and for recording other types of technical data. It is not a cataloging system and is not MARC compatible.

U.S. Database/Networking Report

Jon Gartenberg and Harriet Harrison presented update information on the development of a national database/network for moving images in the United States. They reported on meetings held in September 1983 in California, at which it was announced that the American Film Institute would manage the database and upon the subsequent meetings held at the Library of Congress. The next steps are for the American Film Institute to conduct surveys and develop an implementation plan for the system. Mr. Gartenberg also noted that he received expressions of interest from various foreign countries on the network report which he sent out in 1983.

Item 3: Glossary of Filmographic Terms.

Jon Gartenberg reported that the English language draft is finished, and he is presently at work reorganizing and coordinating the foreign language drafts. The following goals, tasks, and deadlines were set:

1. Harriet Harrison will send a second copy of the English and German drafts to Guenter Schulz. Dr. Schulz and Dorothea Gebauer will revise the work and return it, together with an alphabetical index, to Mr. Gartenberg in September 1984.
2. Catherine Gautier is preparing the Spanish language indexes and revising the Spanish language draft. She will return her work to Mr. Gartenberg in May 1984.
3. Mr. Gartenberg is rearranging the French language draft and will send it to Raymonde Borde in May 1984. He hopes for a return by the end of June.
4. The Commission agreed that since no work has yet been forthcoming on a Russian language version, Russian will be dropped from the first edition of the glossary.
5. Mr. Gartenberg will try to prepare an integrated alphabetic index to the glossary.

6. Mr. Gartenberg will prepare a short introduction for the publication which can readily be translated into the other languages represented in the text.

7. Mr. Gartenberg has set a target date of December 1984 for submission of the manuscript to the Secretariat.

Item 4: Computer Survey.

Roger Smither reported that until recently he had still only heard from 17 archives, but suddenly, additional responses began to pour in, and he now has 34. Mr. Smither asked everyone to help encourage those countries not yet responding to the survey to do so by the end of June. He has also asked for additional information from some archives, and a review of data with an eye to incorporating updates and changes from the early respondents. These surveys should also be returned to Mr. Smither by the end of June 1984.

On the strength of the responses already received, Mr. Smither prepared a draft computer study which he distributed to the Commission members. He asked them to complete their review of the document and to return comments to him by the end of June. A copy of the draft is attached (cf. Attachment D). The study contains five sections: 1) an introduction, 2) a reproduction of the questionnaire, 3) an analysis of the survey response, 4) an analysis of statistics on cataloging, and 5) an analysis of computer data, including both summaries and the full texts of the replies. The study already indicates some intriguing trends which Mr. Smither outlined for the Commission: 1) Of the 34 institutions responding, 5 are currently using computer systems, 21 are planning for computer usage, and 8 have no current plans to utilize computers. 2) The statistics for reporting holdings are confusing, and there seem to be no uniform reporting standards. 3) All of the 7 institutions who reported computer usage during the previous survey have changed from the systems then in use either to something different or to no computerization at all. 4) There is a decided trend away from the use of computer bureaus for input toward in-house, on-line systems utilizing mini- and even micro-computers. 5) There is also a trend toward cooperation with television and film producers in the sharing of computer systems for cataloging activities.

Mr. Smither hopes to submit the completed manuscript for the study to the Secretariat in December.

Item 5: Bibliography of Filmographies.

Harriet Harrison reported that she had completed revision of Ms. Gebauer's text through "Spain." Her method of work is to pull up all citations for a country on the computer terminal, to examine each work, to add missing data and citations, to input the entire text into a word

processor, and then to review the resultant manuscript, adding diacriticals. She still must provide an English language translation for Ms. Gebauer's introduction and prepare explanatory notes. Wolfgang Klaue will provide an acknowledgement.

Ms. Harrison hopes to have the completed manuscript in to the Secretariat by the end of the year.

Item 6: Union Catalog for FIAF Member Holdings from the Nitrate Era.

Roger Holman reported that heavy interest has been expressed in this work by the Executive Committee, who wants to use the catalog in connection with the members' preservation activities. The Executive Committee has recommended that the project should be limited (at the beginning) to sound features, produced in a country other than one's own archive, and ending with the date that ends the nitrate period for that country. The Commission approved Mr. Holman's draft data form and reaffirmed our intention to utilize the ISBD standards for abbreviations of names of states. Mr. Holman also presented proposals for standard FIAF member name abbreviations. No agreement between the Commissions was reached on this point. Mrs. Harrison will ask the Executive Committee for their advice on this matter, following which Mr. Holman and Frances Thorpe of the Documentation Commission will continue work on the codes. Mr. Holman will then prepare a set of instructions for filling out the forms, including such information as the purpose of the project and the limitations of its use, a definition for "feature film," and instructions to type everything in upper case, to use the ISBD standard for country name abbreviations, and to use the FIAF standards for archive name abbreviations. Mr. Holman and Brigitte van der Elst of the Secretariat will oversee the further development and implementation of this project, including such topics as size and shape of cards, potential computer usage, etc.

Item 7: Rules for Standardizing Cataloging in Film Archives.

Dorothea Gebauer, who was unable to attend the sessions, presented her revised draft, together with a set of written questions for the Commission to discuss (cf. Attachment E).

The Commission members agreed that Mr. Smither will prepare an introduction for the rules, that VERSION belongs to ISBD's Edition Area, that Mr. Lindfors will send a revised CAST AND CREDITS draft to Ms. Gebauer by May 1, 1984, that 'countries' belong in ISBD Area 4: Publication information, while 'languages' belong in Area 7: Notes. Mr. Holman provided some additional Notes information for incorporation into the draft.

Mr. Smither mentioned that he had encountered Barbara Jover of IFLA's ISBD Office and asked her about our comments on the ISBDs,

whereupon she indicated that she did not think we had given a serious response. Ms. Harrison agreed to write to her again indicating our progress and the seriousness of our purpose. She also agreed to request information about upcoming IFLA review processes—as they are scheduled to begin—so that we may have sufficient time to prepare responses.

Item 8: Sample Technical Data Form.

Guenter Schulz presented a draft paper (cf. Attachment F) on the work he had done to follow through on the sample technical data form project suggested at the "Potemkin Package" meetings in Stockholm. Dr. Schulz is coordinating his work with the East European Preservation Sub-Commission and has decided to prepare a publishable document describing methods for collecting technical data, listing pertinent categories, providing examples of forms, and including a glossary of technical terms for both film and video materials. Mr. Lindfors promised to send the technical forms from the "Potemkin Package" exhibit as soon as the area where they are now inaccessibly stored is rearranged.

Item 9: Chapter on Cataloging for Revised Handbook for Film Archives.

Ms. Harrison distributed a paper originally prepared by Mr. Gartenberg for the "FIAF issue" of the Unesco Courier, but now not wanted for that. She suggested that, with slight revisions, the article could serve as the cataloging chapter we have been asked to prepare for the revised edition of the Handbook for Film Archives. Members agreed to review the draft and send their comments to Mr. Gartenberg by June 15, 1984.

Item 10: FIAF Brochure on Cataloging.

There being no volunteers to take over this project, the Commission decided to table it for another year. Everyone feels that the brochure is important, but no one has the time to tackle it at the moment.

Item 11: Plans for Technical Symposium in New York, 1985.

Mr. Gartenberg presented the dates for next year's Annual Congress and Symposia in New York:

Executive Committee	April 26 - 28, 1984
General Assembly	April 29 - 30, 1984
Technical Symposium	May 1, 1984
Slapstick Symposium	May 2 - 3, 1984
Excursion	May 4, 1984

Two of the workshops for May 1 are pertinent to the Commission's work. Jon Gartenberg will present sessions on the use of computers in cataloging, and Harriet Harrison will present a session on basic film cataloging. Mr. Gartenberg plans to divide up his sessions in order to provide some hands-on experience for the participants. Commission members provided several helpful suggestions to Mr. Gartenberg and Ms. Harrison.

Item 12: Other.

a. Film Cataloging. Ms. Harrison has no further word on continued sales of this publication.

b. "The Decade of Preservation." Mr. Gartenberg explained that this is a promotional slogan coined by the American Film Institute in order to raise funds from the private sector in the U.S. for preservation activities.

c. Sub-commission Structures. Members discussed the issue of establishing standing sub-commissions to help the Cataloguing Commission carry on its work. The question arose owing to the new sub-commission structures being set up in the Preservation Commission and to the ongoing use made of such structures by the Documentation Commission. The members decided that the Cataloguing Commission's method of work, i.e., assigning projects to specific members, was at present satisfactory for us and that the Commission would utilize the sub-commission structure on an ad-hoc basis to expedite projects as the need arose.

Item 13: Next Commission Meetings.

Ms. Harrison announced that she had received a provisional offer from Ms. Gebauer to host our meetings next year. The members were pleased with this offer, and Mr. Klaue and Ms. Harrison agreed to follow through with Ms. Gebauer on it. The preferred dates for the meetings were any time in March 1985.

Further discussion about possible future sites for meetings was wide-ranging, including places which were somewhat exotic and not not represented on the Commission. Mr. Klaue explained to the members that such sites were not merely playful suggestions but that we might secure invitations in the future from such places as Havana and Manila. He agreed to explore the possibilities.

Item 14: Reports.

a. Activities of International Organizations.

1) FIAF-FIAT-IFLA-IASA-ICA-IFTC Liaison Group:

Mr. Klaue reported that a meeting of the Liaison Group had been held during the previous week. Representatives from IFIC attended these sessions for the first time. (They sent three people instead of the usual number, i.e., one representative from each organization; the delegates included Christopher Roads.) The IASA representative announced that his organization had completed its work on the revision of ISBD standards, and has submitted a copy to the ISBD Office, but does not yet have a response. Upon Mr. Klaue's request they will send a copy of their revision document to the FIAF Secretariat in Brussels. Mr. Klaue reaffirmed FIAF's intention to distribute our rules for comment as soon as the draft is ready. All members of the group are anxious and willing to review this draft. The representative from IFLA, Dr. Evans, stated that the ISBD standards were never intended to be utilized in specialized archives, having been primarily designed to serve the needs of generalized multimedia libraries. He urged FIAF to continue its work. The other international organizations represented in the liaison group are not currently engaged in cataloging activities. FIAT is not going further than the elaboration of a minimum data list which they have already issued.

Mr. Smither reported that IASA had gone through an ISBD revision/review cycle approximately two to three years ago, and the results of their work are already included in the new ISBD (NBM) draft--which is currently being circulated for review; therefore the review which they mentioned to the Liaison Group must represent a new cycle. He also stated that he felt IFLA to be somewhat disingenuous in its comments concerning ISBD use by specialized archives. They certainly must know that many archives are attempting to apply the ISBDs which represent, up to now, the only internationally approved standards in this area.

2) Unesco: Mr. Klaue reported that FIAF has developed a new relationship with Unesco. Film archive work is now being developed as a specific program within its scope of activities. Within the past year, FIAF has had several contracts with Unesco for special tasks. In February FIAF organized an Asian regional seminar for Unesco. FIAF experts who taught at this seminar included Wolfgang Klaue, Sam Kula, Anna Lena Wibom, and Henning Schou. FIAF has also received money to provide training for developing archives at archives which have achieved an advanced stage of development. We are also near to receiving a subvention for the completion of the Preservation Commission's Manual for Preservation. Planning for two further regional seminars is likewise underway. The seminar for Latin America will be held this fall in Brazil, and the seminar for Africa will be held in Mozambique.

Under Unesco auspices, FIAF was invited to attend four major international conferences. These were:

- a) International Program for the Development of Communication
- b) Culture and Education in Developing Countries

- c) Cultural and Social Impacts on Communication Technologies
- d) Culture Section and General Assembly Meetings

In addition, FIAF has been invited to participate in a special experts meeting to be held in Vienna immediately following the Annual Congress. The agenda will include projects, tasks, aims, and goals, i.e., the development of a long-term working program to support the development of film archives throughout the world. Mr. Klaue asked the members for suggested cataloging projects which could be presented at these meetings. The following suggestions were made.

- a) Support for finishing the cataloging standards for film archives.
- b) Support for the publication of the glossary.
- c) Support for the publication of the computer survey.
- d) Aid in developing computerization support for the nitrate holdings list.

3) Asian - Pacific Film Databank: Mr. Klaue reported that several meetings have been held to further this development. The project plans to cover data on all film productions in the Asian - Pacific area. At the moment the only available computers are in Manila. Current plans call for three centers to be established in Manila, India, and Thailand. So far, over \$100,000 has been spent in meetings and development, and optimism appears to run high. A minimum data list has been decided upon, but no further agreement has been reached. Problems include the high output of film production in many of the countries concerned, the great difficulties most countries encounter in trying to compile the data, and the multiplicity of non-roman scripts involved. Commission members decided not to attempt any formal relationship with the planners of the project at present, but to investigate their activities in an informal way. Mr. Klaue reminded everyone of another grand database scheme sponsored by MIFED in Italy which collapsed, owing to its overly ambitious aims. The costs and complex problems of data gathering and international standardization are often overlooked by those whose interest is high but whose expertise does not match their level of interest.

b. Executive Committee and Annual Congress Meetings.

Mr. Klaue reported that a high level of interest was expressed by members of the Liaison Group in the organization of a new technical symposium based on the organization plan of the Stockholm symposium, but to include sound, as well as film and video. Tentative plans call for the symposium to take place in Berlin in 1987. Mr. Klaue believes that the symposium should cover all technical issues related to archive work, rather than emphasizing solely preservation matters, and should therefore involve planning on the part of all three Commissions.

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Minutes for the Joint Documentation-Cataloguing Commission meetings will be provided by Frances Thorpe of the Documentation Commission.

ATTACHMENT A

A G E N D A

MEETING OF THE FIAF CATALOGUING COMMISSION

PLOVDIV, MARCH 27 - 30, 1984

- I. Approval of Minutes of Last Meeting.
- II. Exchange of Information about Cataloguing Activities in Our Countries and at Our Archives.
- III. Glossary of Filmographic Terms.
- IV. Computer Survey.
- V. Bibliography of Filmographies.
- VI. Union Catalog for Holdings from the Nitrate Period.
- VII. Rules for Standardising Cataloguing in Film Archives.
- VIII. Sample Technical Data Form.
- IX. Chapter on Cataloguing for Revised Handbook for Film Archives.
- X. FIAF Brochure on Cataloguing.
- XI. Plans for Technical Symposium in New York, 1985.
- XII. Other.
- XIII. Next Commission Meetings.
- XIV. Reports:
 - a) Executive Committee and Annual Congress Meetings.
 - b) Activities of International Organizations.
 - 1) FIAF-FIAT-IFIA-IASA-ICA Liaison Group
 - 2) Unesco
 - 3) Asian-Pacific Film Databank

Copy for BFI News

THE NORMAN CAN QUESTS

Or How the Irish Jewzaleers were saved for Posterity

by James Patterson
(Cataloguing Staff,
National Film Archive)

Around the mid-Seventies the National Film Archive took an unusual gamble by purchasing, with its slender acquisitions budget, the Norman's Film Services stockshot library, which had been on the market for some while. This venerable but dilapidated production library had been in use for many years supplying stock footage to the trade. The gamble was that, although much of the collection - some 3,000 cans of nitrate negative - was known either to have deteriorated beyond recall or to have little archival interest, it was suspected also to contain a rich vein of unique footage going back fifty years or more, notably a "lost" British newsreel series of the late Twenties and some of the earliest records of contemporary music-hall acts filmed with sound.

When the Archive took over the collection, the prospects of retrieving a treasure trove looked dubious: the library material had been housed in ancient roof vaults in Central London, partially under water, and nearly all the cans were depressingly rusty. Fortunately, the numerous small rolls of film inside them had been wrapped in polythene and appeared to have survived intact where natural nitrate decay had not turned them irretrievably sticky.

It became clear that the collection needed urgent examination and identification and rigorous weeding out before undergoing the lengthy process of technical inspection, repair and duplication which the Archive carries out on all its nitrate film. A daunting task at the best of times - far more so with a plethora of items chopped up into stockshot length with few if any clues as to their true content. Even so, yet more urgent priorities took over for a while, and it was not until May of this year that the Cataloguing staff of the Archive were able to turn their full attention to the Norman Collection, as it had become known. Then began an intensive

five-month campaign of discovery - accompanied by those highs and lows of excitement and frustration well known to archivists and archaeologists alike - as the Norman Collection's secrets were revealed.

As expected, the subject-matter of the library was highly eclectic and ranged in date from the World War I period to the early Fifties. At first it seemed that the real finds were cropping up all too rarely among the mass of brief static scenes and establishing shots of Big Ben, Trafalgar Square and so forth, along with production trims, off-cuts, clapperboards, sound effects and cutting-room sweepings, all of little or no value.

Slowly, however, a body of invaluable material began to emerge which, now that the crash-course assessment by the Archive's cataloguers has been completed, has fully justified the NFA's original investment.

One of the major discoveries from the library is the little-known and long-forgotten British Screen News. This short-lived silent newsreel, which ran from July 1928 to around 1932, was thought to be extinct apart from a handful of examples previously preserved in the Archive. Produced by British Screen Productions (BSP), a company described by Rachael Low as "rather doleful", which had been set up in anticipation of British quota legislation but was killed off by the coming of sound, the newsreel appears to have been bought up by Norman's and then dismantled into more than 500 individual items and stories arranged loosely by subject for production library purposes. As a newsreel, British Screen News seems to have offered little competition to the well-established Gaumont Graphic, Topical Budget and Pathé newsreels, tending to cover the more frivolous side of British life (dog shows, beauty parades, minor sporting events like stoolball, Christmas bathers in the Serpentine, people failing to swim the Channel, and so on) rather than hard news, although the occasional train crash or Royal visit sometimes crept in. Its value, therefore, is not so much as another purveyor of the media attitude to the news stories of the day provided by the mainstream newsreels, but more as a concentrated compendium of the kind of mundane social activities of the time presented as "news" to the cinema-going public. BSP also produced a cinemagazine, the British Screen Tatler, of which examples were found in the Norman Collection.

By contrast with British Screen News, the Archive had in preservation substantial holdings of the Topical Budget newsreel prior to the Norman

discovery, but with one serious gap: Topical Budget's coverage of World War I. Again, Norman came up trumps with some 200 home-front stories from the period, thematically arranged so that, for example, various items describing entertainments for disabled soldiers were found grouped together. Of particular interest are a number of items about the role of women in the War - ambulance-driving, farm work, munitions work, sack-making, coal delivery, etc. Did you know, by the way, that according to the TB sacks of coal were reduced in weight during World War I from 2 cwt to 1 cwt to enable women to handle them?

As a bonus to the BSN and TB discoveries, the Norman Collection also threw up a variety of other miscellaneous newsreel stories from both sides of the Atlantic.

Perhaps even more exciting than these newsreel finds, partly because their discovery answered a long-standing Archive prayer, were the De Forest Phonofilms which ultimately came tumbling out of the Norman Collection in a quantity that the Archive had not even dared to hope for.

De Forest Phonofilms were the first successful synchronised sound-on-film system to be demonstrated and used commercially in Britain. The first Phonofilms were released in September 1926 and continued production until the company was bought out in 1928/9. Mostly they were records of contemporary music-hall, variety and night club acts, plus extracts from stage plays and a smattering of current affairs items in the form of speeches. Few if any of the films were thought to have survived. Now the Norman Collection has brought to light nearly 70 of them, mostly in the stars-of-the-splintered-stage category.

Space will not permit mention of them all here, but perhaps the following will jog an ancient memory or two or at least raise a curious eyebrow: Dick Henderson (senior, presumably) in various numbers, including "I've never seen a straight banana" and "Tripe"; Billy Merson in his Harry Lauder burlesque "Scotland's Whiskey"; Scovell and Wheldon singing "Fresh milk comes from cows"; Mr. Teddy Elben, accompanied by the Irish Jewzaleers Band, warbling "When that Yiddischer Band played an Irish Tune"; Gwen Farrar and Billy Mayerl rendering "I've got a sweetie on the radio"; the Keech Brothers (Alvin D. and Kel) from Hawaii (Alvin invented the Banjulele Banjo, whereupon Kel became the "World's greatest Banjulele Banjo player"); Leslie

Sarony singing "Hot water and vegetabuel"; Joe Termini, the Sommolent Melodist; and Lulu...

No less a revelation in the Norman Collection were some 30 or more complete examples of Gasparcolor. This colour system was one of several such systems which emerged briefly in the Thirties before three-colour Technicolor became dominant, and indeed the Archive already held several well-known examples, such as Len Lye's Rainbow Dance and The Birth of the Robot. Until now, however, it was believed that Gasparcolor was used exclusively for animation films. Norman belied this by coming up with a series of live action Gasparcolor screen tests shot at their Wembley studios together with a short (and not very inspired) travelogue called Colour on the Thames.

Nevertheless, previously unknown animation films in Gasparcolor also emerged, some of them in the form of successive frame negatives, including a series by George Pal (best known at this time for his Technicolor Horlicks advertisements) called Dolly Follies, various cartoons advertising Optrex eye lotion, Philips radios and light bulbs, Phosferine, Bournvita and Fyffe's bananas, and even, curiously, an advertisement for German National Savings and two in French for throat pastilles and wine.

Other German material came to light, of particular period interest since it includes propaganda-based travelogues of the Thirties on skiing in Austria and Germany, on Bremen and Berlin, and on the autobahns and German railways; also a preview of the 1936 Berlin Olympic Games, Call of the Olympic Bell.

There were innumerable individual bonuses to be found, too, in the Norman Collection as its unveiling progressed, covering the widest possible range of subjects: a report of the Coronation of the Queen of Abyssinia in Addis Ababa in 1917; Elysia, an American naturist film from the Fifties; Bad Sir Brian Botany, a dramatization of a poem by A.A. Milne from "When We Were Very Young"; extensive footage of Moseley's Blackshirts in London's East End in the Thirties; a German feature film about Tchaikowsky from the early Thirties; The Perils of Paul, an American silent two-reeler shot by Hal Mohr who was the cameraman on The Jazz Singer; and - perhaps the most important single find - a copy of Stuart Legge's 1939 documentary Wings Over Empire, not previously held in the Archive. And in the end, even the stockshots revealed material of archival value, including many scenes of pre-war London.

The excitement and relief of finding so much of value in a collection of this kind, acquired "unseen", must of course be tempered by the fact that only now does the real work begin. In due course, the gems of the Norman Collection will add a rich vein of research material to the Archive's holdings, but not before its fragile physical contents have had their permanent survival secured by the costly, difficult and time-consuming techniques of film restoration and preservation.

ATTACHMENT C

MAGYAR FILMTUDOMÁNYI INTÉZET ÉS FILMARCHIVUM

REPORT FOR 1983

Acquisitions

Films

The basic sources of acquisition have continued to be the Hungarian film studios and the Hungarian Film Laboratory, which, according to an order in 1973, provide a standard copy and the preprints. The new copies made of films in our possession, these of nitrate base among them, and the dupnegatives are also considered a kind of acquisition. The number of films offered to be sold by private collectors increased last year. That is how we acquired a copy of a Hungarian feature film entitled BOB HERCEG /Prince Bob/ made in 1941. This film had not been in our collection, and the copy is in very good condition, though of nitrate base.

Our acquisition on 1983 was 401 pieces of feature films, 1,328 pieces of non-fiction films, newsreels and other materials.

Videocassettes

We have started our collection of U-matic and VHS cassettes, and it is intended that all Hungarian films be transferred onto videocassettes in order to help research and information.

Stills, Posters, Set and Costume Designs

In 1983 there were altogether 6,221 stills, 263 posters, 100 set designs and 196 costume designs sent to us and catalogued. - A survey of our still-collection showed we had surplus duplicates, which we offered and sent to archives that asked for them.

Library

The reference library in the central building of our institute received 370 books, 120 journals, 35 scripts and 70 manuscripts in 1983.

Preservation

Since August, 1980 we have had a small workshop of our own for making copies to preserve films in our collection, first of all films of nitrate base. Of course, our work in this field is not confined to these films. We also make copies of excerpts from newsreels on subjects required by film studios and the Hungarian television. Altogether 595,056 meters of copying was done in 1983.

Although the copying of film material of nitrate base has been done for years, a survey in 1983 showed that we still have 4,874 units /cca 3,5 million meters/ of nitrate base. This survey is the basis for a thorough and detailed plan for copying. The realization of this plan started in 1983, and we intend to give special attention to this work in 1984 as well, depending on our capacities and financial resources of our budget and government grant.

