

F.I.A.F.COMMISSION ON CATALOGUING AND DOCUMENTATION

Brussels February 27/28 and March 1st 1969

Salle "La Rotonde" - Palais des Beaux Arts.

First session February 27th - 9.30a.m - 1p.m.

Members present:

Mr.F.Acimovic,	Yugoslovenska Kinoteka, Belgrad (substituting for Miss Zivkovic)
Mrs.E.Bowser,	Museum of Modern Art, New York
Mrs.E.Coppens,	Cinematheque Royale de Belgique, Brussels
Miss B.Davies,	National Film Archive, London
Mr.M.Frida,	Ceskoslovensky Filmotcka, Prague
Mr.W.Klaue,	Staatliches Filmarchiv, Berlin
Mr.F.Montesanti,	Cineteca Nazionale, Rome
Mr.E.Spiess,	Deutsches Institut fur Filmkunde, Wiesbaden

Observers

Mr.H.De Smidt	
Mr.J.Luyckx	Mederlands Filmmuseum, Amsterdam.
Mr.P.Westervoorde	
Mr.H.Volkman	Staatliches Filmarchiv, Berlin.
Mr.C.Rochemont	Cinematheque de Toulouse.
Mlle.A.Clement	
Mlle.J.Martin	
Mr.J.Ledoux	Cinematheque Royale de Belgique, Brussels.
Mr.E.Paulus	

First session.

The Chairman opened the proceedings by thanking The Cinematheque Royale de Belgique for offering its hospitality to the Commission and for all the help and advice provided by its staff. She then proposed that the working hours of The Commission should be 9.30a.m - 1.00p.m and 2.30p.m - 6.00p.m daily and this was agreed.

The Chairman then welcomed the observers and said that partly for their benefit, but also as a reminder to members of The Commission, she would repeat the tasks which The Commission had set itself to achieve before the next Annual Congress of F.I.A.F. at New York in May. These were:

- 1) To present the results of its discussions on the cataloguing of films and its recommendations on certain cataloguing methods (These recommendations should form the basis of the proposed manual if they are accepted by the General Congress of F.I.A.F.)
- 2) To produce a list of agreed abbreviations for the use of indexers and a chart of the periodical holdings in all F.I.A.F. Archives with an indication of the essential journals for the benefit of young Archives.

- 3) To offer recommendations on the acquisition of related materials and to present reports from the M.M.A. and the N.F.A. on experiences in the use of Xerox and micro-film.
- 4) To produce recommendations on the storage and cataloguing of still photographs, based on the systems used in Belgrade and Rome.

The Commission then proceeded to the first item on its agenda which was the completion of the "Maximum data" form for feature film catalogues. This had been discussed and largely agreed in Leipzig but there were outstanding items to be dealt with. Mr. Ledoux intervened at this stage and said that he felt that The Commission was not well enough prepared to deal with this matter now and that further time should be given for study of the draft form which Mr. Holman of the N.F.A. had prepared as a result of the discussions at Leipzig. After some argument other members of The Commission said that they would also like further time to study the draft and it was therefore agreed to postpone discussion of it until the Friday afternoon session. Mr. Klaue also suggested that after these meetings a further month should be allowed for any Commission member to suggest alterations or additions and that after that the form should be submitted to F.I.A.F. This was agreed.

As a result of Mr. Ledoux's comments the Chairman said that she felt there was a difference of view between herself and the F.I.A.F. Executive on the composition and functions of F.I.A.F. Commissions and that she would like to submit a memorandum for the consideration of the Executive at their coming meetings in Paris. She would give the memorandum to Mr. Ledoux before the end of the present meetings. Mr. Klaue said he also had some suggestions on this subject which he hoped to put forward in Paris.

On the second item on the Agenda - the "Maximum data" form for newsreel cataloguing, The Commission felt that it could not proceed any further without the advice of Mr. Holman who was the only member of The Commission with practical experience in this field. It was therefore agreed that discussion must be postponed for the time being.