Our technical supplementation improved last year. We were able to buy three film-handling tables that have measuring instruments and three independent measuring units.

A video transfer suite was installed which directly transfers the films onto the video-recorder.

The store of our still-collection is now furnished with cupboards that have mechanically movable shelves.

The new cupboards in the poster store are suited to keeping the posters hung.

Cataloguing, Documentation and Research

The detailed filmographic cataloguing of 265 feature films, 380 non-fiction films and 65 newsreels was carried out.

The number of press clippings, leaflets, lists of dialogues and other written documentary pieces worked up last year in our documentation unit is over 5,000.

In 1983 customers in the reference library of the Film Archive could avail themselves of 1,294 written documentary pieces and 1,805 stills. The central library had 4,167 visitors and they used 7,856 various pieces of literature.

175 feature films and 1,677 non-fiction films were shown on the viewing machine, and 872 feature films as well as 745 non-fiction films were shown in the two projection rooms.

The number of films lent to the filmmuseum, film clubs, studios, etc., was 6,351 feature films, 497 non-fiction films and newsreels in 1983.

The Department of Film History and Research completed two new studies, part of a thorough history of Hungarian film making. Like every year, a volume of studies was made on the Hungarian films produced in 1982. Researchers at this department made studies of the different areas and trends of the Hungarian film, including the activity of 'Béla Balázs Studio', an experimental workshop of young artists. An independent volume of studies was completed, entitled 'The Socialist Film in East-Europe' and another two volumes of the history of film-theories.

As part of a research program for inquiries of the spectators, a psychological analysis of the films entitled MEPHISTO and MEGÁLL AZ IDŐ /Time Stands Still/ was carried out. We also examined the attitude of children towards films.

Film Showings

In our filmmuseum a commemorating program was shown on the occasion of the 100th anniversary of the great Hungarian actor Gyula Csontos's birth. - In October we held a retrospective show of Santiago Alvarez's films, and on this occasion Mr Alvarez paid a visit to our institute. - Our serials on special subjects were continued last year, such as 'Film from the Far-East', 'Shows before first run', 'Sea-motives in films', etc. - Spectators who live on pension could see their old-time stars. Season tickets for these films were sold at a reduced price. - Films of historical values were shown in a serial called FILMTEKA. - We gave special attention to serials for young people. The COLLEGE ON FILM ART for young people between 14 and 18 had its third year in 1983. The shows of these serials were introduced with lectures. - A new program was organized for university and college students. A Bunuel-series was shown on this program, commemorating the artist, who died in the recent past.

We had 300 film clubs in the country. 123 of them were specially organized for young people and students. The film clubs receive special thematic programmes and films. Twice a year seminars are held for film club leaders. In 1983 we continued this program. The subjects of the lectures were such as 'The Form of Expression at Modern Film Art',

'Crime Stories and Gangster Films', 'Film and Psychology'. New Hungarian films are shown to the seminars, and the films are discussed with the film makers after the projections. The program called SUMMER UNIVERSITY IN EGER had its 10th anniversary in 1983. Hungarian experts as well as representatives of the Federation Internationale des Ciné Clubs /FICC/ from East-Europe take part in the program.

Publications

The 1983 publications of 'THE LIBRARY OF FILM FANS' are HUMPHREY BOGART by Gyöngyi Balogh, PÁL SÁNDOR by Gábor Bányai, LÁSZLÓ RANÓDY by István Karcsai Kulcsár, KATALIN KARÁDY and VASSILI SHUKSHIN by László Kelecsényi, FEDERICO FELLINI by Klára Muhi and Tamás Perlaki, ALFRED HITCHCOCK by Károly Nemes, FERENC BESSENYEI by Tamás Tarján. In the series of 'THE LIBRARY OF FILM ART': MOZIFOLKLÓR ÉS KAMERATÖLTŐTOLL /Cinema folklore and camera pen/ by Jenő Király, A SZOVJET FILM-ELMÉLET TÖRTÉNETE /History of Soviet Film Theory/ by Károly Nemes, A LATIN-AMERIKAI FILMŰVÉSZET ANTOLOGIÁJA /Anthology of Latin-American Cinema/ by Mária Páldy and Sándor Péter, COHEN-SÉAT ÉS A FILMOLÓGIA /Cohen-Séat and the Filmology/ by Gábor Szilágyi, FILM ÉS CSELEKMÉNY /Film and Narration/ by Gábor Szilágyi, FEJEZETEK A DOKUMENTUMFILM TÖRTÉNETÉBŐL /Chapters from the History of Documentary/ by Vince Zalán. 'FILMOGRAPHY, YEARBOOK, ENCYCLOPAEDIA': MAGYAR FILMOGRÁFIA. HETI FILMHIRADÓK 1945-1970 /Hungarian Filmography, Weekly newsreels/ ed. by Márta Farkas; FILMÉVKÖNYV 1982 /Film Yearbook/ ed. by Sándor Papp; KI KICSODA A MAI MAGYAR FILMŰVÉSZETBEN /Who Is Who in Contemporary Hungarian Cinema/ ed. by István Karcsai Kulcsár. 'PERIODICALS': FILMKULTURA, No. 1-6; FILMTUDOMÁNYI SZEMLE /Review of Film Art/, No. 2, 3/82; NEMZETKÖZI FILMTÁJÉKOZTATÓ /International Information Bulletin/ No. 1-10.

Budgetary Matters

The Hungarian Film Institute and Film Archive covers the expenditures from its own income, and the activities are planned on an annual budget. - In 1983 the Filmmuseum was renovated, and a new storey over the building of the Film Archive is being built. There we shall be able to store 200 tons of film material, and it will have various service rooms. - State support is given for special purposes, like e.g. publications of filmography and special research. We had 5,5 million forints of state support for having the films of nitrate base copied in 1983.

International relations

In 1983 members of staff, according to agreements between archives, had the opportunity to travel to Bulgaria, Czechoslovakia, France, GDR, Norway, Poland, Roumania, Sweden and the Soviet Union. Mr. András Réz participated in the 39th Congress of FIAF in Stockholm. Mrs. Draskovics attended a meeting of FICC in Helsinki. Mrs. Luttor took part in the meeting of FIAF Cataloguing Commission un Bruges. - Our institute had visitors from Bulgaria, Czechoslovakia, GDR, Democratic People's Republic of Korea, Poland, Roumania, and the Soviet Union. - One of our special guests was Mr Etienne Fuzellier, who held a lecture to the members of our staff about the comic elements of film art.

February, 1984

ATTACHMENT D

FIAF CATALOGUING COMMISSION
'COMPUTER USAGE' SURVEY - DRAFT INTRODUCTION

(STUDY1)

BACKGROUND TO THE SECOND STUDY

The first 'Study on the usage of computers for film cataloguing' was prepared by the Cataloguing Commission for publication by FIAF in 1979. The Introduction to that Study described the aims and objectives of the Commission in the following terms:

The Cataloguing Commission has set itself the task of compiling the experiences of FIAF member archives who have begun using computers for cataloguing their holdings, and of making these experiences known to all members of the Organization The study does not intend to evaluate any of the methods herein described. Rather, the ... descriptions of the systems, programs, procedures, and objectives in preparing and applying electronic data processing are presented so that all interested members may study them and draw their own conclusions. The study, therefore, is intended to stimulate thought through the description of experiences, and is not meant to be prescriptive.

Questionnaires were sent out to member archives, and seven replies received from archives using computers. The Study published these replies in full, adding a summary which, in keeping with the policy announced in the Introduction, did not judge the individual systems described, but pointed out certain aspects common to all respondents as lessons worthy of the attention of archives contemplating the introduction of computers. These lessons were largely cautionary, but the summary ended on an optimistic note:

The experience of the seven member archives who have been using computers for film cataloguing is not discouraging. The report of problems thusfar encountered should help obviate illusions, errors and wrong decisions. The great value of electronic data processing is not thereby in any way questioned. These seven archives have, through their pioneering efforts, entered new fields. We are convinced that other archives will follow this path and that the new possibilities offered by computer technology will be used everywhere in the foreseeable future.

On its publication, the first Study generated a great deal of interest both inside and outside FIAF, and the two hundred copies printed were soon sold out. The Secretariat then asked the Cataloguing Commission whether the Study should be reprinted, but the Commission decided that little purpose would be served in reprinting an old study in so fast moving an area as computer developments; indeed even the restricted sample offered by the Commission's own membership provided several examples of archives whose cataloguing usage of computers had changed since the publication of the Study. Instead, the idea of a new edition - effectively a whole new Study - was taken by the Commission President for discussion at the 38th FIAF Congress at Oaxtepec in June 1982.

The suggestion provoked a lively debate in the General Meeting, reported in the Oaxtepec minutes. The debate confirmed the interest in the topic and the speed of movement in this field since the first Study. More than this, several speakers expressed doubt that a new Study along the lines of the first would serve a useful purpose. Reasons for this doubt began with the long time delay involved in preparing such a Study, which would inevitably mean that some of the developments reported would, like those in the first Study, be outdated by the time the second was in the hands of members. Further, it was felt by some speakers that the first Study was too passive and too generalised - what was needed, they argued, was a more channelled investigation, that would lead

(Note - the Montevideo reply contained NO information beyond a 'YES' answer to the question about computer plans in the next five years.)

for | NON-RESPONDENT FULL MEMBERS

AMSTERDAM BEIJING BEOGRAD BOIS D'ARCY BRUXELLES BUCURESTI LISBOA MADRID
MEXICO-FU MOSKVA [POONA] PYONGYANG [ROCHESTER] ROMA TERANA TORINO
TOULOUSE WARSZAWA WIEN-OFM

Canberra have expressed an interest in the survey, returned a questionnaire and been sent the outline for a full response.

Los Angeles have also expressed a willingness to participate very recently.

Montréal has sent a good preliminary reply and has been given the opportunity to expand it if they wish.

Poona has not itself responded, but I am in correspondence with the director of CENDIT in Delhi, who is very interested in this subject, appears to be working with Poona (Pune) on a project, and whom I have invited to compile a response, jointly with Poona if possible.

Rochester promised a reply after the first circular approach, but have sent nothing, even though reminded.

Washington AFI has produced an initial response; I invited more, but seem to have diverted their interest into the question of what they should be called now their cataloguing effort has moved to LA.

Washington LC have provided a very brief reply. I should like (but have not yet asked for) a modest expansion of this reply which traces the causes for the discontinuity with the first Study - LC is the only user in Study1 who is now (even if only temporarily) a non-user.

I have not chased up any observers, nor have I followed up any suggested non-FIAF contacts.

Roger Smither

ask eyes How many times do we ask before we give up.

COMPUTER USE SURVEY - RESPONSE ETC TO 23 MARCH 1984

REPLIES HAVE BEEN RECEIVED FROM THE FOLLOWING ARCHIVES; THOSE MARKED <O> HAVE OBSERVER STATUS ONLY. AN ENTRY OF ## IN THE FOLLOWING TABLE SHOWS AN ARCHIVE THAT HAS SUBMITTED A MORE-OR-LESS FULL DESCRIPTION OF A SYSTEM FOR THE STUDY. AN ENTRY OF # SHOWS THAT SOME ADDITIONAL INFORMATION HAS BEEN PROVIDED WHICH I SHOULD LIKE TO REPRODUCE. AN ENTRY OF + SHOWS AN ARCHIVE FROM WHICH I HOPE TO HEAR MORE.

ARCHIVE	IN USE	USAGE PLANNED	NO USAGE
ATHINAI		*	
BERLIN SDK		*	
BERLIN SFA	##		
BUDAPEST			*
BUENOS AIRES		*	
CANBERRA		**	
HABANA			*
HELSINKI		##	
JERUSALEM			*
KØBENHAVN			*
KOBLENZ <O>		##	
LAUSANNE		##	
LONDON IWM	##		
LONDON NFA	##		
LOS ANGELES <O>		**	
MEXICO CN			*
MILANO		#	
MONTEVIDEO CU		* (see below)	
MONTREAL		#+	
NEW YORK	##		
OSLO		#	
OTTAWA		##	
PERTH <O>			*
LPOONA		+]	
PRAHA		##	
RIO DE JANEIRO		#	
ROCHESTER		+]	
SOFIA		##	
STOCKHOLM	##		
WASHINGTON AFI		**	
WASHINGTON LC		#+	
WELLINGTON <O>		#	
WIEN OFA			*
WIESBADEN			*

towards the development of standardised procedures; one speaker even proposed the development of FIAF-software for archival data processing.

In spite of the undoubted force of these arguments, the Commission offers the membership a second Study of which the method of production does not differ notably from the first. A word of explanation for this decision is required. The activities of FIAF and of its Commissions are heavily reliant on the support of member archives, and are constrained by the budget available to the Federation; the preparation of the Study is no exception to this fact. The material for a Study can only originate in the voluntary participation of member archives, and any work carried out on that material is the part-time work of Commission members who have their responsibilities to their own archives to keep in mind. Moreover, the Commission of course has no executive power over archives in FIAF: if the Commission cannot compel the provision of information, how much less can it expect to provide prescriptive analysis and concrete, binding proposals based on those replies? The membership of FIAF embraces an enormous range of institutions, with different types of collections, different forms of relationship to other national (or even international) institutions, different levels of financing, different forms of available resources, and different interpretations of the goals of film archivism. Concerted action will always be difficult to achieve in practical terms, and in the field of computer applications, precisely because of the diversity of goals and products in consideration, the prospect is an especially distant one.

In any case, as was also pointed out at Oaxtepec, discussion of computer systems in the context of inter-archive and international standardisation is tantamount to putting the cart before the horse. Before agreement can be reached on the systems to be used to interpret data, agreement should first be reached on the data to be interpreted. The question of an acceptable standard for the archival cataloguing of film is itself a major and vexed one, to which the Cataloguing Commission is also addressing itself. Should progress on the Study be delayed while developments are awaited on the standard? The Commission thinks not. The experiences of others in attempting the application of computers to this central, though frequently under-valued, aspect of the work of all our institutions must still have lessons for all of us, and these experiences should continue to be shared as soon as possible. It is primarily in this spirit that the Commission offers members this second Study.

METHODOLOGY AND TIMING OF THE SECOND STUDY

In one of the inescapable ironies that occur so often in the work of such international organisations as FIAF, the Cataloguing Commission's concern to give due weight to the opinions expressed by the members at Oaxtepec led to precisely the sort of delay that had been considered by speakers at that meeting to be one of the factors likely to undermine the value of the Study. Letters were exchanged throughout the second half of 1982, discussing the goals of the Study and form of questionnaire; the questionnaire was finally sent out to all FIAF members and (in slightly amended form) to all observers in February 1983 - some 80 copies in all.

The form of the questionnaire is reproduced in the following pages. In what may prove to have been a misjudged attempt at compromise, the questionnaire tried to stay within the free-form approach adopted by the first Study while attempting to solicit some of the precise factual and statistical data which speakers at Oaxtepec had called for. The result was less than elegant; more seriously, it seemed to have had a deterrent effect on a large number of its

recipients, as only 17 replies had been received by the requested closing date of 31 March 1983. Since it had been one of the goals of the Study questionnaire to try to place the usage of computers in as wide a context as possible of archival cataloguing practice (this was the intention of section 1 of the questionnaire, which all recipients had been asked to complete), this response was felt to be inadequate, and appeals were made at the Stockholm meeting and in the Bulletin for more responses. By the end of 1983, the number of replies received had risen to nineteen (with promises of two more to follow). In February 1984, the anniversary of the first letter, reminders were sent out to the thirty or so full members of FIAF who had not replied, and a very welcome number of late replies were received in the following weeks. The Study as here presented is based on the replies received by 23 March 1984.

'COMPUTER USAGE' INFORMATION REQUEST - SECTION 1

NAME OF ARCHIVE

(Please supply a correct address if the envelope was incorrectly addressed)

NAME OF RESPONDENT

TYPE OF MATERIAL HELD A. NATIONAL / INTERNATIONAL (REGION.....) / WORLD
(See Note 1)

B. FILM / TELEVISION / OTHER.....

C. FEATURE [X] NEWS [X]
DOCUMENTARY [X] INSTRUCTION/EDUCATION [X]
UNEDITED (RUSHES) [X] UNEDITED (RECORD) [X]
ANIMATION [X] AMATEUR [X]
OTHER[X]

(See Note 2)

D. AVERAGE RUNNING TIME OF TITLES HELD, IN MINUTES
15 OR LESS / 15-30 / 30-60 / 60 OR MORE

SIZE OF COLLECTION
(See Note 3)

TOTAL LENGTHFEET/METRES
TOTAL NUMBER OF TITLES
"ARCHIVAL" LENGTHFEET/METRES

CATALOGUING
(See Note 4)

NUMBER OF STAFF INVOLVED IN CATALOGUING
"CORRECTED" STAFF NUMBER
PERCENTAGE OF COLLECTION CATALOGUED
NUMBER OF TITLES CATALOGUED EACH YEAR

MAIN USE OF FILM CATALOGUE (Rank 1,2,3 etc in order of importance)

ADMINISTRATION (ACQUISITION, PRESERVATION ETC)
PROGRAMMING (PLANNING SCREENINGS ETC)
INFORMATION EXCHANGE (WITH OTHER ARCHIVES ETC)
PUBLICATION
RESEARCH BY/FOR FILM STUDENTS
RESEARCH BY/FOR FILM/TV PRODUCERS
OTHER (give details)

MAIN TYPES OF ENQUIRY ADDRESSED TO CATALOGUE (Rank in order of importance)

BY TITLE..... BY DIRECTOR
BY COUNTRY BY DATE
BY ACTOR BY PRODN. COMPANY
BY GENRE BY SUBJECT
OTHER (give details).....

COMPUTERISATION

IS A COMPUTER IN USE FOR CATALOGUING IN YOUR FILM ARCHIVE ? YES / NO

IF NOT, DO YOU PLAN TO INTRODUCE A COMPUTER IN THE NEXT 5 YEARS ? YES / NO

If the answer to either of the above questions is YES, please also complete the second section of this questionnaire. If NO, then please return this section to me and, if you wish, take this opportunity to let me have any general comments or suggestions that you wish to make about the questionnaire or your answers to it, or about cataloguing, computers etc. It might be especially helpful if you could notify me of any non-FLAF archives known by you to be using computers for film cataloguing who might be approached for inclusion in an extended survey. Thank you for your help.

+ + + + + + + + + + + + + + +

- Note 1. Type of material - indicate scope of collection by deleting headings that do not apply, completing "other" lines, etc. Use the "feature - news - documentary" section to indicate collecting scope of archive. Note the distinction between unedited material from specific film projects "(rushes)" and unedited record film of actuality events.
- Note 2. Length of titles - "title" is used as a convenient label for "unit of film for cataloguing purposes": it is of course understood that unedited film is often untitled. This question is included to help interpret the question on cataloguing rates - there is obviously a difference between cataloguing nine 10-minute films and one 90-minute film.
- Note 3. Size of collection - you are asked to supply this information in three forms. First, the size of collection expressed as an estimated total length (state whether feet or metres are used). Second, the number of "titles" which this represents. Third, the size of your "archival" holding, this being what is left if all duplicate material is discounted and all non-archival titles (film society prints etc) are ignored. Your "archival" collection, therefore, is the estimated total length of your archival titles, each counted once only.
- Note 4. Cataloguing achievement - you are asked to indicate both the number of staff involved in cataloguing and a corrected figure for full-time cataloguer employment. Express the latter as an imaginary number of staff: for example, if you have one cataloguer employed full-time and two other staff who each give one-third of their time to cataloguing, the "total" figure is 3, the "corrected" figure 1.66.

"COMPUTER USAGE" INFORMATION REQUEST - SECTION 2

Please use the following list of questions as a guide for your reply, and try to answer as many of them as possible. Those marked with a star (*) are considered especially important for the analysis section of the STUDY. Do not, however, be constrained by the questions - if you feel there are important points of your own experience which the questionnaire fails to demand, then supply the information under some appropriate heading.

1. BACKGROUND

How was/is your archive catalogued before the introduction of your computer system? Who took the initiative in proposing computerisation? What encouragements or difficulties did you encounter? Did you choose the system or was it chosen for you? *Is it expected to operate within guidelines established outside the archive - for example, compatibility with an institutional, national or international standard? *If so, which (MARC or MARC-derived, ISBD(NBM), FIAF Film Cataloging etc)? *Is the cataloguing aspect of your system expected to connect with other aspects of your work - acquisition, preservation, vault inventories, loans or programming etc? If your system is already operational, how long did it take to get through the various stages of planning and implementation?

2. SYSTEM EXPECTATIONS

*What are your main reasons for introducing a computer system? List all of them in order of priority. Sample answers might be: improve knowledge of collection (ie more information); improve cost effectiveness of cataloguing (more efficient use of staff/time); improve service of catalogue to archive (for acquisition, preservation or programming staff); improve service of catalogue to outside enquirers; simplify publishing procedures; assist in physical control of collection (inventories, store locations etc); assist administration (loans, acquisitions, finance); improve information exchange with other archives etc.

3. SYSTEM IDENTIFICATION/SOFTWARE SPECIFICATION

(Some of these questions may require consultation with your computer expert)
*What is your system called? *Who owns it? *If it was not written to your specification, are you using an original version, or a 'customised' or adapted version? Who is responsible for its upkeep? *What computer language (COBOL, FORTRAN etc) is it written in? *How is it structured? (Supply a copy of the consultant or programmer's BRIEF description if available) *Is it in use by any other archives or comparable institutions?

4. HARDWARE SPECIFICATION

*What size computer does your system run on (mainframe, mini or micro)? *What make and model of computer? Are your files held on tape or disc? If disc, what type? Who owns the computer? What does the computer's workload consist of apart from your cataloguing system? What peripherals are in use - eg VDU/CRT (screen) terminals, printers, wordprocessors etc - how many of each and who owns or uses them?

5. OPERATIONS

*Is your system run in-house, or on your behalf by another organisation? *What archive staff are involved in computer operations and how? What is their training? *Is the system on-line (direct interactive) or 'batch mode' or somewhere in between (eg occasional access to on-line usage)? If 'batch-mode' - how often does the computer run your system? Is it easy (or

possible) to make extra runs ? How long does each run take (in archive time, not computer time) ? If on-line - how easy is it for you to have access to your system and database ? How much usage do you make of them ? In either case, if there is a problem with your system, how rapidly is it solved ? By whom ? If the cataloguing system shares a computer with other users, are you satisfied with the level of access/service given ?

6. INFORMATION RECORDED

Does your system only catalogue your archive's collection of film, or does it also cover documentation, stills, filmographic data (ie data on films you do not actually hold) etc ? Does it contain or connect with non-catalogue information (eg acquisition data, loans, preservation, management - finance etc) ? Do you catalogue according to your own archive rules, or rules from elsewhere ? Which, and are they published ?

7. RECORD STRUCTURE

[In this section, a "record" is a catalogue entry; "fields" are components of a record - eg a title field, a release date field etc; "characters" are the letters, spaces, symbols etc entered into fields. Field/record lengths are defined in terms of the maximum number of characters they can contain.]

*What is the basis for each record (eg a title, a copy of a title, a shot or a sequence, etc) ?

*Does the system operate with fixed length or variable length records ?

*What is the fixed or maximum length - in characters ? in fields ?

*If not fixed, what is the AVERAGE length - in characters ? in fields ?

*Is there a MINIMUM length (eg fields that MUST be present in a record) ?

*Are the FIELDS of fixed, variable or variable-with-maximum length ?

*Are fields subject to other restrictions (eg a maximum number of uses of 'repeat' fields - if so, give details) ?

*What fields does your system allow for ? (Please provide a FULL list; show which fields make up a 'minimum' record, which are 'repeatable', etc.)

Examples: main title, other titles, date, country, credits (organisations and individuals), production and distribution history, content description, technical description, genre or subject keywords or classifications, copyright, vault location, sources used in cataloguing, etc.

*What information goes into these fields ? (Field titles are not always self-explanatory - for example one system may specify separate fields for Director, Assistant Director, etc where another has simply a 'repeat' field for "Credits", which might be used for a full or selective list.)

8. CATALOGUING POLICY

*What language do you catalogue in ? *How does your computer system handle other languages (diacriticals, accents etc) or scripts ? *What do you use for 'main title' entry - how defined ? how recorded ? *How do you sort film titles or personal names ? How does the computer system meet these requirements (eg ignoring opening articles etc) ? *Do you catalogue different types of film in different ways ? Does the system reflect this ? *Do you exercise control over the vocabulary used in a catalogue record, for example by a thesaurus ? If so, how is control exercised - if by a thesaurus, is it published ?

9. DATA ENTRY AND EDITING

*How do you enter data into your system ? Is the work done in-house, or done on your behalf by a bureau ? Once the data is entered, is it possible/easy to amend or upgrade it ? If easy, do you use the fact - for example by

building up a record gradually as information comes to light; if difficult, does this act as a constraint on your cataloguing work? Is the editing/amendment procedure the same as the entry procedure? If you use a bureau, is it sufficiently accurate? If you do the work in-house, have there been difficulties with staff-training etc? *Does the computer system validate or check data entered - if so, how extensively?

10. SCHEDULED OUTPUT

*Does your system generate 'hard copy' reports - eg catalogues, indexes, location lists etc - or is information only available ad-hoc (see below)? *If 'hard copy' is generated, what types (eg Title index, Director index, Production Company index, Subject index)? How often? In what form - typeset, microfilm or 'fiche, cards, or lineprinter output?

11. UNSCHEDULED OR AD-HOC OUTPUT

*How does your system respond to specific enquiries - only by access to the routine output (see above) or by special facilities such as on-line search? What facilities are there - access to specified fields only, or to the entire entry? Text searching? How does an enquirer see the results of the enquiry - on screen, printer etc? If on-line enquiries are possible, can any enquirer interrogate the system, or approved operators only? What are the main types of enquiry (title - director - subject etc)? How complicated may enquiries get? How precisely must the question be worded?

12. COSTS AND CHARGES

*Please indicate as far as possible the cost to your archive of developing or acquiring the system (including hardware purchase or rental, software purchase and programmer/consultant expenses), the running costs for its use by the archive, and any charges passed on by the archive to users of the data recorded. [This information is of extreme importance to the STUDY. You may if you wish stipulate that the figures given be used only in contexts that do not identify your archive, but the value of the STUDY will be seriously undermined if it is unable to indicate accurately the financial aspects of computerisation.]

13. PROGRESS REPORT

How much of your collection is already covered by the computerised system? Did you/will you transfer your catalogue to the computer at once or in stages - or will you only use it for newly catalogued material? Do you have a target date for completion, and are you on schedule? Have you encountered any unanticipated helps or hindrances?

14. COMMENTS AND LESSONS

Please share with your colleagues any lessons you feel your own experiences have taught you - either positive or negative!

15. BIBLIOGRAPHY

Please list any published books or articles in which your system or some other aspect of this topic has been further described and which you feel could usefully be cited in the STUDY. Annotate your list if you wish.

"COMPUTER USAGE" INFORMATION REQUEST - INTRODUCTION

The information asked of respondents includes both precise factual answers to specific questions of detail and general comments on or statements of aspects of archive policy and achievements. The Commission hopes to use the information of the first type in its own analysis of the total response, but feels that the replies of individual archives, and especially their general comments, will be of equal interest to the STUDY's readers. The STUDY is therefore envisaged as a collection of replies prefaced by the Commission's analysis, and respondents are asked to compose their replies with publication in mind.

Please pay careful attention to the definitions supplied in questions asking for statistical answers - you may provide the answer in more than one form if you wish, but must include the answer once in the form requested.

The second edition, like the first, will be published in English, so replies in this language will make the editorial task easier. The Commission is, however, able to translate from most European-derived languages if respondents prefer to use a language other than English.

Respondents are asked to remember that the readership of the STUDY will be international, and will include a wide range of specialist technical knowledge and understanding. It will be helpful if replies do not include without explanation abbreviations or terminology likely to be unfamiliar to such a readership. You are further reminded that, although the principal readership envisaged for the STUDY is the membership of FIAF itself, sales of the first edition did show the extent to which this subject is of interest outside FIAF as well. Please be sure to indicate clearly if there is any part of your reply which you would wish to have omitted in attributable form from a generally available publication (even if you are prepared to allow the data to be used anonymously in the analysis).

You are encouraged to supply samples of working documents, input forms, pages from computer-generated catalogues, responses to enquiries etc wherever possible, but please remember that the publication budget and facilities available to FIAF may not allow the reproduction of all such material. Please therefore try to make the written description of your system independent of such samples.

SURVEY RESPONSE

Replies were received from the archives listed in Table 1. The Commission's members wish to express their thanks to all their colleagues who compiled responses, especially to those who had to struggle with full replies to Section 2 of the Information request. In the tables and the editorial text, archives are identified - following the convention used in other FIAF publications - by the name of the city in which they are located, although archives' full names do appear at the head of each of the descriptive responses reproduced later in the study. Where there is more than one archive in a city, or in other cases of potential confusion, use is made of the following abbreviations:

| | |
|----------------|--|
| Berlin SDK | - Stiftung Deutsche Kinemathek |
| Berlin SFA | - Staatliches Filmarchiv der DDR |
| London IWM | - Imperial War Museum, Department of Film |
| London NFA | - National Film Archive |
| Mexico CN | - Cineteca Nacional |
| Montevideo CU | - Cinemateca Uruguay |
| Washington AFI | - American Film Institute, Archives |
| Washington LC | - Library of Congress/Motion Picture, Broadcasting and Recorded Sound Division |
| Wien OFA | - Osterreichisches Filmarchiv. |

It should also be noted:

1. that Montevideo CU is not included in tables 2 to 4 as the Cinemateca's response did not include the relevant details; and
2. that the response to the Information request on behalf of the American Film Institute actually originated from the AFI's Los Angeles office; classification of the AFI as 'Washington' is, however, retained since Washington is the city with which the Institute is familiarly identified in other FIAF publications, including the first 'Study'.

Archives marked ## in the following table are those submitting a full reply to section 2 of the Information request; archives marked # are those who have supplied some additional information about their computerisation plans which is considered to be of interest to the Study, although not amounting to a full reply. These texts are reproduced following the editorial chapters. Archives marked * are those who returned section 1 of the questionnaire only, or whose accompanying letters, while gratefully received by the Commission, were not felt to include sufficient detail to justify reproduction in what is already a fairly lengthy publication.

TABLE 1 - QUESTIONNAIRE RESPONSE

[STUDY3B]

| ARCHIVE | COMPUTER SYSTEM | | |
|----------------|-----------------|---------------|----------|
| | IN USE | USAGE PLANNED | NO USAGE |
| ATHINAI | | * | |
| BERLIN SDK | | * | |
| BERLIN SFA | ## | | |
| BUDAPEST | | | * |
| BUENOS AIRES | | * | |
| CANBERRA | | * | |
| HABANA | | | * |
| HELSINKI | | ## | |
| JERUSALEM | | | * |
| KØBENHAVN | | | * |
| KOBLENZ | | ## | |
| LAUSANNE | | ## | |
| LONDON IWM | ## | | |
| LONDON NFA | ## | | |
| MEXICO CN | | | * |
| MILANO | | # | |
| MONTEVIDEO CU | | * | |
| MONTREAL | | # | |
| NEW YORK | ## | | |
| OSLO | | # | |
| OTTAWA | | ## | |
| PERTH | | | * |
| PRAHA | | ## | |
| RIO DE JANEIRO | | # | |
| SOFIA | | ## | |
| STOCKHOLM | ## | | |
| WASHINGTON AFI | | * | |
| WASHINGTON LC | | # | |
| WELLINGTON | | # | |
| WIEN OFA | | | * |
| WIESBADEN | | | * |

SURVEY ANALYSIS - ARCHIVE BACKGROUND

The intention of the first section of the Information request was to generate a Federation-wide background picture of cataloguing activities in member archives, which it was hoped could provide a context for the consideration of the usage of computers in FIAF. For this reason, all archives were asked to reply to this section, whether or not computers played any part in their cataloguing activities or plans. The response received is not wholly adequate to this purpose. Replies were received from a wide range of archives, comprising a majority of members and a small number of observers, but the list of those replying has some notable omissions and for this reason, as well as others explained below, it is not always safe to generalise from the sample thus provided. From the replies received, however, some interesting facts do nonetheless emerge.

The first few questions sought to establish the type of material held by respondent archives. Almost all (Koblenz, Perth and Washington AFI the only exceptions) consider themselves to be international or world-wide, in terms of the scope of their collections, although often with a national emphasis. About two thirds cover television or video, and on occasion other audiovisual media, in addition to film. Many archives, including a number of those designated 'film only' do, of course, have substantial holdings of stills, designs etc in addition to their 'moving image' collections, but such collections are outside the immediate scope of this Study. On the whole - though not as an inflexible rule - archives concentrating on film rather than film and television/video have fewer titles in their collections, but those titles include a higher proportion of longer material, notably features; such archives also tend to have a larger percentage of their holdings catalogued.

The questionnaire next attempted to arrive at a useful idea of how much material each archive was obliged to administer. Although our institutions are all apt to describe collections in terms of number of titles held, or total length of material in the vaults, such information is not especially informative. A title, in different contexts in one archive, can cover a 33-reel compilation or a 2-minute newsreel story; the film held in an archive's vaults can include both a single negative of material unique to that one archive and multiple study or loan copies of international 'classics' that the archive is not even bound to preserve. Either because respondents did not have the details readily to hand, or because the questionnaire did not make its intentions adequately clear, this section of the information request did not produce the results hoped for. Many archives attempted to provide the information requested, but not enough did so to constitute a fair statistical sample. All that is possible is to observe that those that did reply do seem to bear out the basic assumption behind the attempt - that figures given for archive size do conceal wide discrepancies. Respondents indicate a range of between 33% and 90% of the 'total' footage estimated to be 'archival'. Two archives estimate their respective holdings as 50,000 titles of average length 15-30 minutes and 8,500 titles of average length 60 minutes or more; arithmetic suggests that the two archives are actually not dissimilar in size, although the 'titles' count alone suggests a wide discrepancy. It would seem to be a worthwhile goal for FIAF to agree a useful and consistent method of determining archive size - such as the proposed calculation of 'archival length' - if comparative studies of archive practice are to be undertaken in the future.

Slightly more successful was the attempt to discover how much staff time each archive actually devoted to cataloguing its collection: archives were asked to indicate both the total number of staff involved in cataloguing and a corrected figure, in which the cataloguing work of those staff was collated into a full-time figure, so that three staff each working one-half of their time on cataloguing would give a 'corrected' figure of 1.5. The 'corrected' replies indicate a cataloguing commitment ranging from 0 (zero) to 7 or more cataloguing posts per archive; the average figure is 3. There is no clear correlation between number of titles held (this is still the most widely used method of indicating size of holdings) and number of cataloguers; ratios range between one cataloguer to 3,000 titles and one cataloguer to 25,000 titles. Neither is there much correlation between number of cataloguers and percentage of collection catalogued: one of the archives claiming a 100% catalogued collection has 2 cataloguers and reckons to catalogue 250 titles a year, while another has 1.5 cataloguers and reckons to catalogue 2,000 titles a year. Interpreting 'corrected' numbers of cataloguers and rate of growth of catalogue indicates that respondent archives estimate that each cataloguer will document from as little as 100 titles a year to something over 1,000; the average claimed is between 300 and 400 titles a year, although this figure does not of course indicate what other responsibilities even a notional 'full-time' cataloguer may in fact be carrying out.

Table 2 collates the information provided by archives in response to the questions so far discussed in this section. Column (1) indicates whether respondents consider their archive to be national/regional - N - or international/worldwide - I - in the scope of its collection. Column (2) shows whether the archive describes itself as one that mainly handles film - F - or film and TV/video - Ft. The next columns, (3a) to (3c), indicate the percentages of their collection estimated by the archive to belong to the categories 'feature' (here including short fiction), 'documentary' (here including instructional), or 'news' (here including record). Column (4a) shows number of titles held and column (4b) their average length (in minutes). Column (5) shows the percentage of the collection catalogued; column (6) the 'corrected' number of cataloguers; column (7) the annual growth rate of the catalogue in number of titles added. Column (8) echoes the information already given in Table 1: entries show whether a computer is in use for cataloguing - C - or such usage is planned - P. An entry of N indicates no usage and no plans for such usage. If a column is left blank, the archive did not reply to that section of the questionnaire; a question mark (?) indicates that the archive's reply may not have been correctly understood by the editor.

The next section of the questionnaire asked archives to describe the principal uses to which their catalogue was put. The questionnaire itself suggested six probable uses and gave space for archives to list others; respondents were asked to arrange those uses in order of importance. The replies indicate some overall tendencies, but since this average conceals some very pronounced divergence between individual archives, the individual ranking is also shown in Table 3.

The average and the individual replies all show, perhaps predictably, that archives consider their catalogues to be mainly administrative tools - this use is placed first in the replies of almost half the archives replying, and in the first three places by all but two of the remainder (Berlin SDK places it sixth, Lausanne fifth; Wiesbaden places it second, though with three other uses as 'first equal'). In addition, one archive (New York) lists in sixth place the specialist administrative use of 'fund raising' - a by-product of cataloguing

TABLE 2 - ARCHIVE SCALE, SCOPE AND CATALOGUING

[STUDY4A]

| ARCHIVE | 1 | 2 | 3a | 3b | 3c | 4a | 4b | 5 | 6 | 7 | 8 |
|----------------|---|----|-----|-------|-----|---------|---------|-------|--------|-------|-------|
| | | | FEA | DOC | NEW | TITLES | LENGTH | CTLGD | CTLGRS | RATE | CMPTR |
| ATHINAI | I | F | 90% | 4% | 3% | | (60+) | | | | P |
| BERLIN SDK | I | F | 84% | 10% | 1% | 6,500 | (60+) | 80% | 3 | 90 | P |
| BERLIN SFA | I | F+ | | | | 50,000 | (15-30) | 80% | 5 | 800 | C |
| BUDAPEST | I | F+ | 33% | 36% | 23% | 16,000 | | 93% | 8? | 500 | N |
| BUENOS AIRES | I | F | 60% | 15% | 20% | 6,000 | (60+) | 45% | 1 | | P |
| CANBERRA | I | F+ | 18% | 28% | 18% | 50,000 | (15-30) | 0% | 0 | 0 | P |
| HABANA | I | P+ | 31% | 36% | 24% | 5,000 | (30-60) | 76% | 1.66 | 600 | N |
| HELSINKI | I | F+ | 20% | 65% | 0% | 19,000 | | 75% | 2.2 | 2,500 | P |
| JERUSALEM | I | F+ | 45% | 48% | 6% | 4,000 | (30-60) | 85% | 3 | 550 | N |
| KØBENHAVN | I | F | 50% | 20% | 10% | 11,500 | (60+) | 100% | 2 | 250 | N |
| KOBLENZ | N | F+ | 20% | 45% | 25% | 41,500 | | 100% | ? | 1,000 | P |
| LAUSANNE | I | F+ | 47% | 27% | 19% | 21,000 | (30-60) | 100% | 1.5 | 2,000 | P |
| LONDON IWM | I | F+ | 2% | 32% | 58% | 35,000 | | 35% | 2 | 250 | C |
| LONDON NFA | I | F+ | 30% | 30% | 40% | 75,000 | | 25% | 5 | | C |
| MEXICO CN | I | F | 80% | 6% | 10% | 1,205 | (60+) | 90% | 2 | 600 | N |
| MILANO | I | F | 80% | 10% | 5% | 5,000 | | 70% | 5? | | P |
| MONTREAL | I | F | 65% | 22% | 0% | 13,000 | (60+) | 100% | 2? | 875 | P |
| NEW YORK | I | F | 55% | --20% | -- | 8,000 | (30-60) | 85% | 3.8 | | C |
| OSLO | I | F | 40% | 55% | 0% | 6,000 | (30-60) | 50% | 1.5 | | P |
| OTTAWA | I | F+ | 41% | 47% | 8% | 23,000 | (30-60) | 50% | 5 | 1,300 | P |
| PERTH | N | F+ | 0% | 50% | 40% | 900 | (0-15) | 50% | 0.25 | 150 | N |
| PRAHA | I | F | 49% | 26% | 15% | 45,000 | | 97% | 4 | 1,000 | P |
| RIO DE JANEIRO | I | F | 60% | 28% | 3% | 6,000 | (60+) | 70% | 2 | 200 | P |
| SOFIA | I | F | 21% | 56% | 22% | 18,000 | (15-30) | 78% | 5 | 1,900 | P |
| STOCKHOLM | I | F | 75% | 10% | 5% | 8,500 | (60+) | 75% | 0.33 | 375 | C |
| WASHINGTON AFI | N | F+ | 80% | 9% | 6% | 20,000 | (15-30) | | 5 | | P |
| WASHINGTON LC | I | F+ | 15% | 30% | 10% | 100,000 | (30-60) | 40% | 7 | 3,500 | P |
| WELLINGTON | I | F+ | 20% | 65% | 7% | 1,100 | (0-15) | 0% | 0 | 0 | P |
| WIEN OFA | I | F | 28% | 60% | 10% | 22,500 | (30-60) | 28% | | 250 | N |
| WIESBADEN | I | F+ | 65% | 30% | 1% | 6,500 | (30-60) | 33% | 0.5 | 90 | N |

which, if generalised, might help to enhance the cataloguer's status in archives!

What is perhaps slightly more surprising is the discovery that the use described as 'research by or for film or TV producers' emerges as a very strong third place, almost second equal with 'programming (planning screenings etc)'. This position is achieved in spite of such use being ranked fourth or lower by a third of respondents - it is still placed first or first equal by seven respondents, and in the first three places by over a third of those archives in the subgroup categorised as 'film only' in table 2. This prominence given to service to the makers of new films may be expected to affect the type of cataloguing system developed, at least in institutions where commercial pressures impinge on archival work.

Service to general students of film - through the uses described either as 'programming (planning screenings etc)' or 'research by or for film students' - occupies second and fourth places in the average ranking, although the individual replies again display some notable variations. One archive (Perth) lists an 'other' use of 'historical research' which may be seen as a special use justifying the low place given in its reply to student research; another archive (Budapest), lists the 'other' use, in last place, of 'anniversaries, commemorations etc' which again represents an interesting specialised aspect of user research. Service to other archives through information exchange is almost unanimously placed next in the list - only six archives list it in the first three places, though a seventh ranked in third place the 'other' usage 'culture institutions' which represents another form of information exchange. Publication is seen as an even lower priority - although for two archives it ranks in second place.

The full replies to this question are set out in Table 3. Blank columns show that an archive chose not to evaluate some or all suggested uses - for example, an archive without a catalogue cannot define uses of it, and one without a theatre cannot make programming selections. The first column again repeats the information on the state of the archive's thinking on computer use: C for computer in use, P for planned use, N for no use or plans.

The questionnaire then asked archives to carry out a similar exercise in arranging in order of importance the main types of enquiry addressed to the catalogue: eight types were suggested on the questionnaire, and space was again provided for archives wishing to list an 'other' type. Once again, the results are shown in full in the table published below, but beyond pointing out that access by title heads the list by as comprehensive a margin as 'administrative use' did in the previous section, and that there is a very pronounced (but almost equal) division between archives that report heavy use of access by 'director' and those reporting access by 'subject', no attempt is here made to establish a single combined or 'average' response.

This decision is taken in part because the diversity of individual replies is very extreme - with the exception of the universally highly placed 'title', which is never placed lower than third, every single category is at the same time in one archive's 'top' two and either in another archive's 'bottom' two or omitted from their list altogether. An additional reason for declining to calculate an average ranking is suggested by the reply made by one archive (New York): instead of merely arranging the uses in order, this archive expressed them in terms of percentage of enquiries so phrased. In this response, the leading category, 'title', was estimated to account for 70% of enquiries, the

TABLE 3 - MAIN USE OF FILM CATALOGUE

[STUDY4B]

| ARCHIVE | (CMPTR) | ADMIN | PROGRAMS | INF-EXCH | PUBLISH | STUDENT | PRODUCIN | OTHER |
|----------------|---------|-------|----------|----------|---------|---------|----------|-------|
| ATHINAI | (P) | 2 | 1 | 5 | 4 | 3 | 6 | |
| BERLIN SDK | (P) | 6 | 3 | 5 | 2 | 1 | 4 | |
| BERLIN SFA | (C) | 2 | 1 | 5 | 6 | 4 | 3 | |
| BUDAPEST | (N) | 1 | 3 | 5 | 4 | 6 | 2 | 7* |
| BUENOS AIRES | (P) | 2 | 1 | 3 | | 4 | 5 | |
| CANBERRA | (P) | | | | | | | |
| HABANA | (N) | 1 | 2 | 3 | 4 | 5 | | |
| HELSINKI | (P) | 1 | 4 | 5 | 6 | 3 | 2 | |
| JERUSALEM | (N) | 2 | 1 | 6 | | 4 | 5 | 3** |
| KØBENHAVN | (N) | 1 | 2 | 5 | 6 | 3 | 4 | |
| KOBLENZ | (P) | 2 | | 5 | 6 | 4 | 1 | 3# |
| LAUSANNE | (P) | 5 | 1 | 2 | 6 | 4 | 3 | |
| LONDON IWM | (C) | 2 | 3 | 4 | 5 | 6 | 1 | |
| LONDON NFA | (C) | 3 | 5 | 6 | 2 | 4 | 1 | |
| MEXICO CN | (N) | 1 | 2= | 3= | 3= | 3= | 2= | |
| MILANO | (P) | 2 | 1 | 3= | | 3= | 3= | 3= |
| MONTREAL | (P) | 1 | 2 | 4 | 5 | 6 | 3 | |
| NEW YORK | (C) | 1 | 3 | 5 | 7 | 2 | 4 | 6## |
| OSLO | (P) | 2 | 4 | 6 | 5 | 3 | 1 | |
| OTTAWA | (P) | 2 | | | | 3 | 1 | |
| PERTH | (N) | 2 | 5 | 4 | 7 | 6 | 1 | 3\$ |
| PRAHA | (P) | 1 | 2 | 4 | 6 | 5 | 3 | |
| RIO DE JANEIRO | (P) | 1 | 2 | 4 | 5 | 3 | 6 | |
| SOFIA | (P) | 3 | 1 | 5 | 6 | 4 | 2 | |
| STOCKHOLM | (C) | 2 | 1 | 5 | 6 | 3 | 4 | |
| WASHINGTON AFI | (P) | 1 | 3 | 6 | 4 | 2 | 5 | |
| WASHINGTON LC | (P) | 1 | 5 | 3 | 6 | 2 | 4 | |
| WELLINGTON | (P) | 1 | 6 | 4 | 5 | 3 | 2 | |
| WIEN OFA | (N) | 1 | 3 | 4 | | | 2 | |
| WIESBADEN | (N) | 2 | 3 | 1= | 4 | 1= | 1= | |
| ===== | | | | | | | | |
| AVERAGE | | 1 | 2 | 5 | 6 | 4 | 3 | |
| ===== | | | | | | | | |

'other' uses * anniversaries, commemorations etc ## fund raising
 ** culture institutions (=) unspecified
 # production of government films \$ historical research

TABLE 4 - MAIN TYPES OF ENQUIRY ADDRESSED TO CATALOGUE

[STUDY4C]

| ARCHIVE | (CMPTR) | TITLE | DRCTR | CNTRY | DATE | ACTOR | P/CD | GENRE | SBJCT | OTHER |
|----------------|---------|-------|-------|-------|------|-------|------|----------|-------|-------|
| ATHINAI | (P) | 2 | 3 | 1 | 4 | 7 | 8 | 6 | 5 | |
| BERLIN SDK | (P) | 3 | 2 | 6 | 7 | 1 | 8 | 4 | 5 | |
| BERLIN SFA | (C) | 1 | 3 | 2 | 7 | 6 | 8 | 5 | 4 | |
| BUDAPEST | (N) | 1 | 2 | 3 | 7 | 5 | | 6 | 4 | |
| BUENOS AIRES | (P) | 1 | 3 | 2 | 4 | | | 5 | | |
| CANBERRA | (P) | | | | | | | | | |
| HABANA | (N) | 1 | 2 | 3 | 7 | 5 | 8 | 4 | 6 | |
| HELSINKI | (P) | 1 | 4 | 7 | 6 | 8 | 5 | 3 | 2 | |
| JERUSALEM | (N) | 1 | 2 | 3 | 6 | 4 | 8 | 7 | 5 | |
| KØBENHAVN | (N) | 1 | 2 | 3 | 7 | 6 | 8 | 4 | 5 | |
| KOBLENZ | (P) | 1 | 6 | | 4 | 7 | 2 | 5 | 3 | |
| LAUSANNE | (P) | 1 | 2 | | | | | | | |
| LONDON IWM | (C) | 2 | 5 | 3 | 4 | 6= | 6= | 7 | 1 | |
| LONDON NFA | (C) | 1 | 3 | 6 | 5 | 4 | 7 | 8 | 2 | |
| MEXICO CN | (N) | 1= | 1= | 2= | 3= | 2= | 3= | 2= | 2= | |
| MILANO | (P) | 1 | 2 | | | | | | | |
| MONTREAL | (P) | 1 | 4 | 2 | 3 | 5 | | | | |
| NEW YORK | (C) | 1 | 2 | 4 | 5= | 3= | 5= | ---3=--- | | 5=* |
| OSLO | (P) | 3 | 4 | 6 | 8 | 5 | 7 | 2 | 1 | |
| OTTAWA | (P) | 3 | | 4 | 5 | | | 6 | 1 | 2** |
| PERTH | (N) | 3 | | | 2 | | 4 | | 1 | |
| PRAHA | (P) | 1 | 2 | 6 | 8 | 3 | 9 | 4 | 5 | 7# |
| RIO DE JANEIRO | (P) | 1 | 2 | 4 | 7 | 6 | 8 | 5 | 3 | |
| SOFIA | (P) | 1 | 2 | 4 | 7 | 6 | 8 | 3 | 5 | |
| STOCKHOLM | (C) | 1 | 2 | 4 | 7 | 3 | 6 | 5 | 8 | |
| WASHINGTON AFI | (P) | 1 | | | 2 | | | | | |
| WASHINGTON LC | (P) | 1 | 3 | | | | | 2 | | |
| WELLINGTON | (P) | 3 | 6 | 2 | 5 | 8 | 7 | 4 | 1 | |
| WIEN DFA | (N) | 1 | | 2 | | | | | | |
| WIESBADEN | (N) | 1= | 1= | 1= | 1= | 2 | | | 3 | 4## |

'other' enquiry types * acquisition information, copyright etc

** collections

music

filmed literature

next ('director') for 15% and none of the others for more than 5%. To establish a ranking among such minor factors is not a useful exercise.