The Commission then proceeded to the third item on the Agenda - Consideration of "Maximum data" for the cataloguing ~~newsreels and~~ puppet films, that is to say the items which would have to be provided for these special types of film in addition to the data for feature films. Papers had been prepared by the Yugoslav Kinoteka (on animated films) and by the Staatliches Filmarchiv (on puppet films). In the course of a long discussion on these two papers Mr. Montesanti raised the question of separate credits for live-action sequences in cartoons and for cartoon sequences in ordinary feature films. Also the many variations and mixtures possible between puppet animated and live action films were brought up. It was decided that most of these problems could be dealt with by the "special effects" heading on the maximum data form, together with the "Remarks" heading. There was also a discussion on the various functions of animators and directors but it was felt that the Yugoslav paper made adequate provision to cover these. Eventually headings for "Musical Supervisor", "Sound Effects", "Designer", "Assistant Designer" and "Camera" were added to the list and two minor alterations were made to existing headings. Similar small additions were made to the puppet list and it was then agreed that the two lists on animated and puppet films could go forward as recommended maximum data lists.

Consideration of "Minimum data" for animated and puppet films was then begun and the following headings were agreed.

- 1) Original title
- 2) Title in country of Archive
- 3) Country of origin
- 4) Director
- 5) Type of Puppet.

Mrs. Bowser and Mr. Montesanti registered their disagreement with the use of "year of production" since they feel that the date of release in the country of origin is the vital date in this connection. Then minimum indexes for animated and puppet films were discussed and it was agreed that The Commission would recommend that Archives should aim at three such indexes - by Director, Company and Type of Animation.

Proceeding to consideration of the next item on the Agenda - Standard classification schemes for non-fiction films, The Chairman introduced a paper prepared by Roger Holman of the N.F.A. London, in which he surveyed the subject classifications used in selected British film libraries and explained why he felt that large national film collections, with films of all types covering the widest range of subjects, would be well advised to use the Universal Decimal Classification because of its comprehensiveness and discipline. She briefly described her own experience, as a non-specialist, in using U.D.C. to trace films by subject and said that she found it easy and satisfactory. Mr. Ledoux agreed that it could be useful as long as no attempt was made to sub-divide technical subjects too minutely. Where it was restricted to fairly broad subject divisions, as in the British National Film Catalogue, it worked well. The Commission seemed reluctant to embark on a discussion of subject classifications and several of them were not familiar with the Universal Decimal Classification. The Commission therefore agreed to a suggestion by Mr. Ledoux that Archives should be asked to investigate the subject classification systems in use in film and stock-shot libraries in their own countries. F.I.A.F should then study the various systems used before it can embark on recommending any particular system.

Second Session

Storage and cataloguing of still photographs. The Commission studied a paper prepared by Miss Zivkovic of the Jugoslovenska Kinoteka on "Catalogage des photos et des negatives de photos". Mr. Montesanti described in some details the manner in which stills are dealt with in Rome and explained that there stills are divided into the following main categories:-

- 1) Positive and negative originals
- 2) Negative contratypes (i.e. copies of stills of which the originals no longer exist)
- 3) Reproductions from magazines
- 4) Reproductions from frame.

This kind of system was necessary in Rome as they now have their own laboratory and are able to do all the processing on the premises. Mr. Acimovic questioned whether so much technical detail would be necessary in Archives which did not have laboratories. There followed a short discussion on problems of storing and ownership of negatives. It appears that most Archives store their own, though in London the negatives are stored by the photographer who does the reproductions. At this point Mr. Klaue suggested that before proceeding further it would be useful to suggest some categories for stills and the following were agreed.

Film stills -
Production stills } identified by original title

Portraits - identified by name of individual

Festivals and Conferences - identified by name of place

Cinemas - identified by place and name

Apparatus - identified by name.

The Commission went on to discuss further general principles in dealing with stills collections and the following recommendations were agreed.

Preservation and Storage.

The first consideration, if money is scarce, is to make negatives.

Recommended size for negatives should be 6 x 9 centimetres.

Storage in hanging files in metal filing cabinets is probably preferable to storage on shelves since there is less likelihood of pressure causing the stills to bend.