'Other' channels of enquiry suggested by archives include details of acquisition, copyright etc (mentioned by New York, and also relating to the 'collections' channel listed by Ottawa); and forms of credit information other than director, production company and actor (this addition generally was suggested by New York; Praha specifically mentioned music and Wiesbaden noted filmed literature in this area). Table 4 contains the full response to this question; once again the first column indicates the state of the archive's thinking on computer use, using the same abbreviations as those used in Tables 2 and 3.

The limited examination of archives made possible by the survey so far would seem to indicate that there are a very few generalisations that can be made about film cataloguing in archives. Any archive developing its own computer system - and still more any body working towards the development of a system for general application - would be advised to bear the following points in mind.

1. FIAF film archives have large collections. Almost all the respondents have in excess of 5,000 titles, a majority in excess of 10,000 titles and a few in excess of 50,000 titles. In terms of cataloguing systems, this means very large files or data bases: even allowing only 1,000 characters of data per film catalogued (an allowance that is none too generous), almost any archive will generate a minimum of 5 million characters of data in the catalogue and, with a more generous allocation of space per title, with expectations of a larger starting size, with room for expansion, and taking all other considerations into account (such as a need to maintain index as well as catalogue files, or a need to maintain technical records for each of the reels constituting coverage of a title held by the archive), an increase of this storage requirement by a factor of between two and fifty times is not impossible. Translated into computer terms, this is a far from negligible consideration. Data capacity (especially for on-line systems) is one of the most expensive single aspects of computerisation, and a requirement of this scale is at present far beyond the capacity of the 'desk top' microcomputer.
2. Catalogues are working tools. Respondents rate high in importance among the uses of their catalogues the archive's own administrative purposes and service to professional users of film - their "customers". Computerisation must produce systems that can match or, for preference, surpass the performance of extant procedures, or it is not worth doing. A system that might be considered for adoption by, or imposed on, an archive simply because of its availability in a parent or neighbouring institution should be carefully evaluated before any commitment is accepted, and rejected if it does not pass this test.
3. The most important single item of information used by FIAF members is the film title. Any system adopted for film archival use must have adequate capacity for handling film titles, including the ability to manipulate several titles (and types of titles) for each film described. FIAF should also adopt as soon as possible standards governing the types of titles to be recorded in film catalogue data and used in exchange of information between members; FIAF should then urge the adoption of these standards on members and bring them to the attention of other organisations that may

be involved in the exchange of information about film - for example, the IFLA working groups on ISBDs.

4. After titles, the priorities of member archives lie in one of two different directions, either subject analysis or filmographic data (notably leading personal 'credits' such as directors). An ideal system might have both capabilities; any single archive adopting a system for its own purposes should ensure that the system adopted can adequately meet its requirements at least in the one area appropriate to its function.

The last question in this generally-addressed section of the information request asked archives whether they were already using a computer for film cataloguing and, if not, whether they had plans to start such usage in the next five years. Their answers to this question have been incorporated in the four tables already printed: they certainly confirm that computerisation is in the minds of a large and increasing number of FIAF members.

There are no perceptible correlations between the indicated policy on usage of computers and the answers to any other part of the questionnaire. The size of an archive, the size of its uncatalogued backlog, its nature, the uses to which the catalogue is put, and the types of enquiry addressed to the catalogue all appear to vary equally widely among both users (including intended users) and non-users of computer systems. The inference would appear to be that usage of computers is actually happening or is planned in archives which wish to use computers, or whose institutional situation makes it either easy or necessary to use computers - there are no empirical considerations that make computer usage inescapable. As a corollary to this it must be observed that usage of computers is likely to spread slowly to archives in those countries where there are fewer examples of other computerisation projects to observe, and a lower level of national or institutional resources to encourage such new departures - in other words, in the developing countries, where archives are once more at a disadvantage compared to archives in more affluent countries. FIAF can do little about resources, but can at least promote awareness of what is possible. The Commission hopes this study will help achieve that goal.

SURVEY ANALYSIS - COMPUTER USAGE AND PLANS

As indicated in the preceding chapter, the response to the Cataloguing Commission's request for information indicates that almost half the full members of FIAF describe themselves as using a computer for film cataloguing or as planning to introduce such usage in the next five years. This figure is derived from replies received from some two thirds of the full membership: among this sample the majority with plans for computerisation or with a working computer system was overwhelming. This chapter is based on the responses of the twelve or so members or observers whose staff were able to provide some information about the system they have adopted or plan to adopt. Although it offers no formal conclusions, it comments on general trends evident in the detailed responses, and provides a limited amount of background explanation to create some sort of context for information contained in the individual responses. These are then reproduced in the remaining pages of the Study.

Apart from the number of positive replies, the most striking fact to emerge from the response to this second enquiry is the extent of change since the first Study was published. Of the seven archives replying to the first Study, not one indicated in its response for this second Study that it was still using and intended to continue using the same system as originally described. Decisions to change appear to have been largely based on the perception of shortcomings in the original system compared to the facilities available in a system that has more recently become available. This confirms the difficulty faced by all archives contemplating the major decision to opt for a computer system - that of feeling confident that the choice has been made of the correct system at the correct time. Those worried about this problem to the point of fearing to take any decision at all may derive some comfort from the fact that these changes of system are described by the archives concerned (Berlin SFA, London IWM, New York, Stockholm) as improvements where it has been or will be possible to ensure that the information entered into the first system will be incorporated automatically into the second and the time and effort invested in the first system therefore do not represent wasted effort. The extent of change among these pioneers is nonetheless quite sobering, and may be thought to necessitate some tempering of the optimism expressed in the summary to the first Study.

The second inescapable general observation is that there is extreme diversity in the systems being considered by respondents. Of those archives answering in sufficient detail to include the name of an actual computer system, no two are firmly committed to the same software. Moreover, the bibliography suggested by one of them (New York) lists a survey covering 25 computerised film and television cataloguing projects in the USA where, once again, no two institutions are using the same system. There are common elements in the response to the FIAF enquiry, but they are rare and (with the exception of a rather ambiguous common reference in the replies of Montréal and Ottawa to the NFB's FORMAT system) they relate to standards controlling the information entered into systems, rather than the systems themselves. This reflects a point made - as was noted in 'Background to the second Study' - in the discussion at Oaxtepec: that agreement on the data to be recorded in computer systems is a more important and more realistic target than agreement on a preferred system for FIAF endorsement. It does not, however, encourage complacency that such agreement has already been tacitly achieved. The standards that were mentioned most often are MARC and its derivatives, and FIAF's own recommendations on film

cataloguing.

The reasons for making or anticipating the switch to computer-based methods of film cataloguing listed by archives perhaps help to explain why there is so wide a diversity in systems selected. In most cases, the motivation that is given most prominence is a largely inward-looking one: an improvement in the efficiency of cataloguing specifically or of archive function generally which reflects the prominence noted in the previous section for catalogues as administrative tools. Where information exchange is mentioned, it is generally seen in the context of information at one remove from the computer record - for example in published catalogues - or in the context of a strictly local compatibility of film information with other catalogue information in a parent institution. Some respondents do mention interchange of information in a wider context (for example New York and Montréal) but not normally as a leading priority likely to outweigh other considerations. The availability of a system from some more or less local source or the desire to adopt the system which offers most scope for the archive's internal expectations both tend to count for more.

The computer systems available to archives are frequently determined by the institutional environment of those archives - for example their relationship to a parent organisation: a (general or 'paper') archive, a film institute, a library, a museum etc. The first Study found, as might be expected, archives using computer software developed from systems written for library or museum/gallery usage or from systems written primarily for the generation of publications; there were also archives using general information-handling software or purpose-written programs. These or comparable backgrounds are all duplicated (though not necessarily by the same systems) in the new Study. One interesting new development revealed by the second Study, however, is a tendency among some archives now planning computerisation to combine with, or look for assistance or example to, other organisations in the film or television industry. Examples of such organisations are the National Film Board of Canada (Montréal), the principal Norwegian film production company (Oslo), the production library of the New Zealand television network (Wellington), or industry-wide developments in the Czech state monopoly (Praha). It will be interesting to see how these particular applications progress over the next few years.

Advances in information technology over the last five years have made possible more direct involvement by archives in their planned computer systems than was contemplated at the time of the first Study. In 1979 no archive reported an in-house system, and none reported the availability to users of its system of on-line or interactive data entry or retrieval. This time, one archive (London NFA) reports an in-house system in use in a film archive; others indicate that their system will be likely to be developed as an in-house system within the archive (Lausanne, New York) or will at least offer them on-line access to a system in a parent organisation (Koblenz, Ottawa, Praha, Sofia, Washington LC). Even archives without in-house systems or on-line access to their system elsewhere are using computer hardware at some stage in their operations - for example for data entry into computer systems (London IWM, Montréal).

Methods of operation vary widely, ranging from the use of a complete bureau service - where archive staff (apart from a proofreading stage) have no contact with the computer between submitting manual catalogue entries and receiving sorted and formatted catalogue and index output - to systems which, apart from design and maintenance, are operated entirely by archive personnel. Usually,

when an archive has freedom of choice of system, it will choose the method of operation it considers most suitable to its needs and capabilities; if an archive has less choice, it will have to accept the type of operation that goes with the system. There is little adverse comment in the replies about data processing operations, except in the case of two archives' descriptions (London IWM and New York) of systems which they are already committed to replacing. This may reflect the fact that only one archive (Stockholm) is here reporting on a fully operational version of the system it intends to be using in the future, while all others are describing plans or developments, but it would be more encouraging to believe that it indicates that there are some very capable systems coming into use. In contrast to this satisfaction with data processing, it is notable that bureau data preparation clearly can cause difficulties. The interest expressed in on-line or in-house data entry undoubtedly reflects a desire to avoid or overcome these problems.

In view of the diversity of systems involved, there is little point in attempting to generalise about the computer equipment and the programming languages used in those systems, although archives were asked to supply such information. IBM is the only manufacturer of hardware named in more than one answer - as might perhaps be expected - but several other manufacturers are also listed. Similarly, no single programming language dominates the replies received.

Moving beyond the simple identification of systems to the question of what those systems are intended to do for the archives adopting them, it is interesting to note that the replies to this enquiry indicate a desire to use computers across a broad range of institutional tasks. In the first Study, the systems described were primarily cataloguing or catalogue-publishing devices; only a few were also noted as having more or less developed capabilities for assisting in the management of film preservation programmes. In this second Study, however, there is much more integration of archival or institutional functions other than film cataloguing - these include the cataloguing of other collections and the management of administrative tasks such as acquisitions or loan schemes, in addition to film preservation and vault management. There are also systems encompassing general filmographic data in addition to cataloguing the specific holdings of the cataloguing archive. In some cases it is difficult to isolate the details relating just to film cataloguing for the purposes of this Study, although such isolation has been attempted.

A variety of system strategies are apparent in the replies. The two most significant areas of divergence concern the question of whether the computer cataloguing system should hold full information on a given title or only the more significant data selected by the cataloguing agency, and the question of the amount of structuring imposed on the catalogue data by the system in use.

Limitations on the amount of information entered per film may be consciously accepted by an archive as a route to building up a base of information covering all the film in a collection at an initial level rather than one which covers only a proportion of the film at a fully detailed level. This approach is illustrated by the file of records built up by one archive (Berlin SFA), restricted to 'filmographic and technical data in the field of fiction film'. There may, however, also be technical limitations on record size imposed either by the capabilities of the computer equipment on which a system runs - which may, as noted in the previous chapter, simply not have the storage capability to handle a large file of long records - or by the capabilities of the programs that make up the computer system. In this Study, for example, there is one

archive (Ottawa) contemplating the introduction of a record keeping system that will distinguish between 'inventory' records (expected average size 200 characters of data), 'catalogue' records (expected average size 2,000 characters of data) and 'filmography' records (expected average size 1,000 characters of data) - these limits will not be enforced by the system, but are reflected in anticipated hardware requirements. Another archive (London NFA) is described as planning to have by the end of 1983 a database of 50,000 titles held on a computer with disc storage of 36 megabytes - 36 million characters of data. This 'memory' allowance permits an average of 720 characters of data per title - less than would be required to use to the full for each title the information capabilities of the system described by that archive, although since they are also following the policy of self-limitation described earlier it would be wrong to describe this as an immediate problem. Most archives appear to be contemplating at least as long term objectives the full cataloguing of their collections, and hardware as well as software capabilities are clearly important aspects of such plans. No archive should agree to the use of a computer system which restricts the level of detail at which a film may be catalogued to one below the archive's conceivable future requirements, and the computer hardware purchased should also be chosen with its potential for future expansion as one of the grounds for selection.

The degree of structuring imposed on information by a cataloguing system is also a significant topic, where some variety is apparent in the responses. There are three kinds of structuring that may be involved, exemplified by three types of question. The first reflects the design approach adopted by a cataloguing system, the level of detail to which it analyses the catalogue data - should it have a field specifically reserved, for example, for the credit of second unit director or should it instead offer a general, repeatable 'credit' field in which the cataloguer enters the function as well as the name? A second type of question reflects the practicalities of system design - is it necessary for the system to impose limits on the length of each piece of information within a catalogue record, so that a title of more than the specified length must be given in abbreviated form? Or is there a limit on the number of times a class of information may be repeated, so that problems might arise for a film credited with multiple scriptwriters? Finally, a third type of question reflects the ability of a computer system to cope with an archive's cataloguing practice - if an archive catalogues according to the information given on the film itself, how can the system cope with variations, for example in names (with someone credited in one film as Bill but in another as William) or in functions (a role described in one place as cutter and in another as editor)? Each of these forms of record structuring may be considered briefly in turn, although there are also connections between them.

The first form of structure - the extent of precision built into the system specification - reflects to some extent the anticipated use of the catalogue file. An archive that foresees a need to confine searches to (or compile indexes by) specific credit functions will achieve this goal more easily if each of the functions has its own designated place in the record than if the system offers a generalised credits list; conversely, a search for an individual name may be easier if it is not necessary to specify a long list of fields in which the target data may be found. Another motivation for using designated fields may be derived from the practicalities of system design, the intention being to conserve space. Obviously a brief field code occupies fewer characters than the full text of a credit such as 'production company', although this gain may be offset if system design is such as to waste space on blank entries for fields not needed in the description of a particular film.

Limitations on field size, or on the ability to repeat fields where appropriate, arise again from practicalities. A system designed for speedy on-line enquiries - especially one to be mounted on a relatively small machine for in-house operations - may have to accept more strict limitations on size than a batch-mode operation would allow. To question whether or not this is desirable invites an echo of the comment made earlier on the topic of limitations on the size of a complete record - archives should ensure that the limits placed on the usage of single fields will not seriously hinder their future (ideal) catalogue development.

The final type of question touches on control rather than structure: archives will have to choose an appropriate balance in the control of information entered into the system and/or the methods used to extract information from it. An archive whose primary concern is the appearance of indexes and comparable finding aids generated by a batch-mode computer system may be obliged to abandon any librarian-like reliance on the form of words used in the item catalogued. To a computer, minor variations (director, direction, directed) have all the force of major differences; indexes are produced with a multiplicity of headings and a resulting untidy appearance. If indexes are the principal concern, then typically cataloguing vocabulary will need to be controlled by the application of a thesaurus of terminology and/or an authority list of approved forms of individual or institutional names. Such thesauri or lists may be separately maintained, or might be built into the system's operations. If the system is intended mainly for on-line enquiries, such strictness is not essential (although it may still be something the archive chooses to pursue, since excessive use of synonyms can result in lost information as well as merely unattractive presentation). The alternative approach is to enable the system to support enquiries that are loosely rather than precisely framed, so that the different forms used in different films may be accommodated. For example, the system might allow a request to search for the combination of the name Tanner, P* with the functions edit* or cutt*, the effects of the asterisk being to tell the computer that any continuation of the word beyond that point will suffice - thus editor, edited, editing, cutter, cutting etc would all be treated as acceptable functions.

Different systems respond to these questions in different ways; time has been spent here in considering the basic issues so that users of this Study may have some sort of context in which to analyse the system descriptions in the pages that follow. Those descriptions also introduce other complicating factors left out of consideration in this simple overview - factors such as the need or desire to use different languages and scripts, for example. 'Correct' answers to these problems do not exist - only answers appropriate to the expectations a particular archive may have of its own system. For example, one system described in this Study (New York) tackles the problem of standardisation versus fidelity outlined in the last paragraph by making provision for the separate entry of information in controlled form for index generation and uncontrolled form for catalogue 'display' purposes - this is one possible approach to the problem, but since it is by definition bound to increase appreciably the length of each record it is not one likely to be universally adopted. It should be noted, however, that the decisions taken here are arguably of much greater significance than those taken on machinery and operations methodology or even the actual selection of a system. Form of record structure, restrictions on length and repetition, and control of wording used in catalogue records are all topics that begin to have an effect beyond the practicalities of system use and into the question of standards of data

recorded. If the exchange of machine-readable data is a possibility that FIAF members wish to keep open, then these areas, out of all the topics considered in this Study, are likely to be those requiring closest examination.

Although several of the respondent archives describe in-house or on-line systems, it is notable that what the information request described as 'regular' output still plays a major role in their thinking as well as in that of archives whose systems are or will be batch-mode in character. Titles lists, indexes to specific credit functions (such as, especially, director or production company) or to credits generally, and catalogues covering all or parts of an archive's collection, all feature in the plans of almost all respondents. There is less unanimity in the ambitions of batch-mode system users to achieve on-line capabilities; most batch-mode systems seem to have or to be expected to develop on-line or interactive capabilities, but their users are not necessarily impatient to start using those capabilities.

The information request asked archives to indicate the costs incurred in implementing their computer systems, or the anticipated level of costs if work had yet to begin. Not all archives replied to this question, often because the information was not yet available for a system in the planning stages or because it was difficult to disentangle information relating to a film cataloguing computer system from some broader class of expenditure. Even when figures are given, they frequently need to be qualified by these or similar factors, besides which the vagaries of international exchange rates make it difficult to draw any firm conclusions from the sums of money quoted. The figures have been left in the archive responses, and a US\$ equivalent (as of 14 March 1984) supplied for other currencies as a common standard in the summaries, but it is not the Commission's recommendation that special significance be attached to this aspect of the Study.

Respondents were finally given a chance to comment on their own progress, share with their colleagues any lessons they feel their experiences have taught them, and suggest material for further reading. Not all responded to this invitation: those that did remain on the whole optimistic, but stress most forcefully the need for careful and detailed planning and testing of any new departures, and the importance of holding out for a system that really meets an archive's needs rather than accepting an inadequate compromise. Whether this Study will help to clarify or change perceptions of those needs is for its readers to decide. The Commission now presents the responses of the membership.

The following paragraphs are intended to serve as an introduction to the reproductions of individual archive responses that constitute the remainder of this Study. For each archive that replied with any information in addition to a basic 'YES' answer to either of the two computerisation questions at the end of the questionnaire, the summaries provide a brief note of the institutional background of that archive, the name (when known), nature and operating procedures of the computer system adopted, and such technical and financial details as are available. They also indicate when the full response includes a list of data elements used by the system. Each summary is preceded by a repetition of the single-line description of the scope and size of the archive's collection and its cataloguing effort extracted from Table 1, and the first three listings given (in Tables 3 and 4) for current use of catalogue and types of enquiry addressed to the catalogue: this information provides a small amount of context for the summary. Note that these summaries are intended only as an introduction to the full texts, not in any sense as a substitute for them. Archives whose names are followed by an asterisk (*) are those that were

included in the first Study. Archives described as 'self-contained' are so described only to differentiate them from those that are divisions or departments of larger institutions such as archives, film institutes, libraries or museums: no other significance is intended by the phrase.

SUMMARY OF INDIVIDUAL ARCHIVAL RESPONSES

~ [STUDYSB]

| BERLIN SFA* | FEA | DOC | NEW | TITLES | LENGTH | CTLGD | CTLGRS | RATE | CMPTR |
|-------------|-----|-----|-----|--------|--------|-------|--------|------|-------|
|-------------|-----|-----|-----|--------|--------|-------|--------|------|-------|

| | | | | | | | | | |
|---|----|--|--|--------|---------|-----|---|-----|---|
| I | F+ | | | 50,000 | (15-30) | 80% | 5 | 800 | C |
|---|----|--|--|--------|---------|-----|---|-----|---|

USES OF CATALOGUE 1. PROGRAMMING 2. ADMINISTRATION 3. PRODUCTION RESEARCH
ENQUIRY TYPES 1. TITLE 2. COUNTRY 3. DIRECTOR

A self-contained film archive, using on a bureau-service basis an application of the general information-handling software SOPS AIDOS, developed by VEB Robotron of Dresden. The system runs on ES 1020 or ES 1022 computers owned and operated by a data processing service centre (Dienstleistungskombinat für Datenverarbeitung) at Frankfurt/Oder. It is written in the language PL/1 and ASSEMBLER. The system has been used to create a file of initial records (filmographic and technical data only) on fiction film: record size is limited to 3,600 characters per title. The system stores filmographic records as well as cataloguing films held by the Archive. Vocabulary used in data entry is controlled by a thesaurus. Costs to date are given as 400,000 Marks (US\$ 156,832).