On the general question of preservation of photographs it was felt that The Commission had insufficient technical knowledge and it was suggested that each member should make enquiries from photographic organisations in his own country about studies which may have been done in this subject.

Identification and Handling.

The ideal method is the use of small contact copies, as in the Yugoslav Archive, but where expense is a problem it is suggested that this method might be employed at first for a selection of those stills most in demand. (In this connection the Commission should note that a study of the possible uses of microfilm is going on in London.)

Identification of American stills by number

Stills from the major American companies are numbered. These numbers could be a great help in identification if the appropriate lists of production numbers were available. The delegate from the Museum of Modern Art undertook to approach the Companies on this matter.

Unidentified Stills

As a general principle it is agreed that the Archive in the Country of origin can be asked to help, but the extent to which this is possible must of course depend on the staffing and workload situation in individual Archives.

Acquisition and Exchange

In principle it is desirable that all Archives should try to acquire a representative collection of stills from the national production in their own country.

Archives are recommended to prepare lists of the duplicates for exchange. Lists should be by original title, with the year of production where there is more than one film of the same title.

Sale and supply of stills.

The Commission recommends that Archives should restrict the supply of stills to researchers or publishers doing genuine film work. It feels that it is not the purpose of a Film Archive to supply stills by subject for work unconnected with the cinema. In most countries there are Picture Libraries who can deal with this sort of request.

Archives are recommended never to lend or sell original material but always to make duplicates for these purposes.

Copyright.

Archives are reminded of the difficulties that may arise through carelessness about the Law of copyright. Great care should be taken to ensure that all duplicates lent or sold are clearly marked to indicate that the Archive is not the copyright holder.

Treatment and labelling.

Archives are recommended to use great care in handling and marking stills. Paper clips and other metal objects should never be used and labelling is not recommended. Marking with pen or pencil should be done very carefully on the back of the still only.

Cataloguing.

Minimum data, recommended for stills were Original title and release title in country of origin.

It was agreed that the Yugoslav paper on Stills described a useful and satisfactory method of dealing with a Stills Collection and could be recommended as a model for young Archives.

(Chairman's note: Stills seems to me to be one of the areas especially suited to consideration by the kind of small specialist committee mentioned in my memorandum to the Executive. This kind of work can be most profitably be discussed by people actually engaged in day-to-day work on a collection).

Third session.

Same audience as before except that the observers included Mr. J. Salom, Sinemetek Denergi, Istanbul. Mr. Volkmann and Mr. Schmidt did not attend.

Discussion of machinery for co-ordination of indexing.

The Chairman introduced a specimen of a proposed list for exchange of indexing information based on the current issue of "Sight and Sound" (London). She said that she felt that it would be a waste of time at this stage to try to work out a complicated system for an exchange of standard index cards. There were all kinds of practical objections to this including the time factor and the fact that most Archives had by now produced an index card of their own design and would be reluctant to change. She had therefore welcomed the suggestion made at Leipzig by Mr. Morris that it should be possible to exchange information on a more informal basis and had prepared the specimen paper with this in mind. There was some discussion of the paper and Miss Davies explained that the double page references were necessary as they gave an indication of length and thus were a guide as to whether a major article was involved. She said that she would provide regular guide sheets for "Sight and Sound" and "Films and Filming" and asked for volunteers to do the same for other journals. The final list which emerged was as follows:-

ACTION
FILMKRITIK by the Deutsches Institut fur Filmkunde
FILM
FILMWISSENSCHAFTLICHE MITTEILUNGEN by the Staatliches Filmarchiv.
FILM QUARTERLY
FILM A DOBA by the Ceskoslovensky Filmoteka.
CINEMA 69
POSITIF by the Cinematheque Royale de Belgique.
MIDI-MINUIT FANTASTIQUE
CAHIERS DU CINEMA
ETUDES CINEMATOGRAPHIQUES by Cinematheque de Toulouse.
IMAGE ET SON
SKOOP by the Nederlands Filmmuseum.
FILMS AND FILMING by the National Film Archive.
SIGHT AND SOUND

It was decided that the guide sheets should be in French or English, that they should cover the complete contents of the magazine and that they must be produced and circulated quickly. For a start it was agreed that they should be circulated only among the Archives represented at the Brussels meeting but that the guidance of F.I.A.F. would be sought on machinery for general circulation among F.I.A.F. members.

Standardisation of abbreviations.

A list of recommended periodicals which had been drawn up at Leipzig was then produced and one or two alterations were made to it in respect of journals which had ceased publication. Mr. Montesanti felt that the list was not properly representative of World film production and this was generally agreed. It was explained however that the purpose of the list was only to provide general guidance, mainly to European archives' on the periodicals likely to have the most useful film reviews for indexing purposes. It was not to be regarded as a representative or comprehensive list from any point of view, and certainly it should never be thought of as an attempt to list the best film journals in the World.

Continuing the discussion The Chairman reminded The Commission that Mr. Spiess had produced a suggested list of standard F.I.A.F. abbreviations for the titles of film journals. She had now compared his suggested abbreviations for the journals on The Commission's list with abbreviations which conformed to the principals laid down in the B.S.I. "Recommendations for the Abbreviations of Titles of Periodicals" (which had been brought to the Commission's notice by Mr. Ledoux). In almost every case the B.S.I. abbreviations were much longer and some people would probably feel that within F.I.A.F. most indexers were already using the obvious "M.P.H." or "M.F.B." and that these would be clearly understood by other Archives. However, The Commission should perhaps consider whether it could recommend one system or the other. After some discussion it was decided that for purposes of the recommended list of journals the Commission would issue both versions of the abbreviations and leave Archives to decide whether they wished to conform to international library practice or to the usual F.I.A.F. one. It is however a subject to which The Commission should return at a later stage.

Next on the Agenda was Suggestions of periodicals which should be on microfilm. Mrs. Bowser spoke of the "Moving Picture World" which is already available on microfilm. She had done a pilot indexing project. Using student labour, she had completed an index to six months of this journal which was inclusive as to film title, taking account of advertisements as well as editorial matter, but selective as to names. The six month index took 150 "man hours" to complete. In addition a quarterly

index to "Moving Picture World" also exists and could be photo-copied. Mr. Ledoux reported that in the Cinematheque Royale they had indexed one year of the publication "Cinea --Cine" just by film-title and personality only. The work took about one week (40 "man-hours"). There was some discussion on indexing methods, some members feeling that while the work was going on it should be done as completely as possible, others taking the view that for practical purposes the most helpful method at present would be to do them selectively, i.e. by film title and personality (to do the whole run of the "Moving Picture World" thoroughly would, for instance, take one worker approximately four years). In the course of this discussion Mrs. Bowser revealed that she has an index to "Close Up" which could be copied and circulated. The Commission then endeavoured to establish a list of priorities for old periodicals to be indexed, bearing in mind that by "old periodicals" in this sense we mean those published before 1930 (i.e. up to the end of 1929). Titles suggested were:-

PHOTOPLAY (U.S.A.)	
NEW YORK DRAMATIC MIRROR (U.S.A.)	both already available on microfilm.
VITA CINEMATOGRAFICA	
REVISTA CINEMATOGRAFICA	Italy
PENIMBRA KINEMATOGRAPH	Germany
LICHTBILDUNG	Germany
BIOSCOPE	England

As far as microfilming is concerned there are financial difficulties but Mr. Klaue said that the Staatliches Filmarchiv would microfilm "Lichtbildung" from 1929 backwards but without an index. Mr. Spiess said that the Deutsches Institut fur Filmkunde would prepare an index for this. They might also be able to produce an index to "Kinematograph" (1907 to the mid-thirties) and eventually be able to micro-film this journal. There was also a project in Weisbaden to microfilm the film pages in certain German daily papers and these will be indexed. In England, Miss Davies said that the early years of "The Bioscope" had been indexed on cards and she would press for this to be made available, with the Bioscope itself, on microfilm.