The Archive has now decided to change to a more sophisticated system - PS AIDOS - also developed by VEB Robotron.

| HELSINKI | FEA | DOC | NEW | TITLES | LENGTH | CTLGD | CTLGRS | RATE | CMPTR |
|----------|-----|-----|-----|--------|--------|-------|--------|------|-------|
|----------|-----|-----|-----|--------|--------|-------|--------|------|-------|

| | | | | | | | | | | |
|---|----|-----|-----|----|--------|--|-----|-----|-------|---|
| I | F+ | 20% | 65% | 0% | 19,000 | | 75% | 2.2 | 2,500 | P |
|---|----|-----|-----|----|--------|--|-----|-----|-------|---|

USES OF CATALOGUE 1. ADMINISTRATION 2. PRODUCTION RESEARCH 3. STUDENT RESEARCH
ENQUIRY TYPES 1. TITLE 2. SUBJECT 3. GENRE

A self-contained film archive, expecting to be able to participate in the computer project of the Finnish scientific libraries. Exact nature of the participation is not yet known; nor is the identity of the system used, though it is assumed it will comply with national library standards, meaning adherence to ISBD, FINMARC and ISO 2709. Subject classification is by UDC. No costs available. A list of film cataloguing data elements is provided.

| KOBLENZ | FEA | DOC | NEW | TITLES | LENGTH | CTLGD | CTLGRS | RATE | CMPTR |
|---------|-----|-----|-----|--------|--------|-------|--------|------|-------|
|---------|-----|-----|-----|--------|--------|-------|--------|------|-------|

| | | | | | | | | | | |
|---|----|-----|-----|-----|--------|--|------|---|-------|---|
| N | F+ | 20% | 45% | 25% | 41,500 | | 100% | ? | 1,000 | P |
|---|----|-----|-----|-----|--------|--|------|---|-------|---|

USES OF CATALOGUE 1. PRODUCTION RESEARCH 2. ADMINISTRATION 3. GOVT. FILM PRODN.
ENQUIRY TYPES 1. TITLE 2. PRODUCTION COMPANY 3. SUBJECT

A film archive within a national (general/document) archive, already using a computer application to help compile a listing of films produced or distributed in Germany 1920-1945, and planning to use the parent institution's computer system for cataloguing the archival film holding. This system is an application of the general information-handling system 6/43, developed by the computer manufacturers Honeywell Bull, suppliers of the hardware in use at the Archive. The programs are written in FORTRAN, COBOL and ASSEMBLER. No costs given.

| LAUSANNE | FEA | DOC | NEW | TITLES | LENGTH | CTLGD | CTLGRS | RATE | CMPTR |
|----------|-----|-----|-----|--------|--------|-------|--------|------|-------|
|----------|-----|-----|-----|--------|--------|-------|--------|------|-------|

| | | | | | | | | | | |
|---|----|-----|-----|-----|--------|---------|------|-----|-------|---|
| I | F+ | 47% | 27% | 19% | 21,000 | (30-60) | 100% | 1.5 | 2,000 | F |
|---|----|-----|-----|-----|--------|---------|------|-----|-------|---|

USES OF CATALOGUE 1. PROGRAMMING 2. INFORMATION EXCHANGE 3. PRODUCTION RESEARCH
ENQUIRY TYPES 1. TITLE 2. DIRECTOR

A self-contained film archive planning to develop an in-house computer system to run on a mini computer. No details are as yet available, but cataloguing

will be in accordance with FIAF standards. The system is expected to encompass documentation, stills, posters and filmographic records (as well as films held) and to connect with other archival functions - preservation, legal aspects, management etc.

| LONDON IWM* | FEA | DOC | NEW | TITLES | LENGTH | CTLGD | CTLGRS | RATE | CMPTR |
|-------------|-----|-----|-----|--------|--------|-------|--------|------|-------|
|-------------|-----|-----|-----|--------|--------|-------|--------|------|-------|

| | | | | | | | | | |
|---|----|----|-----|-----|--------|-----|---|-----|---|
| I | F+ | 2% | 32% | 58% | 35,000 | 35% | 2 | 250 | C |
| USES OF CATALOGUE 1. PRODUCTION RESEARCH 2. ADMINISTRATION 3. PROGRAMMING | | | | | | | | | |
| ENQUIRY TYPES 1. SUBJECT 2. TITLE 3. COUNTRY | | | | | | | | | |

An archive operating as a department within a museum which has collections in many media. Film cataloguing has recently been transferred from a specially developed bureau-service system APPARAT to a museum-collection cataloguing application of a generalised information-handling system GOS, developed by the Museum Documentation Association, Duxford. The programs are written in BCPL. Usage of the system is bureau-service, with in-house data entry. The application used runs on a CROMEMCO microcomputer, although GOS runs on a range of machines. Cataloguing is carried out to FIAF standards as far as the nature of the film catalogued permits. The system has been used to create (for the most part) complete not initial records for films actually held by the Archive. Management of a film preservation programme is also a major component of the system, with publication a possible secondary goal. A thesaurus to control allocation of subject-indexing keywords is being compiled. The response includes a list of types of information included in the record, but the system is not fully structured (eg as regards credits). Development costs are given for APPARAT of ± 35,000 (US\$ 51,660); annual running costs for GOS of some ± 6,000 (US\$ 8,856).

| LONDON NFA | FEA | DOC | NEW | TITLES | LENGTH | CTLGD | CTLGRS | RATE | CMPTR |
|------------|-----|-----|-----|--------|--------|-------|--------|------|-------|
|------------|-----|-----|-----|--------|--------|-------|--------|------|-------|

| | | | | | | | | | |
|---|----|-----|-----|-----|--------|-----|---|--|---|
| I | F+ | 30% | 30% | 40% | 75,000 | 25% | 5 | | C |
| USES OF CATALOGUE 1. PRODUCTION RESEARCH 2. PUBLICATION 3. ADMINISTRATION | | | | | | | | | |
| ENQUIRY TYPES 1. TITLE 2. SUBJECT 3. DIRECTOR | | | | | | | | | |

An archive operating as a division within a film institute, but not affected by the parent institution in its choice of cataloguing system. Cataloguing uses an in-house, on-line system operating on a Jacquard J100 mini-computer. The software (unnamed) and the initial database derive from a computerised publication-generating system implemented for the Archive by Bemrose Information Services, Derby. The programs are written in BASIC. File currently consists mainly of initial records prepared for two publication projects. The system covers filmographic data (information on titles not held by the Archive and on titles selected for acquisition but not yet acquired, or represented in the Archive by stills, posters etc. only) as well as catalogue information. A list of data fields is provided; entry into certain fields (eg director, production company) is monitored by authority lists maintained by the computer. No costs given.

MILANO FEA DOC NEW TITLES LENGTH CTLGD CTLGRS RATE CMPTR

I F 80% 10% 5% 5,000 70% 5? P
USES OF CATALOGUE 1. PROGRAMMING 2. ADMINISTRATION 3. RESEARCH/INF. EXCHANGE
ENQUIRY TYPES 1. TITLE 2. DIRECTOR

A self-contained film archive, possibly considering computerisation if the benefits and costs are right. No details of computerisation plans available.

MONTREAL* FEA DOC NEW TITLES LENGTH CTLGD CTLGRS RATE CMPTR

I F 65% 22% 0% 13,000 (60+) 100% 2? 875 P
USES OF CATALOGUE 1. ADMINISTRATION 2. PROGRAMMING 3. PRODUCTION RESEARCH
ENQUIRY TYPES 1. TITLE 2. COUNTRY 3. DATE

A self-contained film archive, contemplating the computerisation of its film cataloguing but not yet committed to any particular system. A probable choice is the system FORMAT developed by the National Film Board and operating in Toronto on a DEC mainframe computer. FORMAT uses MARC standards for cataloguing and PRECIS for indexing; the Archive attaches much importance to data exchange between machines. Alternative options for the Archive are a bibliographic application of MINISIS at the Centrale des Bibliothèques, or an in-house customised system. The Archive also reports some usage (eg for data entry into FORMAT) of an IBM Personal Computer. A list of FORMAT data fields is provided. No costs given.

NEW YORK* FEA DOC NEW TITLES LENGTH CTLGD CTLGRS RATE CMPTR

I F 55% --20%-- 8,000 (30-60) 85% 3.8 C
USES OF CATALOGUE 1. ADMINISTRATION 2. STUDENT RESEARCH 3. PROGRAMMING
ENQUIRY TYPES 1. TITLE 2. DIRECTOR 3. GENRE/SUBJECT

An archive functioning as a department within a museum, but not necessarily constrained by this in its choice of cataloguing system. Hitherto a user of the museum system GRIPHOS developed by the Museum Computer Network Inc, the Archive is now planning to transfer to FOCUS, developed by Information Builders Inc. FOCUS is described by its designers as a non-procedural language itself, rather than as a system written in another language, but is also described as a system written in FORTRAN and ASSEMBLER. Use of GRIPHOS has been on a bureau basis, on the IBM 4341 mainframe operated by the New York Public Library with data entry via the parent Museum's in-house System/38 minicomputer. FOCUS will be run on an in-house machine. Cataloguing creates full, not initial, records for titles held by the Archive, including information on preservation work. A list of GRIPHOS data elements is provided. Cost estimates for the implementation of FOCUS are in the region of US\$ 320,000.

OSLO FEA DOC NEW TITLES LENGTH CTLGD CTLGRS RATE CMPTR

I F 40% 55% 0% 6,000 (30-60) 50% 1.5 P
USES OF CATALOGUE 1. PRODUCTION RESEARCH 2. ADMINISTRATION 3. STUDENT RESEARCH
ENQUIRY TYPES 1. SUBJECT 2. GENRE 3. TITLE

An archive operating within a film institute, hoping to be able to link in with the IBM System 34 computer system implemented by Norway's main film production company. No details available.

OTTAWA FEA DOC NEW TITLES LENGTH CTLGD CTLGRS RATE CMPTR

I F+ 41% 47% 8% 23,000 (30-60) 50% 5 1,300 P

USES OF CATALOGUE 1. PRODUCTION RESEARCH 2. ADMINISTRATION 3. STUDENT RESEARCH
ENQUIRY TYPES 1. SUBJECT 2. COLLECTIONS 3. TITLE

An archive operating as a division (covering film, television and sound) within a national (general) archive, currently planning the development of computer systems to assist with a wide range of functions, including cataloguing, within the Division. It is expected that this development will tie in with systems already operational within the parent Archive. Within this option, a likely cataloguing system is MINISIS, a system for Hewlett Packard mini-computers. The parent Archive uses a HP3000 Series 44 computer operated by Systemhouse Ltd in Ottawa; current proposals would see the Division sharing this facility on-line. The cataloguing components of the system would hold both full and initial-level ('inventory') records; inventory records could subsequently be upgraded to full catalogue records. The system would also hold filmographic records (covering titles not held by the archive). Other components would cover other archival and management functions. A list of data elements is provided. Costs for hardware to permit sharing of the parent-organisation system are estimated at some \$ 54,000 Canadian (US\$ 68,742).

PRAHA FEA DOC NEW TITLES LENGTH CTLGD CTLGRS RATE CMPTR

I F 49% 26% 15% 45,000 97% 4 1,000 P

USES OF CATALOGUE 1. ADMINISTRATION 2. PROGRAMMING 3. PRODUCTION RESEARCH
ENQUIRY TYPES 1. TITLE 2. DIRECTOR 3. ACTOR

An archive operating within a film institute, currently planning participation in computerisation schemes encompassing all aspects of the Czechoslovak Film monopoly. Probable candidates for the application are the systems USS (Unified Software System) developed by the Technical, Scientific and Economic Information Centre and written in PL/1 and ASSEMBLER or the Czechoslovak licensed version of IDMS. The expectation is that the system would be implemented centrally at Czechoslovak Film with the Archive and other users having on-line access. The Archive's first priority would be film cataloguing - data on other material (stills, posters etc) would follow. A list of data elements is provided. No information on costs.

RIO DE JANEIRO FEA DOC NEW TITLES LENGTH CTLGD CTLGRS RATE CMPTR

I F 60% 28% 3% 6,000 (60+) 70% 2 200 P

USES OF CATALOGUE 1. ADMINISTRATION 2. PROGRAMMING 3. STUDENT RESEARCH
ENQUIRY TYPES 1. TITLE 2. DIRECTOR 3. SUBJECT

A film archive operating as a department within a museum, currently considering an offer from a local foundation to share their IBM computer facility. No further details available.

SOFIA FEA DOC NEW TITLES LENGTH CTLGD CTLGRS RATE CMPTR

I F 21% 56% 22% 18,000 (15-30) 78% 5 1,900 P

USES OF CATALOGUE 1. PROGRAMMING 2. PRODUCTION RESEARCH 3. ADMINISTRATION
TYPES OF ENQUIRY 1. TITLE 2. DIRECTOR 3. GENRE

A self-contained archive, currently planning the development of an on-line computer system, to be written to the Archive's specification and subsequently

maintained by the computer bureau of the Committee for Culture. No details are as yet available; it is presumed that the hardware used will be IBM or IBM-compatible.

STOCKHOLM* FEA DOC NEW TITLES LENGTH CTLGD CTLGRS RATE CMPTR

I F 75% 10% 5% 8,500 (60+) 75% 0.33 375 C
 USES OF CATALOGUE 1. PROGRAMMING 2. ADMINISTRATION 3. STUDENT RESEARCH
 ENQUIRY TYPES 1. TITLE 2. DIRECTOR 3. ARCHIVE

An archive operating within a film institute, using the general information-handling system IMDOC, owned and maintained by Esselte Digtape, who also operate the system on the Archive's behalf on a bureau basis. The system is programmed in ASSEMBLER and runs on an IBM 4341; it has on-line capabilities, but these are not yet used by the Archive. It also has publication-generating capabilities, used by other branches of the Film Institute; it is possible to exchange filmographic information between these applications. The system is used by the Archive to hold full records on titles held. A list of data elements is provided. Current annual costs given as 90,000 Krone (US\$ 11,765).

WASHINGTON LC* FEA DOC NEW TITLES LENGTH CTLGD CTLGRS RATE CMPTR

I F+ 15% 30% 10% 100,000 (30-60) 40% 7 3,500 P
 USES OF CATALOGUE 1. ADMINISTRATION 2. STUDENT RESEARCH 3. INFORMATION EXCHANGE
 ENQUIRY TYPES 1. TITLE 2. GENRE 3. DIRECTOR

An archive operating as a division (covering motion pictures, broadcasts and recorded sound) within the central national library. The Archive has no current computerised cataloguing activity, but expects to gain on-line access to the parent Library's cataloguing system in the future. That system operates with the MARC standards.

WELLINGTON FEA DOC NEW TITLES LENGTH CTLGD CTLGRS RATE CMPTR

I F+ 20% 65% 7% 1,100 (0-15) 0% 0 0 P
 USES OF CATALOGUE 1. ADMINISTRATION 2. PRODUCTION RESEARCH 3. STUDENT RESEARCH
 ENQUIRY TYPES 1. SUBJECT 2. COUNTRY 3. TITLE

A self-contained archive, hoping to introduce a computer system in the next five years; a possible candidate system for adoption by the Archive is the system (unidentified) in use by the production library of Television New Zealand.

ATTACHMENT E

FIAF CATALOGUING COMMISSION - STANDARD CATALOGUING RULES

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0. PRELIMINARY NOTES

0.2 Definitions

- Original title** The title used on first release or broadcast in the country of origin of the version of the film or video recording of which a copy is to be described. (Definitions of 'first release' and of 'version' are provided in the appropriate sections of these rules.) The original title is used as the 'title proper' for archival film and video recordings, in recognition of the impermanence of film titling, a topic explored elsewhere.
- Title proper** The chief title of an item, of a group of items, or of part of an item. For archival film or videorecording, the title proper is the original title (qv).

0.4 Punctuation

- a. In the description of items of archival film or video material, the usage of square brackets to indicate information obtained from sources other than the item to be described, its container, or accompanying textual matter is optional if the information EITHER is in the category of 'common knowledge' (eg a well-authenticated original title), OR is qualified by an explanatory note, OR is justified by a general explanation in the 'NOTES' area. Square brackets must, however, be used when the information is created by the cataloguing agency - for example in the case of a supplied title.
- c. Parentheses (round brackets) are used to enclose explanatory notes included with information entered in the main structure of a film or video entry.

0.5 Sources of Information

Since it has been established that neither the title frames on nor any label attached to or insert accompanying archival films or video recordings provide a reliable 'principal source' for the description of such material, it follows that the cataloguing of these items must be heavily dependent on research tools more remote from the object in hand. The material held and described by any one archive will consist of a copy or copies of a particular version of a given original work. To document its holding accurately, an archive will need both to describe the material in hand and to describe at least certain aspects of the original work - very little of the latter information may be found on the material held. The principal source for the cataloguing of archival films and video recordings is therefore the established body of knowledge concerning the originals of those films and recordings, as determined by those involved in their production and by scholars, researchers and archivists. The 'principal sources' conventional to books and to other non-book material contribute to the description of archival film and video material, but they relinquish their primacy.

0.8 Capitalisation

It is common practice in many film archives to render film titles in capitals - all upper-case - as a simple typographical method of identifying these key items of information. This usage is sanctioned and indeed recommended by these rules, although archives may optionally retain the normal ISBD practice of capitalising only the first letter of a title and other letters as dictated by the usage of the language in which the information is given. When the 'all capitals' rule is followed, archives have the additional option of reducing to lower case words which are of minor importance to the substantive title (for filing purposes etc). Candidates for such treatment would be sub-titles, a definite or indefinite article appearing as the first word of a title, etc.

0.10 Errors

Misprints and other errors found in information as given on or with a copy of a film or video item need only be referred to in 'NOTES'. As these rules recognise the primacy of researched information in the catalogue entry, there is no need to encumber the main entry with indications of errors found only in a single source. An exception to this ruling is made in cases where an apparent error is incorporated in the information itself, not in any single rendition

it (eg a misspelt translation). In such cases a '[sic]' entry may be used to confirm that the error is original and not a slip by the cataloguing agency
eg HENRY BROWNE, FARMER = 11 CONTADINO HENRY BROWN [sic] (title on Italian language version)

1. TITLE AND STATEMENT OF RESPONSIBILITY AREA

1.1 title proper (amendment to ISBD para 1.1)

1.1.1 The first element of the title and statement of responsibility area is the title proper of the item; in the case of film or video recordings, the title proper is the original title. In cases where the original title cannot be determined, the title on the item being catalogued may be used as the title proper. When no title at all can be found for an item, follow the procedure set out below at 1.1.12. Titles are recorded in the appropriate language. Where this involves transcription between different scripts, use an appropriate international standard for transliteration.

1.1.1.1 Incomplete copies of a film, material (such as out-takes or rushes) directly relating to a completed film or named film project, study fragments, trailers etc are all catalogued under the original title with use being made of explanatory notes to clarify the nature or the connection between the item catalogued and the original work

eg PSYCHO (trailer)
SOME LIKE IT HOT (study fragment)
the GUN (rushes).

1.1.2 The title proper is transcribed from an appropriate principal source (see Definitions in PRELIMINARY NOTES). It is transcribed exactly as to wording but not necessarily as to capitalisation or punctuation. [Balance of paragraph as ISBD original.]

1.1.3 [In ISBD, this section explains correct treatment of cases where more than one title appears to qualify as title proper. In these rules, the equivalent function will largely be performed by the definitions to be offered elsewhere of 'date' (of first public screening or broadcast) and of versions. The rule following covers what appears to me to be the only remaining probable ambiguity.] In cases where research indicates the possibility of more than one

candidate for the status of 'original title' - for example, a film released simultaneously under more than one title in a bi- or multi-lingual country of origin, or an international co-production released simultaneously under various titles in the participating countries - the cataloguing agency should select ONE of the qualifying titles in accordance with a consistent policy (for example from a list of languages in the archive's preferred order, or by reference to an authoritative source such as the 'International Index to Film Periodicals').

1.1.4 [No change - title proper is first element of description]

1.1.5. Care must be taken in applying this rule [on the transcription of a "statement of responsibility...etc" which "is linguistically an integral part of the title proper"] to archival film or video material. Statements relating to the production or direction of a work, or to the casting of a 'star' actor or actress in a given work, are not normally recognised as part of the title, although the name of a performer will commonly appear as part of the recognised title of a record of a performance (frequently in another medium) and the name of a presenter may be equally correctly included in the title of a documentary work

eg FRENZY (not ALFRED HITCHCOCK'S FRENZY)
or the GRAPES OF WRATH (not JOHN STEINBECK'S GRAPES OF WRATH)
BUT RICHARD PRIOR IN CONCERT
WHICKER'S WORLD.

1.1.6 [No change - name of person as title of work]

1.1.7 The cataloguing of archival film and video material recognises four types of item comprised of "two or more works", with or without a collective title. Procedure is somewhat different in each case.

1.1.7.1 A work may be the result of a deliberate cooperation between various individuals or production teams, each contributing a separate section to a complete (and usually titled) whole - for example, VISIONS OF EIGHT. Such works may be described in the style recommended by ISBD for multi-level items (see ISBD para 9.4) - ie information relating to the entire work is given at a primary level, with information on the contributing sections given at a secondary level.

- 1.1.7.2 A new work may be deliberately created for release or transmission, with its own 'original' title, that consists of the whole of or substantial extracts from previous separate works. When those pre-existing works remain substantially complete in the framework of the new compilation, the 'new' work may again be described using ISBD multi-level procedure. However, when the original works are represented only by fragmentary excerpts (eg THAT'S ENTERTAINMENT) the 'new' film is catalogued under its 'new' title; any work done by the cataloguing agency on identifying the sources of the extracts should be reflected in 'NOTES' rather than in additional title area entries.
- 1.1.7.3 A number of complete films may have been brought together into a single unit for ease of projection, storage or marketing. Such compilations are untitled or carry only a working title created by the agency responsible for their creation. Preferred procedure in such cases is to treat the works contained in such compilations as separate entities, as there is nothing permanent about the production of such compilations. Exceptions to this preferred procedure are allowed either when the compilation is in some more permanent form (eg certain types of videodisc technology) or when the compilation consists of many short fragments of longer works or when it consists mainly of unidentified or untitled material. In all such cases, the cataloguing agency may use or allocate a title to the whole compilation, and note the component parts as stipulated for the material described in the previous section.
- 1.1.7.4 A film may on occasion use scenes or sequences from another film, either for comic effect (eg DEAD MEN DON'T WEAK FLAID), to economise on special effects (eg REQUEST TO THE NATION), for added realism (eg the LONGEST DAY), for purposes of 'homage' (eg the LAST PICTURE SHOW), for period feel or for social background (eg the HARDER THEY COME). The identification of such material provides information for 'NOTES' rather than a title entry, although an exception should be made if the 'new' film consists almost entirely of such recycled material from a single source (eg WHAT'S UP TIGER LILY?).
- 1.1.8 [The rules set out in 1.1.7 appear to me adequately to deal with the contingency allowed for in this ISBD rule ("when the principal source bears a collective title proper as well as titles for the individual works contained in the item"); I suggest our entry should

therefore read as follows] This rule does not alter the preferred procedure for archival film and video compilations outlined in the previous sections.

1.1.9 [No change - alternative titles treated as part of the title proper]

eg DR STRANGELOVE, OR, HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB

1.1.10 [ISBD rule on resolution of different versions of title in different sources] For archival collections of film and video material, this rule is superseded by the general comment on errors (0.10) and by the recommended treatment of parallel titles (1.3).

1.1.11 For film and video material issued in multiple parts - for example, items constituting chapters, parts or episodes of an extended but finite fiction or documentary series or of an indefinite series such as a newsreel, current affairs magazine or 'soap opera' - the series or serial title is retained as the chief component of the main entry, using the part title and/or number, the release date and other relevant information to identify the specific item catalogued. This practice is to be distinguished from procedures followed when individually complete items are released or re-released as parts of an arbitrarily designated series (see Section 6), although even items from such arbitrary series may have to be described under the series title if a cataloguing agency is unable to discover the original title.

When describing serially-issued material, add to the series title where possible a number indicating the place of the item catalogued in the sequence of that series; if the series concerned is one that deals with news or current affairs, an issue or transmission date is likely to be a useful addition to or replacement for the issue number. When such information does not appear on the item described, express it as an explanatory note in parentheses

eg WELT IM FILM No. 100
WARWORK NEWS (Pilot Issue A)
PANORAMA (No 183, 18 January 1960)
BRITISH MOVIEZONE NEWS (28 June 1945).

Add to the series title and sequence number or date if given the

part or episode title, following a colon but expressed in the same capitalisation as that used for the series name. A descriptive part title should be allocated (see 1.1.12) when no original information is available to distinguish parts or episodes

eg the MARCH OF TIME Vol. 20 No. 3: MARCHING WITH LABOUR
the TROUBLES (Part 5): DEADLOCK
BONANZA: A FENCE AROUND THE WATERHOLE.

1.1.12

When no original title can be traced for, and no usable title can be found on, a film or video item, a descriptive title should be supplied by the cataloguer. Such titles are always given in square brackets, and should be formulated in a manner that will clearly identify the nature of the film being catalogued. The following opening keywords or phrases (or their equivalent in other languages) are recommended:

- [UNIDENTIFIED...] - use as first word for an untitled complete film or a fragment of what appears to have been a completed film.
- [UNEDITED...] - use as first word for film that appears to be rushes or other material filmed for a feature or other directed film the title of which is unknown.
- [RECORD...] - use as first word for film that appears to be unedited film coverage of events not specifically staged for the purposes of filming.
- [DOMESTIC RECORD...] - use as opening phrase for "home movies" and similar material.
- [COMMERCIAL: XXX...] - use, where XXX is the name of the product or service advertised, as the opening formula for a commercial or other advertising film; use also for public service items originating in government agencies.
- [THEME - ...] - use as the opening formula for a title supplied to identify a part, episode or issue of a serial (see 1.1.10).

[...COMPILATION...] - include, normally as the second word, in any title allocated to a compilation of material.

1.1.13 [This ISBD rule offers the option of using as a substitute title for untitled material other text found in the item described. This is, in my opinion, a dangerous practice to apply to film, and I think our rules should add the following caution.] Care should be taken in applying this rule to archival film or video material as it can be misleading, for example, to identify a compilation of newsreel stories by the story title of the first item or to identify silent material by the text of an inter-title; it is generally preferable to allocate a title to the material concerned (1.1.12).

1.2 General material designation (~~amendment to ISBD para 1.2~~)

1.2.2 The IIAF Cataloguing Commission endorses the statement that use of the general material designation is optional, and considers it unnecessary in most archival applications, as full physical details are provided later in the record. If the general material designation is used, it should be placed following the original title. Other ISBD rules apply as given.

1.3 Parallel titles (~~amendment to ISBD para 1.3~~)

1.3.1 The third (second, if general material designation is not entered) element of the title area is the entry of parallel titles relevant to the film or video item described. Parallel titles eligible for entry will include both titles appearing on the item itself and titles established by research. Titles are recorded with wording and spelling as established by an appropriate principal source.

1.3.1.1 Certain types of parallel title are to be considered mandatory parts of the description. These are any title qualifying as an original title that is not used as the 'title proper' (see 1.1.3) and any title appearing on the item described that is not an original title

eg 1e MEPRIS

= 11 DISPREZZO
= CONTEMPT (English title on sub-titled print)

UTVANDRAKNA
= the EMIGRANTS

BATTLE OF MARS
= JUPITER'S WAR (1943 re-issue title, on copy held)

- 1.3.1.2 In addition to the mandatory parallel titles defined and exemplified in 1.3.1.1, any single film or video item may be known by several other titles, any or all of which could be of use to students or researchers. Archives are encouraged to make this information available where known, although they retain discretion as to whether it is considered as part of the principal item description and entered in this area, or relegated to a subsidiary role (eg citation in 'NOTES'). Possible candidates for entry would include release titles used in different countries or on different releases in the same country; translations of titles into other languages; script, working or pre-release titles; copyright titles; storage or archive titles; nicknames etc.
- 1.3.2 Parallel titles for film and video material should be entered in the following order: first, original titles not used as title proper; second, titles on the copy held; third, titles relating to the formal naming of the film in its country of origin; fourth, titles relating to the formal naming of the film in the country of the cataloguing agency; fifth, any other titles given. Within any one of these groups, titles may be given in any appropriate order (as found on the copy held, chronologically, etc).
- 1.3.3 [No change - parallel titles relating to items in a compilation]
- 1.3.4 Parallel titles are given in the appropriate language. Where this involves transcription between different scripts, use an appropriate international standard for transliteration.
- 1.3.5 [In ISBD, this rule again refers to statements of responsibility contained within titles.] In handling archival film or video items, notice should be taken of the caution already expressed (1.1.5)

about the acceptance of statements relating to responsibility for production or direction or statements naming 'star' actors or actresses appearing to form parts of titles.

1.4 Other title information (~~amendment to ISBD para 1.4~~)

1.4.1 The next element of the title area, in the case of archival film and video material, is the transcription of other title information appearing as part of the original title or any parallel title cited in the description. Transcription is exact as to wording, but not necessarily as to capitalisation and punctuation. Certain categories of other title information may be abridged or omitted (see below).

1.4.1.1 Optionally, archives may attempt a distinction between other title information that provides a significant extension of a title and other title information that constitutes only a sub-title. When such distinction is made, the relative unimportance of the latter category may be indicated by a different capitalisation convention (for example, lower case if the archive follows the 'all upper case' rule for film titles), or some similar device. In practice, however, this distinction is often difficult to make and it is generally safer to treat all other title information as significant, unless it is clearly of such minor importance that it may be omitted altogether or relegated to a 'NOTES' entry - as would be the case, for example, with a newsreel slogan.

1.4.2 Since these rules require the frequent provision of parallel title information in the description of archival film and video material, attention is drawn to rule 1.4.7 concerning the placing of other title information relevant to parallel titles, which will be of more frequent significance than this basic rule.

1.4.3 [No change, unless to note that the researched material rule makes the topic of this rule (other title information appearing before the title proper in the principal source) of minor relevance to film cataloguing anyway.]

1.4.4 This rule [on treatment of an untitled compilation of titled works whose titles have linked 'other title information'] is rarely relevant to the cataloguing of film and video material, where

preferred treatment is as described above (1.1.7).

- 1.4.5 The first principle of these rules makes this ISBD rule (on citing an original title as other title information) irrelevant in the present context.
- 1.4.6 [No change - statements of responsibility in other title information]
- 1.4.7 [No change, except to note that parallel other title information is normally recorded - ISBD leaves it optional.]

1.5 Statements of responsibility

1.5.1 Statements of responsibility comprise the fifth element of the title and statement of responsibility area. Statements of responsibility may be single or multiple and may relate either to persons or to corporate bodies. They may be given in respect of any entity responsible for or contributing to the creation of the intellectual or artistic content of a work contained in the item described, or for its realization.

Record statements of responsibility relating to those persons credited with participation in the original production of a film who are to be of major importance to the film. Since responsibility for moving image material is often complex and highly diverse, archives - particularly those with special interests - should determine the types of functions they wish to include in this area, and this functions may vary from institution to institution.

Examples of important functions include but are not limited to: director, screenwriter, and animator.

In principle such responsibility is vested not only in individual or corporate entities having a manifestly significant role in the creation or realization of the work, but also in entities whose role is comparatively minor (e.g. assistant director, cameraman) but who are nevertheless named in the principal source. Statements relating to these may be given in the note on minor statements of responsibility.

Statements which are of their nature statements of responsibility, but which grammatically or by layout or typography form a part of the publication, distribution, etc. statement, are recorded in area 4 (publication, distribution, etc.).

1.5.2 The statements of responsibility are given in the terms in which they appear in the principal source, or elsewhere in the item, its container or accompanying textual matter, or in the language of the archive.

e.g. Les enfants du paradis / réalisation,
Marcel Carné ; scénario et dialogue,
Jacques Prevert ; musique, Maurice Thiriet

or

Les enfants du paradis / director,
Marcel Carné ; script and dialogue,
Jacques Prevert ; music, Maurice Thiriet

1.5.3 Names of persons or bodies appearing in a statement of responsibility may be expanded when this is considered necessary for full comprehension. The expanded form of name is given in square brackets immediately following the name as transcribed from the item.

e.g. It's trad dad! / director, Dick [Richard]
Lester ; producer, Milton Subotsky

1.5.4 Statement of responsibility taken from outside the item, its container or accompanying textual matter are not included in the title and statement of responsibility area. If such a statement is necessary it's source should be given in a note.

1.5.5 Nouns and noun phrases occurring in conjunction with statements of responsibility are normally treated as other title information.

e. g. Skyscraper = Skyskrapa : a film / by Shirley Clarke, Willard van Dyke, Irving Jacoby [directors]

Nouns or noun phrases indicative of the role of an individual or organization rather than of the nature of the work are treated as part of the state of responsibility.

e.g. The flying man / animated by George Dunning ; from a story by Stan Hayward

1.5.6 Statements which would be statements of responsibility if a person or body were named are transcribed as statements of responsibility if they are significant.

e.g.

Information derived from the copy holder
1.5.7 When a name associated with responsibility is an integral part of title proper, parallel title or unit of other title information, and has been recorded as such (Imperial Roger 1.1.5, 1.3.5), no further statement relating to that entity is made in this area unless the name is repeated as a statement of responsibility in the item, its container or accompanying textual matter.

In other cases the role of the person or body named in the title proper, parallel title or other title information may be indicated in a note (7.1.3)

e.g. Fellini Satyricon / libera riduzione dal romanzo di Petronio Arbitro ; Soggetto e sceneggiatura, Federico Fellini e Bernardo Zapponi

Directed by Federico Fellini

The information is more or less repeated in the call

1.5.8 When there is more than one statement of responsibility, the order of these statements in the description should in general be that indicated by their sequence in, or the typography of, the principal source. Statements taken from parts of the item, its container or accompanying textual matter not selected as the principal source are interpolated at a logical point in the sequence of statements. Their source, together with that of the main elements of the description, may be indicated in a note (7.1.3)

1.5.9 When the relationship between a person or body named in a statement of responsibility and the title is not clear, a linking word or short phrase should whenever possible be supplied to clarify the relationship.

e.g. La natation / par Jean Taris champion de France [french swimmer appearing in the film]

e.g. Skyscraper. = Skyskrapa : a film by / Shirley Clarke, Willard van Dyke, Irving Jacoby [directors]

1.5.10 When more than one person or corporate body is represented as performing the same function, the statement of responsibility is considered to be a single statement. The number of entities (other than the first) recorded in such a statement is at the discretion of the bibliographic agency. Omissions are indicated by marks of omission, i.e. three points (...).

e.g. Skyscraper = Skyskrapa / a film by
Shirley Clarke [director]...[et al.]

Names of individual members of musical or other ensembles may, when named in the principal source, be given in parentheses following the name of the ensemble. Alternatively the names may be given in a note or omitted.

e.g. With a little help from my friends /
directed by The Beatles (Paul McCartney,
John Lennon, George Harrison, Ringo Starr)

1.5.11

Statements in the principal source which are not statements of responsibility and do not constitute other title information are omitted unless they can be included in another bibliographic area. Such statements include, for example, mottoes, dedications, statements of financial aid and statements relating to awards and prizes (e.g. "Winner of Academy Award, for best direction 1982"). Information such as "with accompanying gramophone record" may be recorded, in appropriate terms, in the physical description area. A phrase such as "with a spoken commentary by the artist" is a statement of responsibility.

1.5.12

1.5.13

When an item contains more than one work and these works have statements of responsibility relating to them, the relationship between each person and the works must be made clear in the description.

e.g. Les crimes de l'amour / Le rideau cramoisi ;
Mina de Vanghel / director, Alexandre Astruc
[Le rideau cramoisi], Maurice Calvel, Maurice
Barry [Mina de Vanghel]

16-00000

FIAF CATALOGUING COMMISSION
STANDARD CATALOGUING RULES
VERSION/VARIATION (DRAFT)

Introduction

It is inadequate to apply the definition and explanations as given by the ISBD (NBM), since these represent only a starting point regarding the specific characteristics in the audiovisual field.

1. VERSION

1.1 Definition

The issue of different versions of one and the same film showing significant changes (content, staff, etc.) which are made either during shooting and/or production process, or by the distributor in the country of origin or abroad, or at some later date, i.e. when the film is rereleased.

1.2 Placement

Following the ISBD (NBM) this part belongs to 2. "Edition Area", 2.1 "Edition statement", 2.11 B - but it is necessary to describe more in detail, in order to correspond with the quality of film.

1.3 Rules

1.3.1 Punctuation pattern (see ISBD/NBM 2.): Precede this area by a point, space, dash, space and special remarks in square brackets.

1.3.2 Treat each version like special title, catalog it therefore separately.

1.3.3 State the relationship of a film to previously or simultaneously released version in a general note (punctuation see "note-area" of ISBD/NBM point 7.)

e.g.

- different original versions of silent films for various national regions;

- simultaneously produced original versions of one and the same title with different staff etc. (French version of the film "Dreigroschenoper");
 - original silent film to which music and/or dialogue were added at a later date (Eisensteins "Oktober");
 - different versions for commercial releases in film theatres, on TV and other purposes ("Levins Mühle", GDR 1979);
 - foreign language expert versions and co-productions.
- 1.3.4 Remakes, e.g. later adaptations of a film or story, do not count to versions and are to be considered as separate films.
- 1.3.5 The reissue or rerelease of films can possibly lead to "version" or "variation" (see there). References with details of original releases in notes are necessary.

2. VARIATION

2.1 Definition

The issue or reissue of a film with unchanged content but

- 2.1.1 a altered physical form (size, color/b&w, etc.) or
- 2.1.2 in language other than that which it was original released (with minor changes only).

2.2 Placement

Following the ISBD/NBM - this part belongs to 2.1 "Edition statement", 2.1.3 or 2.2 "Parallel edition statement".

2.3 Rules

- 2.3.1 Punctuation pattern (ISBD/NBM 2. - A/B): Precede in case 2.1.1 like 1.3.1 and in case 2.1.2 additional each parallel edition statement by space, equals sign, space.
- 2.3.2 Treat variations as different copies of a title.
- 2.3.3 State the relationship to the original material by special remarks in notes (punctuation see 1.3.3).

Introduction

It is inadequate to apply the definitions and explanations as given by the ISBD (NBM), since these represent only a starting point regarding the specific characteristics in the audiovisual field.

1. VERSION

1.1 Definition

The issue of different versions (in German ' Fassungen' - I couldn't find an other word in English) of one and the same film showing significant changes (content, cast etc.) which are made either during shooting and/or production process, or by the distributor in the country of origin or abroad, or at some later date, i.e. when the film is rereleased.

1.2 Placement

Following the ISBD (NBM) this part "version" belongs to 2. "Edition Area", 2.1 "Edition statement", 2.1.1 B - but it is necessary to describe the version in greater detail, in order to show the characteristics of film.

1.3 Rules

1.3.1 Punctuation pattern (see ISBD/NBM 2.): Precede this area by a point, space, dash, space and special remarks in square brackets.

1.3.2 Treat each version as a unique title, but catalog it separately.

1.3.3 State the relationship of a film to a previously or simultaneously released version in a general note (punctuation see "note-area" of ISBD/NBM point 7)

e.g.

- different original versions of films for various national regions;
- simultaneously produced original versions of one and the same title with different cast etc. (French version of the film "Dreigroschenoper");

- different versions for commercial releases in film theatres, on TV and other purposes ("Levins Mühle", GDR 1979);
 - shorter or longer foreign export versions or prints of co-productions;
 - original silent films to which music and/or dialogue were added at a later date.
- 1.3.4 Remakes, e.g. later adaptations of a film or story, do not count to versions and are to be considered as separate films.
- 1.3.5 The reissue or rerelease of films can possibly lead to "version" or "variation" (see there). References with details of original releases in notes are necessary.

2. VARIATION

2.1 Definition

The issue or reissue of a film with unchanged content but

- 2.1.1 a altered physical form (size, color/b&w, etc.) or
- 2.1.2 in language other than that it was original produced.

2.2 Placement

Following the ISBD (NBM) this part belongs to 2.1 "Edition statement", 2.1.3 or 2.2 "Parallel edition statement".

2.3 Rules

- 2.3.1 Punctuation pattern (ISBD/NBM 2. - A/B): Precede in case 2.1.1 like 1.3.1 and in case 2.1.2 additional each parallel edition statement by space, equals sign, space.
- 2.3.2 Treat variations as different copies of a title.
- 2.3.3 State the relationship to the original material by special remarks in notes (punctuation see 1.3.3).

3 Material Specific Area

?

FIAP CATALOGUING COMMISSION
STANDARD CATALOGUING RULES
COUNTRIES AND LANGUAGES (draft)

Introductory Note:

The present draft assumes as a primary goal the adjustment of the specific film cataloguing requirements to the format of ISBD(NBM).

A. COUNTRIES

A1. COUNTRY (COUNTRIES) OF ORIGIN

Definition

The country of origin is generally accepted to be that of the principal offices of the producing company or individual by whom it was made.

Placement

Following the ISBD(NBM) format "country of origin" might appear either in "1. Title and statement of responsibility area" (as "country of origin" by definition is that of the producing company which falls under "statement of responsibility" category) or in "4. Publication, distribution, etc. area" (as it most matches the "4.1. place of publication, distribution, etc." category).

Neither of these two possibilities seems satisfactory. Concerning the first one it can be argued, that only personal (i.e. no company) names should be listed in the "1. Title and statement of responsibility area". As for the second it can be argued that "publication" should be considered as equivalent for "release" in cinematographic terms, not for "production".

We suggest that the AACR II(draft) recommendation is followed and the "country of origin" is treated as a separate area immediately preceding "4. Publication, distribution, etc. area".

Rules

1. Punctuation

Precede this area with a full stop, space, dash, space (. —).
Precede a second or subsequently named country of origin by a semicolon (;).

2. Name of country

- Record the name of the country only. Do not name cities, counties, states, etc.

e.g. Canada. — (not Toronto)

France. — (not Paris)

- Optionally. Write out complete name of country, or use standard abbreviations.

e.g. Italy. — (or It.)

U.S.S.R. — (or Union of Soviet Socialist Republics)

- Record names of country in the cataloguing language (not in the original language).

- In case the country of origin is presently non-existent or has changed its name, record the name of the country used at the time of making of the film:

e.g. Austro-Hungary, Germany, Russia, etc.

- When the country of origin is uncertain the probable place is given in square brackets, with a question mark.

e.g. [Argentina?]

When no place can be given, the abbreviation "s.l." (sine loco) or an equivalent in a non-roman script, is given in square brackets.

e.g. . — [s.l.]

. — [O.M.]

- If the country of original production is not on the film, the source of that information should be cited in a note.

e.g. Country of original production taken from

Winquist&Jungstedt's filmskadespelarlexikon, p.31

3. International co-productions

- Record each country separately. The order of the countries is determined by the order in which they appear on the item.

- If such information is unavailable on the item preference should be given to the order of participation on the financing

of the film (the source of information should be cited in "notes" area).

- If financing information cannot be supplied follow the order of release date in the separate co-producing countries. (the source of information should be cited as above).

- If none of the listed criteria can be applied, record the names of countries in alphabetical order.

If the country of the cataloguing agency is the same as one of the countries of the international co-production, optionally the country of this agency may be listed first."

4. Productions by International Agencies

Films produced by international agencies employing their own technical staff are to be considered as international regardless of the country in which they have been made.

Record the international agency in the "country of origin" area

A2. COUNTRY OF DISTRIBUTION

Definition

Country of distribution is a country in which a film has been commercially released.

Placement

"4.1. Place of publication, distribution, etc. area".

Rules

-Record the name of the country of original release (as defined in the data area) even if it is the same as the country of origin.

- Include information about city and place if it is considered relevant to the cataloguing agency.

- Record countries of subsequent releases in the "notes" area.

B. LANGUAGES

Definition

The language of the film is the language of the verbal message of the film which may be present in spoken and/or written form. For a given film there may be more than one language.

Placement

Following the ISBD(NBM) format information on the language of the film should appear in "7. Notes area", "7.1. Notes on the title and statement of responsibility area", "7.1.1. Notes on the title proper" and should follow immediately "7.1.1.1. Notes on the nature, scope or artistic form of the item".

Rules

1. Punctuation

Each note is separated from the next one by a full stop, space, dash, space (. —). These are omitted or replaced by a full stop, when each note is given on a separate line.

Within notes it is recommended, where appropriate, that the prescribed punctuation of areas 1-6 be followed; for example, a title is separated from a statement of responsibility by space, diagonal slash, space (/).

2. Indication of the language

Give the main language of the spoken, sung or written content of a motion picture

e.g. French

French dialogue, English; some sequences have

English dialogue and no subtitles

Language unidentified

3. Priority should be given to the language of the soundtrack (dialogue, narration, commentary, etc.). If the film is in a dubbed version, or is a soundtrack-added version of an originally silent film, add this information after the language.

- e.g. . -- English
 . -- English dubbed
 . -- English soundtrack-added

4. Give the written language of the film followed by the form in which it is present, e.g., subtitles; intertitles; credits, including title proper; inserts; if the language of these differs from the main language in the film.

- e.g. . -- English dubbed, French subtitles
 . -- French intertitles, English credits

5. In case more than one language is used in the film, list them in order of duration and importance.

- e.g. . -- English, some sequences French
 . -- Bulgarian and German, Bulgarian subtitles for the German language sequences.

6. For films which have some pieces of material with one language status and other pieces of material in another language status record as follows. The language status of the majority of material should be recorded first, followed by the coded designation of the material and the different language status.

- e.g. French dialogue, English subtitles
 French dialogue, no subtitles
 French dialogue; print A has Russian subtitles;
 print B has German subtitles.

7. Optionally. Write out complete name of language or use standard abbreviation.

- e.g. . -- Italian (or Ita)
 . -- Swedish (or Swe)

8. Do not attempt to identify invented languages. If a film is to be independent of language (without dialogue or intertitles) this information should be reflected in the summary, q.v.

Texts consulted:

- AACR 11(draft) - Anglo-American Cataloguing Rules II (draft)
 ISBD(NBM) - International Standard Bibliographic Descriptions
 for Non-Book Materials
 FIAF - Film Cataloguing (FIAF 1975, Franklin New York)
 NFA - Rules (National Film Archive, London 1960)
 MOMA - Film Cataloguing Manual: A Computer System, New
 York, 1979)
 IC - List of Languages and Language Codes
 (MARC Formats for Bibliographic Data)
 FIAF - Glossary of Filmographic Terms(draft)

Ani Velchevska
 Bulgarska Nacionalna Filmoteka

D R A F T II

RULES FOR COMPANIES AND DATES -- ISBD(NBM)-LIKE FORMAT

Draft II is designed as a means, still within the overall format of ISBD(NBM), whereby all information regarding companies and dates can be brought together. In this draft, information regarding these data elements will appear in three areas: (1) "Production, distribution, etc.," (2) "Copyright statement," and (3) "Notes." This concept implies that only personal (i.e., no company names) will be listed in the "Statement of responsibility" area. This will remain true regardless of the function performed by the company. Comparison with the original ISBD(NBM) will reveal that "Copyright statement" is a new area. It has been created to provide a consistent and cohesive place for copyright information. We suggest the placement of this area immediately following the "Publication, distribution, etc." area and immediately preceding the "Physical description" area.

4. Publication, distribution, etc., area.

Introductory note.

All corporate names, with the exception of copyright owner, should be recorded in this area, regardless of function. Since the ways in which corporate names may relate to moving image materials are complex and highly diverse, archives--particularly those with special interests--should determine the types of functions they wish to include in this area, and these functions may vary from institution to institution. At a minimum, the functions of production and release/distribution should be included in the cataloging record. Such functions should be recorded whether or not they appear in the item in hand. Note: Distributor names should be included in this area whether they are personal or corporate.

When chosen for inclusion, functions should be listed in the following order: production, cooperation/in association with, sponsor (other than commercial sponsors for television), presenter, studio, laboratory, distribution/release, network or station on which aired. Each name which represents a different function should be accompanied by a place name and date.

Caring for cats / director, Fred Jones ; research, William Brown, Arthur Hensley, & Robert Snade. -- US : produced by Encyclopaedia Britannica, 1978 ; US : in association with Palomar Productions, 1978 ; US : released by Encyclopaedia Britannica, 1979

The Pasha / director, Alan Bobey. -- US : Macmillan Films [producer], 1982 ; US : Universal Company [distributor], 1983

As noted earlier, a film can often be reissued or rereleased at a later date by a different company, which has purchased the distribution rights from the originator. All corporate names, functions, places, and dates which refer to such later releases, should be recorded following information relating to the first release, and in the same order listed above. Indications as to whether or which of the archive's holdings correspond to the rerelease/reissue, may be included in the "Notes" area.

Grandma's boy / director, Fred Newmeyer ; story, Sam Taylor, Jean Havez, & Hal Roach. -- [Reedited with an added sound track]. -- US : Pathé [producer], 1922 ; US : Pathé [distributor], 1922 ; US : Time-Life Films [producer], 1974 ; US : by arrangement with the Harold Lloyd Foundation, 1974 ; US : Time-Life Films [distributor], 1974

For instructions on how to record information on whether or not the item in hand should be cataloged separately, see the "Edition" area.

Data to be included in this area may be taken from the item in hand, or from any relevant secondary source. Sources for publication, distribution, etc. information which do not appear on the item in hand should be recorded in the "Notes" area.

Contents.

- 4.1 Place
- 4.2 Corporate name
- 4.3 Statement of function
- 4.4 Date(s)
- 4.5 Trade names
- 4.6 Commercial sponsors (television)

Punctuation pattern.

- A. The publication, distribution, etc. area is preceded by a point, space, dash, space (. --).
- B. Each corporate name referring to a separate function is preceded by a space, colon, space (:).
- C. A supplied statement of function is enclosed in square brackets, the first bracket being preceded and the second followed by a space ([]).
- D. Each date is preceded by a comma, space (,).
- E. Each subsequent publication, distribution, etc. statement is preceded by a space, semi-colon, space (;).

Examples:

- . -- Place : Corporate name [function], date
- . -- Place : Corporate name [function A], date ; Place : Corporate name [function B], date

4.1. Place.

4.4.1. Record the name of the country which relates to the function of the corporate body to follow. The ISBD Alpha 2 codes are recommended for recording the names of states.* Exclude information about city or other geographic subdivision, unless it is considered particularly relevant to the cataloging agency. Remember that all publication, distribution, etc. statements which refer to the original release should be listed before those relating to subsequent releases.

*IFLA International Office for UBC. Names of States: an Authority List of Language Forms for Catalogue Entries. London: IFLA International Office for UBC, 1981.

Il Leone di San Marco / script, Arrigo Frusta. -- IT : Ambrosio [producer], 1914 ; IT : Ambrosio [distributor], 1914

4.1.2. When place is uncertain, include the name of the probable country and a question mark, all enclosed in square brackets. When no country can be found, supply the abbreviation "s.l." enclosed in square brackets.

[AR?]
[s.l.]

4.1.3. Record places relating to corporate names associated with reissues or rereleases following those related to the original.

I Due machinisti = The Rival engineers / [Personal credit names unknown]. -- IT : Cines [producer], 1913 ; IT : Cines [distributor], 1913 ; US : George Kleine [distributor], 1913

4.2. Corporate name.

4.2.1. Record corporate names following place names.

CBS news special : Mr. Rooney goes to Washington / director, producer, writer, Andrew A. Rooney. -- US : CBS News [producer], 1975 ; US : CBS [distributor], 1975-01-26.

The legend of the willow plate / director, George A. Lessey ; adapter, Hettie Gray Baker. -- US : Thomas A. Edison, inc. [producer, 1914?] ; U.S. : Thomas A. Edison, inc. [distributor], 1914

4.2.2. When no corporate name can be found for either the production or distribution functions, supply the abbreviation "s.n." enclosed in square brackets.

Dog bites man / director, Bill Sittig ; producer, Wendy White. -- US : Ala Films, inc. [producer, 1953?] ; US : [s.n. distributor], 1953

4.2.3. Record the names of corporate bodies relating to reissues or rereleases in subsequent statements of publication, distribution, etc. Such subsequent statements must follow those relating to the original release and should occur in the same order recommended for original release information.

Die superpiedi quasi piatti = Crimebusters / director and
 writer, E. B. Clucher. -- IT : [s.n. producer, 1976?] ;
 IT : [s.n. distributor], 1976 ; US : United Artists
 Corporation [distributor], 1979

4.3. Statement of function.

4.3.1. Statements of function should be added to corporate names in order to clarify functions. If desired, statements may be transcribed in full from the item, or a simple statement may be added in square brackets immediately following the name.

US : produced by Disney Studios, 1938-1939 ; US : released
 by R.K.O. Radio Pictures, 1939

AU : Filmways, inc. [producer], 1942 ; AU : Red Rose Co.
 [distributor], 1943

4.3.2. Optionally, if the same company performs several functions, and the place name and date are identical for each, the statements of function can be combined within one set of square brackets. Separate functions with a comma.

US : Pathé [producer, distributor], 1922
 IT : Cines [producer, distributor], 1913 ; US : George
 Kleine [distributor], 1913

but US : CBS News [producer], 1975 ; US : CBS [distributor], 1975-01-26
 US : Thomas A. Edison, inc. [producer, 1914?] ; US : Thomas A.
 Edison, inc. [distributor], 1914

4.4. Date(s).

4.4.1. Record dates relating to the function of the corporate name following the indication of function. For films, release dates are considered to be the year, and, if known, the day and month on which the production was first offered for distribution. For television, release dates are interpreted to be the date of broadcast, and should include the month and day, as well as the year. Optionally for television, add the time of the broadcast in parentheses following the date. Production dates may include a span of years. Record the year date in Arabic numerals in the following sequence: year-month-day. Use four digits to represent the year, two digits to represent the month, and two digits to represent the day. Separate the digit sequences with a hyphen.* Sources for dates which are not on the item are given in the "Notes" area.

*These instructions follow the ISO standard for recording dates: ISO 2014-1976(E)

1975
 1942-1944
 1981-04-25
 1974-08-17 (8:00 pm)
 1922 (not MCMXXII)

4.4.2. When dates given on the item are known to be incorrect, they may be recorded as given, with a correction supplied in square brackets.

1697 [i.e. 1976]

4.4.3. Record dates related to corporate names whose functions are connected with subsequent issues or releases immediately following such names and functions.

The Rival brothers' patriotism = Sublime sacrifice / [Personal credit names unknown]. -- US : Pathé Frères [producer, 1911?] ; US : Pathé [distributor], 1911 ; US : American Kin [rereleaser, 191-?]

4.4.4. If no date can be found relating to a particular corporate name/function, either on the item or through secondary research, supply an approximate date in square brackets.

| | |
|-------------------------|---|
| [1971 or 1972] | One year or the other |
| [1969?] | Probable date |
| [between 1906 and 1912] | Use for date spans, the outside limits of which can be precisely determined |
| [ca. 1960] | Approximate date |
| [191-] | Decade certain |
| [191-?] | Probable decade |

4.6. Record trade names in the notes area. Note: The trade name is a credit which can be confused with either the name of a corporate body or with a series title. When the trade name is not a series, and does not represent a corporate body, it should be recorded in the "Notes" area. (See 7.4.2.)

4.7. Record commercial sponsors for television in the "Notes" area. (See 7.4.1.)

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COPYRIGHT STATEMENT (OPTIONAL AREA)

4A. Copyright statement.

Introductory note.

Use this area to record information about copyright owners, dates, and registrations, if this information is considered of importance to the archive.

Contents.

- 4A.1. Copyright symbol and country
- 4A.2. Registration notice
- 4A.3. Copyright owner (claimant)
- 4A.4. Unprotected materials
- 4A.5. Copyright status unknown
- 4A.6. Subsequent ownership

Punctuation pattern.

- A. The copyright statement area is preceded by a point, space, dash, space (. --).
- B. The first element of the area is a copyright symbol © or a "c" enclosed in parentheses ((c)).
- C. The name of the copyright owner is preceded by a space, colon, space (:).
- D. Other punctuation should follow the order and format of copyright documentation for countries which have registration systems.
- E. For countries which do not have registration systems, the date should be preceded by a space, semi-colon, space (;).
- F. Precede statements of subsequent ownership by a point, space, dash, space (. --).

4A.1. The first element of the copyright statement is © or (c) and may be followed by the name of the country to which the statement refers.

(c) US :

4A.2. For countries which have registration systems, record the copyright registration information in the same order and format as it appears in copyright documentation.

- (c) US : Monogram Pictures Corp.; 30Dec51; LP1460.
- (c) US : Q.M. Productions; 21Jan64; LP46047.
- (c) US : Twentieth Century-Fox Film Corporation. DCR 1979; PUB 10Sep79; REG 25Nov80; PA 89-507.

4A.3. For countries which do not have registration systems, or in cases where no registration information can be found, record the copyright owner name and date as found in the notice. Separate the name of the owner from the date by a space, semi-colon, space, and, if desired, indicate where the notice was found. If a notice omits either the owner name or date, these may be omitted without further indication. Optionally an archive may wish to require an owner name and date in all cases.

- (c) US notice on film : Omni-Zoetrope ; 1981
- (c) GB : 1972
- (c) SG : Andor Films, Ltd.

4A.4. If research has verified that the item is not registered for copyright, or if the item is in the public domain, indicate that information in this area.

- (c) US : no reg.
- (c) US : public domain

4A.5. If there is a question that the item may or may not be protected by copyright, do not enter data in this area, or enter "unknown."

- (c) unknown
- (c) reg. unknown

4A.6. When known, include information about present copyright owners in subsequent statements.

- (c) US : Republic Pictures Corp.; 4Mar54; LP3827. -- Present owner, National Telefilm Associates

- (c) US notice on film : Lockenvar Associates ; 1942. -- Present Austrian owner for television, Bachfilm

5 PHYSICAL DESCRIPTION AREA

Introductory note

The purpose of the physical description is to properly record the physical characteristics of each film and videorecording that exist in the collection of a given film archive.

These statements are important concerning the characteristics of the item when it enters the collection as well as the changes of characteristics /e.g. making a new print from the negative, reduction from 35 mm to 16 mm; the first signs of deterioration and the result of preservation process, etc./ which accompany the "internal life" of a piece of "holdings".

If the film archive is lucky enough to acquire a brand-new material in a completely form /e.g. original length/ the case is rather simple, just to record the characteristics as they are according to a standardized form. But generally, materials possessed by a film archive are not new, their characteristics differ from the original ones and the cataloguer has to record all of the differences appropriately.

There is still a main principle to follow: it is necessary that a separate and complete physical description be made for each different generation and format of a single title held by an archive, though the data of different pieces of a single title can be entered on one record-sheet or main card.

Archives need to know exactly what "holdings" of pieces they have on a single title. They also have to know the physical characteristics and condition of the pieces for the usage, to organize the preservation process and multiplying the given unit.

It is especially advisable to link the physical description of each unit to the storage location number in order to separate clearly the characteristics of different units belonging to a single title.

Since beside the constant physical characteristics there also exist changable ones when organizing a catalogue it has to be simultaneously organized the register of changable data and their linking to the catalogue.

E.g. If from a nitrate print /35 mm, 2350 m, b/w, with subtitles/ are made one acetate dupnegative and one print than 1/ two new units get simply with the same characteristics to the collection, or 2/ when the two new units are entered the register at the same time the nitrate print is to be annihilated.

If one part of a print because of the usage is annihilated, the length of it is changed and the same part is missed also from the dupnegative made from the print mentioned above.

If to an incomplete film existing in a collection the archive can get the missing part and so it can be restored to be a complete film,

In the case of the three examples the registered data of physical characteristics are to be modified in the catalogue.

Among the physical characteristics of an item there are some data of primacy /may be just for the storage of the various groups of the collection/. They also have some important and less important but useful data. So the physical characteristics should be recorded in a certain order, according to their importance.

We do not recommend ^{all of} abbreviations here since every cataloguer may choose abbreviations in his/her own language, respectively.

Contents

- 5.1 Specific material designation of item
- 5.2 Extent of item
- 5.3 Dimensions of item
- 5.4 Other physical details

Further physical details are relegated to the note area.

Punctuation pattern

- A. The physical description area is preceded by a point, space, dash, space / . - / .
- B. The first statement regarding extent of item is preceded by space, colon, space / : / .
- C. The first dimensions statement is preceded by space, semi-colon, space / ; / .
- D. The first statement regarding other physical details is preceded by a space, point, space / . / .

The other statements of this element are preceded by a comma.

Explanatory notes are to be written in a separate line.

Example

- . - Viewing print: 5 double reels, 2700 meters, 100 minutes ;
35 millimeters . Safety, black and white , sound .
Credit after a prelude.

5.1 Specific material designation of the item

Definitions

Print:

Viewing print = reference print = distribution print = positive = copy
A positive film available for projection. It can be shown at the premises of the given film archive or it can be loaned outdoors for a definite or indefinite time.

Archive /archival/ print.

A positive film of good quality. It must not be loaned outdoors and projection at the premises of the given film archive is possible only with the permission of the curator - in special cases.

Preprint:

- Original negative /picture and sound on separated reels/.
- Fine grain master positive = lavender = duplicate positive = duppositive
- Duplicate negative = dupnegative /picture and sound on separated reels or combined on one filmstrip/.

Videorecordings:

- Videotape
- Videocassette
- Videodisc
- Videocartridge.

5.1.1 The first element of the physical description area names the unit or units constituting the item. A selective list of specific material designations recommended for use in English appears in Appendix.

- e.g.
- . - Viewing print
 - . - Duplicate negative

5.1.2 A trade name or other indication of a particular technical system is recorded in square brackets after the specific material designation when the use of the item is conditional upon this information.

- e.g.
- . - Duplicate negative [ORWO]
 - . - Videocassette [Philips]
 - . - Videoreel [Ampex 7003]

5.2 Extent of item

5.2.1 The second element of the physical description area gives the numerical data of the item.

5.2.2 This element indicates to the number of reels in the case of film and to the number of the pieces in the case of videorecording.

With reference to 35 mm film, "reel" is commonly known in the film industry and related endeavors to mean the amount of 35 mm film which is contained on one standard reel or in one standard film can designed to accommodate up to 300 meters /1000 feet/ of film. With regular 35 mm film projection speed at 27 meters /90 feet/ per minute, projecting 1 reel takes about 10 minutes.

Although the majority of 35 mm films made to date use the 300 meters /1000-foot/ standard reel units, modern 35 mm projector spools can accommodate 600 meters /2000-foot/ and even 900 meters /3000-foot/ reels. Nevertheless, to maintain the 300 meter /1000-foot/ unit concept describe 35 mm film stored on "double reels" /those holding up to 600 meters /2000 feet/ of film as "2 reels" in describing each double reel.

For films held in 16 mm gauge, the 35 mm concept of "reel" does not apply. For 16 mm, there are at least 4 frequently used reel sizes, including 120 meters /400 feet/, 240 meters /800 feet/, 360 meters /1200 feet/ and 480 meters /1600 feet/.

e.g.

- . - Viewing print : 5 double reels
- 7 - Videocassettes : 2

5.2.3 As a further measure of extent of the item the length of films in meters or in footage is given. The statement of full length is essential, the statement of the length of each reel is optionally.

Original length and length of the distribution print in the country of the film archive may be entered in note area if known.

e.g.

- . - Viewing print : 5 double reels, 2700 meters /9000 feet/
Original length: 2950 meters.

5.2.4 The playing time /i.e. duration, running time/ of the film or videorecording is recorded in minutes. The statement of full playing time is essential, the statement concerning each reel or cassette is optionally.

In the case of silent films the rate of frame per second should be measured at the correct running speed.

When exact running time is not available, it may be approximated.

e.g.

- . - Viewing print : 5 double reels, 2700 meters, 100 minutes
- . - Videocassettes [U-matic]: 2, 120 minutes
- . - Videocassette [Philips]: ca 60 minutes

5.3 Dimensions of item

5.3.1 The third element of the physical description area is a statement regarding the dimensions of the item.

5.3.2 The gauge of a film should be given in millimeters /mm/. The most frequent gauges of filmstrip are: 35 mm, 16 mm, standard 8 mm, super 8 mm. Gauges occurring rarely: 9,5 mm, 70 mm.

e.g.

- . - Viewing print: 5 double reels, 2700 meters, 100 minutes ; 35 mm.
- . - Archival print : 2 reels, 240 meters, 22 minutes ; 16 mm .

5.3.3 The width of a videotape and videocassette should be given in inches / " / .

e.g.

- . - Videocassette [Philips]: ca 60 minutes ; 1/2 "

5.3.4 The diameter of a videodisc should be given in inches / " / .

e.g.

- . - Videodisc : 119 minutes ; 12"

5.4 Other physical details

5.4.1 The fourth element of the physical description area is a statement particularizing other physical characteristics of the item, excluding its dimensions.

The specifications constituting other physical details are presented as appropriate in the following order.

[If the item is 1/2" video, follow the 1/2" statement by the recording/playback mode, i.e., VHS or Beta.

5.4.2 Statement relating to the type of base in the case of items employing film.

Nitrate /N/ films were made of inflammable material up to the middle of the fifties. It is a dangerous material and needs a careful treatment.

From the second part of fifties film-factories have used a safety material /acetate, diacetate, poliester, etc./. It can be marked with the letter /A/.

16 mm films are usually of safety base.

e.g.

. - Viewing print : 5 double reels, 2700 meters, 100 minutes ;
35 mm . A ,

5.4.3 Statements relating to the colour characteristics.

5.4.3.1 The colour characteristics of the item are given as appropriate. Colour characteristics are distinguished by the use of the abbreviations "col." or "b/w" /or equivalent terms in other languages/.

A selective list of colour characteristics recommended for use in English appears in Appendix.

5.4.3.2 A trade name or other indication of a particular technical system is recorded in square brackets after the colour characteristics in order to giving further information about this part of physical description.

In a collection there can exist old films, which were made with a special colour treatment, i.e. hand-painted, tinted stock, bathed in a tinting bath, etc. The statements relating to these characteristics are indicated as appropriate in square brackets.

e.g.

. - Viewing print : 5 double reels, 2700 meters, 100 minutes ;
35 mm . A ; col., [Eastmancolor] or col., [hand-painted]

5.4.3.3 An item having both colour and black and white sequences is so described.

e.g.

. - Viewing print : 5 double reels, 2700 meters, 100 minutes ;
35 mm . A , col. with b/w sequences

When a long part differs in colour from the other parts of the item it is indicated in the note area.

e.g.

- . - Viewing print : 5 double reels, 2700 meters, 100 minutes ;
35 mm . A , col. ,
4th and 5th reels are in b/w

5.4.4 Statements relating to the sound characteristics

5.4.4.1 The abbreviations "sd." /sound/ or "si." /silent/ /or equivalent terms in other languages/ are given as appropriate.

5.4.4.2 When the film or videorecording was made originally with sound /the standard copy was made with integrated dialogues, music and sound effects or without dialogues but with music and sound effects/ the item is considered as a sound one. When the item has separate picture and sound track it is to be indicated in such way, in note area.

For making easier the usage when the film or videorecording is sound but only with music and sound effects without text it is to be recorded accordingly to this, in note area.

5.4.4.3 When the film or videorecording was made originally as a silent one but in the collection there exists a magnetic tape or any other recording with explanatory notes or accompanying music it is indicated in note area.

5.4.4.4 When a film originally made in a silent form was completed with an accompanying music later on, it is given accordingly to this statement in note area.

e.g.

- . - Viewing print : 5 double reels, 2700 meters, 100 minutes ;
35 mm . A , col. , sd .

Separate picture and sound track. Or

Only music and sound effects, without text. Or

Magnetic tape with explanatory notes is available. Or

Only a silent work-copy is available. Or

Originally silent with added music.

6. SERIES AREA

Title proper of series (amendment to ISBD para 6.1)

- 6.1 Note that, in the description of archival film and video recordings, the series title constitutes a part of the title proper for most material issued serially. Only in cases when individually complete items are released as parts of an arbitrarily designated series is use made of the series area (cf 1.1.11). When such use is made, transcribe the series title as found in a suitable principal source in the punctuation specified by ISBD.

eg - (Into Battle).

Parallel titles of series (ISBD para 6.2)

to More than one series (ISBD para 6.13)

[No change, apart from usual substitution where ISBD refers to "principal source".]

7. Notes area.

Contents.

Notes qualify and amplify the formal description where the rules for such description do not allow certain information to be included. They can therefore deal with any aspect of the physical make-up of the item or its contents. Except where otherwise indicated, notes and their order of presentation are optional. When appropriate, combine two or more notes to make one note.

Formal notes: Use formal notes when employing a standard form of word or words, when uniformity of presentation assists in the recognition of the type of information being presented, or when their use gives economy of space without loss of clarity.

Informal notes: When making informal notes, use statements that present the information as briefly as clarity, precision, and good grammar permit.

Take data recorded in notes from any suitable source. Give quotations from the item or from other sources in quotation marks. Follow the quotation by an indication of its source, unless that source is the item itself. Use square brackets only for interpolations within quoted material.

Punctuation pattern.

Each note is separated from the next one by a point, space, dash, space (. --). These are omitted, or replaced by a point, when each note is given on a separate line.

Within notes it is recommended, where appropriate, that the prescribed punctuation of areas 1-6 be followed; for example, a title is separated from a statement of responsibility by a space, diagonal slash, space (/).

. . .

7.2. Notes on history and edition.

7.2.1. Make notes relating to the history of the film or videorecording and its editions.

Reedited and revised from Books of the night which was originally released in 1968.

Music and effects track added in 1930 for theaters equipped with sound.

Based on the novel by Nicholas Mosley.

Remake of the 1941 motion picture Here comes Mr. Jordan.

Teaching version includes questions for discussion about the novel's structure and philosophy, presented in a classroom setting.

* * *

7.4. Notes on publication, distribution, etc. area.

7.4.1. Give details relating to places, corporate names, and dates, if these have not already been given in the publication, distribution, etc. area. Cite the sources of any data stated in the publication, distribution, etc. area which were not found on the item itself.

Sources conflict on the attribution of production company function to Universal; some list only Groverton Productions in that capacity.

Production company from copyright description; verified in Moving Picture World, v. 10, p. 781.

Television sponsors: Aramco, Colgate, Johnson & Johnson.

Production was begun in 1935 and then abandoned in 1937. Work was resumed and completed in 1942.

Reissue distributor and date from New York Times Film Reviews 4:2316.

British release company from Monthly Film Bulletin 21:75.

Country of original release from Hammond's Marvelous Méliès, p. 107.

7.4.2. Trade names which are further identifications of films, but which are not series or distribution companies, may be given in a note.

The trade name, Triangle Comedy, appears on title frame.

Trade name : Universal Jewel.

7.4A. Notes on the copyright statement area.

7.4A.1. Notes may be given to clarify inaccuracies found in copyright notices or to indicate the sources of information given in the copyright area.

Claimant indicates that the correct spelling of their name is Cornflower, not Cornflour.

Information on current (1982-09-04) copyright owner is from the files of the US Copyright Office.

7 NOTE AREA

7.5 Notes on the physical description

7.5.1 Statements relating to the form and place of credit.

Recording of these data serves various purposes. It makes easier the cataloguing and research work when quick finding of the data is the main point. It can also give information for film-historical research and for preservation process as well /wether the item has a complete credit or not/.

Some examples to the statements about the credit:

- credit on static background
- " on moving "
- rolled /pulled/ credit
- animated credit
- full credit is at the beginning of the film
- credit divided /certain data are listed at the end of the film/
- credit after a prelude
- in the case of films consisted of episodes
 - full credit is at the beginning of the film
 - credit at the beginning of each episode

This part of description is in connection with the description of language.

7.5.2 Illustration statement

Particularly in the case of non-fiction films it can be important to know the placing and number of charts, stills, diagrams, etc.

7.5.3 Statements relating to excerpts from other films

In the case of both kind of films /fiction and non-fiction/ there can be used parts from another films, newsreels, etc. For various reasons it can be useful a more or less precise description of the places, number and length of excerpts from archive materials or other films and their titles if known.

e.g.

- at the beginning a montage of the events of World War II taken from contemporary newsreels, or
- a filmhistorical summary illustrated with some parts of the films, entitled

This part of description is in connection with the description of summary.

7.5.4 Technical notes relating to the usage

7.5.4.1 Recording the playing speed when the film needs a special handling.

7.5.4.2 Indicating to the necessity of special equipment of usage or simply a special adjusting of the projector.

7.5.5 Condition notes and notes relating to the usage

7.5.5.1 Internal status of the item.

e.g.

- projection is permitted only for research purpose

7.5.5.2 Instructions for usage from aspects of condition.

e.g.

- projection is forbidden on viewing machine

7.5.5.3 Statements relating to the completeness or incompleteness of the item.

Because archives often contain fragments and incomplete copies of items, as well as complete copies, it is necessary to indicate the completeness of the item in hand.

- So, if the data of the original copy or a relatively complete copy is known or can be reasonably assumed, include this information in note area.

e.g.

- 2d reel lacking, or

- from the end ca 250 meters lacking

- If an item's original release length is not known, but the portion in hand does appear to be part of a completed production /i.e. it is not stock footage, unedited film, etc./, state the numerical data of units in hand and add a remark with a question mark.

e.g.

- 2 reels, 2d and 4th ?

- When the work being catalogued would ideally include a sound track, but the item in hand has neither integral nor separate sound, make a note stating that the item lacks a sound track. This note indicates that the sound which would normally accompany the item is not held by the archive.

e.g.

- sound track lacking

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7.5.6 Defective characteristics and instruction for preservation

7.5.6.1 The purpose of this part of cataloguing work is to record all information about the defective characteristics when the film enters the collection and needs some urgent activity to stop further deterioration in order to placing it in an appropriate condition in the storage.

7.5.6.2 Film materials need an organized checking from time to time and each time the signs of condition are to be exactly described together with instructions for preservation if necessary.

Though this activity belongs to the tasks of technical staff because of the usage /usefulness/ of the given film the data of the technical condition have to be link to the catalogue.

A selected list of defective characteristics recommended for use in English appears in Appendix.

Summary
Synopsis:

The ^{*Summary by cataloguer*} synopsis in a film archive's catalogue is a brief summary of the film's content written by the person who viewed the film for the guidance of the ultimate user. It must be an accurate and objective description of the film's actual content, including its bias, though the cataloguer's own opinions - moral, political or aesthetic - must never be reflected in the synopsis. However, any subjective remarks or observations about the film which the cataloguer feels are imperative and which the cataloguer considers to be informative should be added in a note.

However long or verbose the synopsis may be, it can never be considered to be a satisfactory substitute for viewing the film in its entirety. The synopsis will have fulfilled one of its aims if it assists the user to pre-select films for viewing, thus reducing the cost and effort incurred by the unnecessary movement of films from the vaults and the booking of viewing facilities.

Summary
The synopsis should consist of two parts:

1. A single sentence outlining the plot or subject including genre, time and location. This sentence, able to stand alone, is a guide to what follows and can be used in printed catalogues when space is at a premium. When a computer system is used some keywords or personal names should be included in the synopsis so that these can be retrieved.
2. The full ^{*Summary*} synopsis will be determined by the cataloguer's need to describe accurately the film's content and the storage capacity available. In general it should be possible to limit the synopsis to 300 words. The beginning and end of each reel should be indicated (e.g. R1 1, R1. 2, etc.) and the length of each reel enclosed in parenthesis. The synopsis should indicate missing sections in parenthesis and ideally give some indication of the nature of shots used, particularly in early films (e.g. Close Up, Long Shot, etc.)

The synopsis should be written in a style that is easy to read and should not include technical terms, abbreviations or allusions significant to the specialist only; it must be remembered that the user's mother tongue may differ from that in which the synopsis is written. Slang expressions, foreign words and colloquialisms fashionable at the time of writing should be avoided and where several cataloguers are viewing independently they should, ideally, try to achieve a common written style.

duh

Suggested examples of four types of film summary

Fiction

SUMMARY: DETECTIVE AND THRILLER. A story of murder and subsequent blackmail. R1.1 Scotland Yard's flying squad arrest a criminal; after he has been subjected to an interrogation, identification parade, charged, fingerprinted and put in the cells the men in charge of the case, including Detective Frank Webber, prepare to leave (787). R1.2 Alice White, Frank's girl friend, is peeved at being kept waiting; he takes her to a Lyon's Corner House; they quarrel and Frank leaves her, but subsequently observes Alice leaving the cafe in the company of another man with whom she has made an assignation (1468). R1.3 The man, an artist, invites Alice into his studio; they are observed by Tracy, a furtive character not unknown to the artist (2272). R1.4 The artist offers to paint Alice; whilst she is changing ...

Documentary

SUMMARY: DOCUMENTARY. The story of the North Sea herring fisheries, filmed at Lerwick in the Shetlands, Lowestoft and Yarmouth, and in the North Sea. R1.1 Fishermen at Lerwick; fishing fleet at Lowestoft; leaving for the North Sea; the herring shoals are reached (89-857). R1.2 Life on board a trawler; casting the nets (1803). R1.3 Hauling commences; a storm rises; the trawlers commence their race to harbour on completion of the hauling (2674). R1.4 En route for Yarmouth; entering the harbour; fish auction and busy quayside scenes; fish girls gutting herring; taking fish to city markets by train. *The End* (3631).

Compilation

SUMMARY: INTEREST (Compilation). A satire made up of topical pictures taken between 1896 and 1928. R1.1 Various stills from a family photograph album (37-56) are followed by shots of two women in costumes of 1905 playing tennis (83-97) and cycling (98-115); flashback shots of the Woodford cycle meet (1897) (120-176) and a congestion of traffic at the Mansion House (c.1897) (189-262) are followed by shots of an early car driven by a man with woman passenger, which breaks down but moves off after assistance from a cyclist (312-396); further flashback follow of Queen Alexandra in a car (c.1909) (405-419) and King Edward VII on horseback and shooting at Sandringham (December 1909) (420-648); a flashback of the 1896 Derby (June 3rd, 1896) (668-686) precedes another

REVIEW REFS., ETC.

Bioscope, 75 (1134), June 27, 1928, p. 38

Related material, no. 113

Kinematograph weekly, 136 (1106), June 28, 1928, p. 53

REASON FOR ACQUN.

Total collection purchased

Note: This film was re-issued in May 1935, under the title FORTY YEARS AGO after being discovered in a Wardour Street cellar in 1935 by Miss Ver Llewlyn.

SUBJECT REFS.

of Queen Victoria's Diamond Jubilee procession (June 22nd, 1897) (700-733). R1.2 Further shots of the procession (734-803) precede shots of two men wearing top hats and frock coats (804-811) and four men drinking beer at 2 a pint outside a country pub (813-849); a long shot of three cyclists (857-864) precedes a close shot of a man in an early cycling costume posing with his bicycle (887). Excerpts from D. W. Griffith's FEUD IN THE KENTUCKY HILLS are then shown under the title "The Only Child; or Twins are Worse" (1107). The film concludes with the following actual shots of early fashions: afternoon dresses (1115-1193); hats (1276) and underwear (1417). *The End* (1420)

Newsfilm

TITLE: (8th February, 1912) PATHE (GAZETTE)

LOCATION NO. 8271 AHD

BELFAST: THE CHURCHILL MEETING. Scenes and incidents of Mr. Churchill's visit to Belfast. A shot of mounted troops wearing capes (6-19); a contingent of the Irish Guards form fours and march off (41); policemen at a street corner search and check the identity of passers-by (50); a queue of people waiting to gain admittance to the hall (57). Arrival of Lord Pirrie and Mr. and Mrs. Winston Churchill. Lord and Lady Pirrie in close shot leaving their car (61-68); a similar shot of Mr. Churchill who is immediately followed by Mrs. Churchill (68-75).

This note is used for statements of responsibility omitted from the title and statement of responsibility area (see 1.5.1) but judged to require inclusion in the bibliographic record. The statements are given with the prescribed punctuation for statements of responsibility.

Two specific types of statements of responsibility notes include credits and cast notes: credits and cast

7.7.4.1 Credits.

List persons who have contributed to the off-screen artistic, intellectual, and technical production of a motion picture or videorecording, whose function are considered of importance to the archive, and who are not previously listed in that capacity in the cataloging record. Preface each name or group of names with a statement of function. Follow the function name by (?) when the attribution appears questionable. Names listed as unspecified credits on the item and for which no precise credit function can be found may be preceded by the phrase "function undetermined".

e.g. Credits: Associate producers, Roland L. Weaver, Julie Martin ; cinematographer, Michale Livesey supervising film editor, Nick Masci ; music supervisor, Ethel Huber ; still photographer, Stephen Paley ; executive producer, George Dessart ; researcher(?), Mary Gay Heckman ; function undetermined, Wilfred White

7.7.4.2 Cast.

List persons (and, if desired, animals) who have contributed to the on-screen artistic or intellectual production of a motion picture or videorecording, whose functions are considered of importance to the archive, and who are not previously listed in that capacity in the cataloging record. Prepare separate notes for narrators, moderators, reporters, interviewers, etc who appear on the screen but whose function is not that of a player-performer.

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Functions other than player-performer should be listed in the credits note. Questionable player-performer information may be indicated by the inclusion of (?) following the name or role, whichever is appropriate.

e. g. Narrator, Orson Welles

Cast: Jack Lemmon (Harry Berlin), Peter Falk (Milt Manville), Elaine May (Ellen Manville), Nina Wayne (Linda), Eddie Mayehoff (Attorney Goodhart), Paul Hartman (Doyle), Severn Darden (Vandergrist), Alan DeWitt (Dalrymple)

When included, minor statements of responsibility are given immediately before the contents note.

7.7.5 Contents note

The contents note consists of a list of the titles of individual works included in the item, together with statements of responsibility where necessary. It may also include copyright dates, statements of extent, etc. in respect of individual works.

- e.g. . - Contents: Part 1, The cause of liberty (24 min.).
Part 2, The impossible war (25 min.)
- . - Contents: The fourth millenium / Henry Brant (9 min.).
Music for brass quintet / Peter Phillips (14 min.)
- . - Contents: Getting ahead of the game (81 fr.). Decisions,
decisions (55 fr.). Your money (72 fr.). How to be a loser
(65 fr.). The law and your pocketbook (70 fr.). The all-
American consumer (63 fr.).
- . - Contents: File 1: Idaho (985 logical records) ; File 2: Montana
(1102 logical records) ; File 3: Oregon (1158 logical records) ;
File 4: Washington (2544 logical records)

Notes on additional contents may also be given.

- e.g. . - Includes a list of works for further study
- . - Also includes newsfilm on the Trooping the Colour.

7.7.6 Notes on Prizes etc.

Notes on Accompanying Material
Notes on Reviews
Notes on Sources

A P P E N D I X
PHYSICAL DESCRIPTION AREA

Specific material designation of item

Anglo-American Cataloging Rules, 2nd ed.

- 1. reference print - viewing/listening copy
- reference print - projection
- reference print - no good fine grain
- original negative
- original track negative
- original positive = reversal positive
- interpositive
- original track positive
- duplicate negative
- duplicate track negative
- duplicate negative /A+B rolls/
- internegative
- color reversal internegative = CRI
- master positive = fine grain master positive
- lavender
- duplicate track positive
- archival positive
- answer print
- positive work track
- negative work track
- rerecorded track positive
- rerecorded track negative
- reversal print
- Kinescope positive
- Kinescope negative
- paper positive
- paper negative
- cartridge /for 8mm/
- /optional video terms: master - sound
- master - video

- 2. reference print
 - masterpositive or
 - fine grain masterpositive
 - duplicate negative
 - archival positive
 - archival negative
 - negative track
 - positive track
 - double edged negative track
 - " " positive "
 - reversal positive
 - master magnetic track
 - duplicate magnetic track
 - kinescope negative
 - " positive

The Museum of Modern Art, Film Cataloguing Manual

- 35 mm preprint. Acetate negatives, acetate fine grain masters, nitrate negatives, nitrate fine grain masters.
Negatives will be understood to be duplicate unless "orig" is added; negatives and fine grain masters will be understood to be composite /for sound films/ unless "dbl sys" is added.
- 16 mm preprint. Negatives, fine grain masters.
All 16 mm preprint is always on an acetate base. Add "orig" and "dbl sys" where applicable.
- 35 mm prints. Acetate prints, nitrate prints. Also acetate fine grain masters and nitrate fine grain masters which have been designated as projection prints.
- 16 mm print. Archive prints, circulating prints
- Other gauges. e.g. 70 mm

Colour characteristics

Anglo-American Cataloguing Rules, 2nd ed.

black and white
undetermined color
" 2 color
" 3 "
monochrome with color sequences
tint
sepia
other tone
tint and tone
3 strip color
2 " "
stencil "
hand "
3 layer "
red
blue
cyan
magenta
yellow
electronic color

The Museum of Modern Art, Film Cataloguing Manual

black and white
hand-painted
tinted /bathed in tinting bath/
tinted stock
sepia
Technicolor /two-color/
" /three-color/

Defective characteristics

The Museum of Modern Art, Film Cataloguing Manual

buckling

shrinkage

scratches /"emulsion" or "base", "deep" or "light"/

brittle

perforation condition /"broken perforations", "pulled between perforations", "perforations printed through from previous shrinkage"/

splices /"splices", "weak splices", "poor splices"/

editing marks

deterioration /"stage 1 deterioration", "stage 2 deterioration"/

missing /"main title", "credits", "intertitles", "end title", "head leader", "tail leader"/

incomplete /indicate where and what is missing/

oil

dirt

wax /"film has wax" or "film not waxed"/

water damage

tape on reel

used print

color faded

contrast /"too much contrast", "lacks contrast"/

density /"density too light", "density too dark", "density uneven", "lack detail"/

sound /"distorted", "low", "uneven"/

Extracts from the "Technology for technical inspection of archive material" of Staatliches Filmarchiv der DDR /a shortened list/

- serious defects

medium scratches and severe scratches

abrasions

rain effects

heavy scratches throughout and along several scenes or a whole

pollution, spots

spots of oil and grease

damp stains, mildew stains
deposits of dust, layer due to dirt
parts of fluff adhered from the gate of the projection machine
- other severe faults of the film material
distortion caused by overheating
damage to the film surface due to gear rim marks
shrinkage
dry up
emulsion peeling off
discoloration
disintegration of emulsion and appearance of stickiness

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August 10, 1983, Luttor

NOTES

The purpose of a Note is to qualify and amplify the formal description where rules for such description do not allow certain information to be included. It can therefore deal with any aspect of the physical condition of the film, aspects of its production or its content which would otherwise not be captured.

The majority of types of Note are ^{referred to} ~~included in~~ the main body of these rules e.g.

Note on title
Note on series
Note on content
Note of minor statements of responsibility.

In addition to these the following are examples of additional notes.

Note of prizes, awards, nominations for awards and festivals at which the film was shown.

Note on any accompanying material (brochures, programmes, scripts)

Note on censorship ratings

Note on reviews in periodicals (quoting sources)

Note on academic dissertation when not given elsewhere.

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Guidelines for description of technical data on film and video material in filmarchives

1. Introduction
2. Data for physical description
3. Data for description of the technical quality
4. Summary of the technical quality in categories (an example of the Staatliches Filmarchiv of GDR)
5. Certain standard practice for description of the technical information on labels and technical data cards.

6. *examples of optimum forms*

1. Introduction

Physical examination of newly acquired or already existing film and video materials is one of the most vital processes to be carried out by any film archive in order to obtain exhaustive technical data. In general, films are inspected for physical examination at rewinding tables, for videomaterials at special machines. Some institutions use also checking machines for film-material partial results.

The following data are being obtained:

- Type of material
- black-and-white/colour
- tape of print
- format
- silent/sound
- metrage and/or running time
- type of titles, if any - e.g. full-length titles, flash titles, subtitles and language version
- technical findings, i.e. the physical condition of the respective copy

Most archives are in agreement about ascertaining obvious faults in film materials, such as condition of emulsion and perforation, scratches, dirt and the percentage of shrinkage. There are however, different approaches regarding the minimum and maximum physical data and other details. Some archives try to control the exact count of the number of joints (butt, or secured), water spots or mildew, duplicated dust or fluff, finger prints, etc.

Optimal physical examination should preferably include viewing of the material either in conjunction with the first mentioned process or in parallel. The film is viewed at viewing or cutting tables, or is run through a projector, in order to specify the findings on the physical condition of the material. Viewing helps to ascertain the following data much better: Lux value, quality of sound (humming, distortion, non-sync), gradation, density, graininess, quality of colour, and findings about scratches may be confirmed or extended upon, too.

The primary data obtained by the aforementioned examination processes need to be completed by the following information, including statements

- on the status of each copy (working print, theatrical print, TV print, etc.)
- on duplicating processes (date of printing)
- on differing technical parameters of original materials as compared to archive material (length, format, black-and-white/colour, etc.)

This process of gathering secondary data requires close cooperation between the technical and cataloguing departments. Incidentally the secondary data are quite often missing from the documents accompanying each copy. Gathering physical data of film- and video media is rather labour extensive due to the specific type of information carrier (film strip/video-tape) involved. As apposed to other forms there is quite a large output of data which is refelcted in

1. an overall technical category per unit of material, i.e. one copy
2. the allocation of the material within the collection
3. the indexing documentation the major part of which are technical record cards or forms, and labels.

The technical category represents a certificate of quality indicating an overall appraisal of the physical condition of film. Depending on the technical findings the Staatliches Filmarchiv der DDR has established four categories (see point 4). Some archives content themselves with three categories.

(1 - without faults; 2 - small faults; 3 - serious faults), other use five (A - E). These gradings also serve to establish to what degree a copy is permitted to be used, so special categories are not permitted for either screening or viewing.

Based on the findings of the physical examination each new acquisition is allocated a vault number. The number reflects the kind of material (film/video), the type of film base (nitrate/acetate - black-and-white/colour), type of copy (positive or negative), and sometimes also the format. In allocating vault numbers some archives also take film genres into account (fiction/non-fiction).

The findings of the examinations are recorded on technical data cards or on forms and serve as orientation for entering other indexes (basic entry index, main entry index, vault record index) and for labelling.

Notwithstanding the different graphical design of the index cards a certain standard practice has developed. The labels bear the title and some physical data which are essential for screening, such as metrage/running time, total number of reels/individual reel, type of material, format, type of copy, record of sound, language version. The technical index cards are designed for recording the data accumulated in conjunction with the concerning archive technology.

The gathering of physical description and technical quality of film and video material shall help, especially young filmarchives, to select their own standard of technical control.

2. Data for physical description

2.1. Type of material

- Film: Nitrate/Acetate/Polyester
- Video: Videotape/Videocassette (System: VHS, V 2000 etc.)
- Videodisc (System: Philipps etc.)

2.2. Type of print

- Original negative/Dupl. neg/Dup. pos. (Lavender) - Positive
- Picture - sound/combined - Reversal Neg. - Dup. Pos-Pos
- Video: Original first-generation tape/Master copy/second (third etc.) generation copy copy/
- Seperat picture (sep pic)/Seperat optical sound (sep opt)/
- Seperat magnetic sound (sep mag)/Picture and optical sound (com opt)/Picture and magnetic sound (com mag)/Picture with optical and magnetic sound (com opt mag)
- Archive and/or Viewing print/Theatrical print/TV print/Work print etc.

2.3. Type of colour

- Black & White
- Black & White with colour sequences
- Hand painted
- Tinted (Bath/Stock)
- Toned
- Tint and tone
- Sepia
- 2 or 3 strip colour
- Stencil
- Chromatic colour (System/ Kodak, ORWO etc.)
- Video: Electronic colour (System: PAL, SECAM, NTSC etc.)

2.4. Type of sound

- Silent
- Silent with sound (Music etc.)
- Silent with mechanical sound (Cylinder, roll, disc etc.)

Sound
Optical sound (System)/Magnetic sound
Monaural/Stereophonic/Quadrophonic etc.
Number of sound tracks (1/2/4 etc.)

2.5. Type of format

Gauge - Film(mm): 35/16/8/70/9,5/17,5 etc.
Video tapes (Inches): 1/4/1/2/ 3/4/ 1/2/3/5 etc.
Videodisc (inches): 12 etc.

Width: Silent Standard/Sound Standard
Widescreen/Anamorphic/Stereoscopic/Multiple projec-
tion/Super 16mm
Blow up/Reduced (35mm to 16 etc.)

Perforation-System: Kodak/Edison/Skladanowsky/Bell&Howell etc.

Video:Line-Standard

2.6. Length (Meter or footage)/Running Time (Minutes)

Total length/Running time of archive material (if possible
also the Original length in country of production and from
first release in the country of archive).

Number of reels (Picture/sound/combined), tapes, cassettes,
disc

Length/Running time of each reel, tape, cassette, disc

Projection or Playing Speed: Silent ⁽¹⁶⁾ frames per second)/Sound
(24 frames p. s.)/ TV (25 frames p. s.)/ 15/16 ips/ 1 7/8 ips/
3 3/4 ips. etc.

2.7. Kind of Titles and Language

Title - Credits: begin/middle/end of the copy - complete/
incomplete

Title: " " " "

Titles: long/flash - negative/positive - complete/
incomplete

Subtitles: Credits/Title/Dialogue/Commentary
Inserts

Language - Credits/Title
Titles/Subtitles/Inserts

Dialogue/Commentary (if during the technical
control to find out).

2.8. Printing characteristics

Basic material
Date of printing
Typ of raw stock
Laboratory.

3. Data for the description of the technical quality

3.1. Picture (Image)

Sporadic^{ally}/frequently

Printed in: Abrasions/Cinch marks/Deteriorations/Perforations/
Dust/Splices/Water spots/Tape repairs (Video) etc.

High or low: Gradation/Density/Graininess

Blurred/Unsteady/Faded/Breathing/Streaking/Blink/Ghost/Glitches/
Slugs/Static

Discoloration: yellow/bluegreen/purple etc.

Video: Drop-Outs/Print through/Cinch/Head-clogging/Velocity
error/Edge of track landing/Geometric errors

3.2. Sound

Sporadic^{ally}/frequently

Printed in: see picture for optical sound

High or low: see picture for optical sound

Language/Music/Noises: Unsteady/Flutter/Hiss/Distorted/Non-sync

Sound track: On wrong side/Rides out/Oscillated/Faded/Blurred/
Static

Video: see picture

3.3. Base and Emulsion

Schutzbeschichtet/^{Protective coated}Blankiert/^{Polished}Mattiert/^{Matte}Naß behandelt^{Wetly treated}

Film bent/^{tear}torn/~~gerisert~~/^{repaired}

Abrasions - compared with running direction/transverse/diagonal/
fissures/hatching - picture/soundtrack - inter-
rupted/throughout

Scratches - compared with running direction/transverse/diagonal
- light/deep/on base - picture/sound - base/emulsion
- interrupted/throughout

Cracks/Streaking/Buckled/Brittle/Blisters/Spots/Frilling/Chips/
Frothy/Powered/Fungus/Microspots/Mildew/Discoloration/Pollution/
Separation from base

Video: Oxide-shedding/Drop Outs/Pop-Stranding/Jitter/Moiré

Joins (number:) - Butt/Secured/Poor

3.4. Perforation

Sporadic^{ally}/frequently - Bent/torn/missing/Cut patterns/toothed -
Abrasions

3.5. Soiling

Sporadic^{ally}/frequently

Dust: Fluff/Wax/Smudges/Damp stains

Spots - Water/Oil/Rust

Finger prints

3.6. Shrinkage (in percent)

Compared with the running direction/Diagonal

4. Summary of the technical quality in categories (an example of the Staatliches Film Archive of GDR)

Category I:

The frame areas is without faults. There are fine scratches outside the frame or the sound track, respectively.

Shrinkage 0.01 - 0.60

Category II:

There are small faults appearing sporadically in the frame area.

a) Minor scratches:

thin or very thin scratches stretching sporadically over the length of several scenes,

medium scratches, very isolated, appearing over a short distance only.

b) Isolated smudges, oil spots and other spots.

c) Perforation is bent.

d) Shrinkage 0.61 - 1.00

Category III:

The frame area has a number of faults, severe faults over a short distance and lesser faults throughout the film reel. No projection permitted for material of such quality.

a) Medium scratches:

a greater number of fine scratches throughout the material, medium scratches in a greater number stretching over the length of several scenes, severe isolated scratches.

b) Repeated appearance of damp stains, oil spots, or smudges as well as a fine layer of dirt, isolated marks of joins

c) Perforation severely bent or torn.

d) Buckling of the film material.

e) Discoloration of the silver image beginning.

f) Shrinkage 1.01 - 1.50

Category IV:

The material has severe faults throughout the reel and must not be projected or viewed on a viewing table.

a) Severe scratches:

fine scratches frequently appearing, medium scratches in great numbers and heavy scratches throughout.

- b) Considerable contamination of the whole reel due to pollution (damp stains, oil spots, rust spots, dirty spots and layers of dirt).
Repeated marks of poorly made joins, disintegration of emulsion and appearance of stickiness.
- c) Perforation torn or badly damaged.
- d) Severe buckling of the material.
- e) Shrinkage of more than 1.5 %.
- f) If the physical condition is very bad, the material is not handled as usual, only the location number is marked on the leader.

5. Certain standard practice for description of technical information on labels and technical data cards

Label (Different colours for Nitrate/Acetate, b & w/Colour or Viewing copy/Printing material/Not to be projected)

Name of archive
Title of the film (Original, release or archive title)
Vault Number
Type of material
Type of copy
Type of format (gauge/width)
Type of colour
Type of sound (optical/magnetic)
Total length and/or running time and per reel
Number of reels and of each reel
Kind of titles and language

Technical data card

Title (see label)
Vault number
Origin/Date of entrance
Type of material
Type of copy
Type of colour
Type of format
Type of sound
Length/Running Time total and per reel (combined/picture/sound)
Projection or running speed
Titles and Language
Printing characteristics
Technical quality and categories per reel (Abbreviations from the data/see point 3)
Date of control/Signature
Special remarks (Preservation history etc.)