The Commission then moved on to consider whether any arrangements could be made to provide indexes for important books which have no index. Mrs. Bowser explained that an index to Vachel Lindsay's "Art of the Moving Picture" had been prepared in New York and said that she would circulate it. Other suggested books for indexing, were)

Two Reels and a Crank by Albert E. Smith
La Grande Aventure du cinema suedois by Jean Beranger
The Public is Never Wrong by Adolph Zukor
When the Movies were Young by Mrs. D.W. Griffith
Das Weg des Film by Zglinick.

The Chairman asked for volunteers to provide indexes for these or other books and the following list was compiled:-

National Film Archive will index "Two Reels and a Crank"
Museum of Modern Art " " "When the Movies were Young"
Deutsches Institut fur Filmkunde will index "Von Kintopp zum
Tonfilm by Henry Porter.
Cinematheque Royale de Belgique will index "La Grande aventure
du Cinema suedois"
Nederlands Filmuseum will index "Ten volumes of "Film Kunst"
Cinematheque de Toulouse will index "La Foi et les Montagnes"
by Henri Fescoute.

Mr. Ledoux suggested that it would be advisable to check first that no one has already made indexes for any of these books and undertook that F.I.A.F. would circulate members to find out. Commission members also undertook to make a note in future of useful and important books with no published indexes. They will then be able to collect and co-ordinate lists of these:

Fourth session.

The Commission then took up the last item on the original agenda a consideration of recommended "genres" for cataloguing. A tentative list had been provided by the Cinematheque Royale de Belgique and Mr. Ledoux explained that this was intended only as a starting point and was deliberately provocative but he went on to explain why he felt that it was important to have an indication of genre in a film catalogue. Archives should be able to identify and count very easily all the "Westerns" or all the "Musicals" in their collections. The Commission understood the practical application but some of them were reluctant to embark on an "instant" system of identification. The whole question of "genre" is a complicated one involving semantics and the philosophy of language but if The Commission is to provide a list for immediate use there will be no time to embark on a detailed discussion. Mrs. Bowser produced a genre list prepared by The American Film Institute and Mr. Acimovic a study of the subject done by the Jugoslovenska Kinoteka. Mrs. Bowser was doubtful of the value of classifying by genre and said that her own collection was divided only into Fiction, Non-Fiction, Newsreels, Compilation and Unclassified. Most members of The Commission however were convinced that an entry under "Genre" is important for Cataloguing and it was decided to try to establish a guide list of suggested genre headings. Mr. Acimovic pointed out that many of the suggested items on the Belgian list were in fact "additional terms" descriptive of films in various genres and a beginning was made by eliminating some of these "additional terms". Eventually The Commission attacked the list item by item and reduced it to the following recommended list: - (in alphabetical order).

ABSTRACT FILMS
ACTUALITIES (Newsreels)
ADVENTURE FILMS
ADVERTISING FILMS
ANIMAL FILMS
ANIMATED FILMS
ART FILMS (films on art)
BIOGRAPHICAL FILMS
CHILDREN'S FILMS (films for children)
COMEDY FILMS
COMPILATIONS
CRIME FILMS
DIDACTIC FILMS (Instructional)
DOCUMENTARIES
DRAMA
EROTIC FILMS
ESPIONAGE FILMS
ETHNOGRAPHIC FILMS
EXPERIMENTAL FILMS
FANTASY
FILMED THEATRE
HISTORICAL FILMS
HORROR FILMS
INDUSTRIAL FILMS
MAGAZINE FILMS
MUSICALS
SCIENCE FICTION
SCIENTIFIC FILMS
SLAPSTICK

SERIALS
SKETCH FILMS
SPECTACLES
TELEVISION FILMS
TRAILERS
WAR FILMS
WESTERNS.

Chairmans Note.

It should perhaps be made quite clear that The Commission is aware that the above list is only a rough guide put together without reference to cataloguing principles. It was produced under pressure of the necessity to make a concrete proposal at this stage. Most of us would I think agree that this is a subject to which we should return after much more detailed study and preparation.

Mr.Ledoux brought to the attention of The Commission the difficulty of identifying certain types of short film, especially the short-story film. He wondered if a "genre" could be suggested to cover this. The Commission felt that this would be virtually classifying films by their length alone and that this would not be logical.

Fifth session.

Audience as before, with the addition of Mr.Geber from Sweden.

The Commission turned its attention to the "Maximum Data Form" discussion of which had been postponed from the first session. Mrs.Bowser pointed out that "Country of origin" had been omitted and queried whether it had been agreed that there should be a space for the "first public showing anywhere". Both these items were agreed. The word "literal" was added to "translation title" and a further title item "Other titles" was suggested and agreed. It was also decided that in the case of co-productions the expression "original title" refers to the title in all the languages of the various countries of origin. The problem of two directors working on the same film at different times was brought up but it was felt that this sort of situation could be dealt with by giving both names under "Director" with an explanatory note in the "Remarks" space. Certain rearrangements of the order in which the Production credits were listed were suggested and agreed. The Chairman then said that she felt that the present Commission had now gone as far as it could on the Cataloguing side and if work was to proceed on the suggested Cataloguing Manual it should split into a small specialised group consisting of people actively engaged in Cataloguing work, and a second group to continue the work on Documentation. It was agreed that The Commission should seek the advice of the Executive on this but the feeling of The Commission was in favour of a split and it was suggested that the specialist cataloguing group should include Roger Holman of The National Film Archive and Mr.V.Dimitriev of Gosfilmofond. Mr.Klaue thought that the two groups might perhaps meet separately at the same place and time, thus preserving the useful contacts that had been made in the present Commission. Reverting to "maximum data" Mr.Geber raised the question of the "generation" of a film but this was felt to be a technical matter which should be referred in due course to the Specialist cataloguing group. The Commission then completed its discussion of "Maximum Data" and agreed the completed list subject to any comments which members may make during the next month.

Final session.

Audience as before except that Mrs.Bowser and Mr.Spiess were obliged to leave early and Mr.Jan de Vaal of The Nederlands Filmmuseum was present as an observer.

The Commission proceeded to consideration of the draft form prepared by Mr.Klaue for the exchange of filmographic information between archives. It is based on the Maximum Data list and is intended only for features, animated and puppet films. Further items will have to be added eventually for documentaries and newsreels. Mr.Geber wondered whether its formidable length would prove discouraging, but the general feeling was that this was not the case. Mr.Klaue said that he would revise the form in accordance with the revised Maximum Data list.

Mr.Montesanti then reported to The Commission on the new Documentation Office which was being set up in Rome. Press cuttings from over thirty Italian newspapers and magazines were being collected and would be available in photo-copied form to all Archives. The newspapers and non-film journals often contain articles on the cinema by distinguished Italian writers which would not otherwise be obtainable. He also reminded The Commission of the Italian law of 1965 which arranges statutory deposit not only for films but also for scripts and other related materials.

The Draft Questionnaire on Related Materials prepared by Mr.Klaue was next on the Agenda and The Commission worked through it in some detail suggesting amendments and additions in certain categories. On the subject of posters Mr.de Vaal pointed out that the Nederlands Filmmuseum had already produced a paper on Storage problems and the Chairman said that The Commission were aware of this (it is in fact referred to in the notes of The Commission's first meetings in London) but that the object of the present questionnaire was to discover what materials were being collected by other Archives and how they were being catalogued and documented. The observers from the Nederlands Filmmuseum promised to provide a report on their own poster collection. When the questionnaire had been agreed Mr.Klaue said that he would prepare a corrected version which would be circulated to all Archives. Eventually he would produce a report on the results of his enquiries.

Members of The Commission felt that there should be a further meeting during 1969 and the Chairman reported that Mr.Spiess had said that he hoped to be able to arrange one in Wiesbaden. She agreed to write and ask which dates would be convenient and to report Mr.Klaue's suggestion that the meeting should be in October.

The Chairman then expressed The Commission's thanks to Mr.Ledoux and The Cinematheque Royale for their help and hospitality and the meeting closed.
