

MINUTES

MEETING OF THE CATALOGUING COMMISSION OF FIAF  
HELD IN LONDON ON APRIL 21-25, 1981

Participants: Ms. Dorothea Gebauer, Ms. Harriet Harrison, Mr. Roger Holman,  
Mr. Rolf Lindfors, Ms. Marta Luttor, Dr. Guenter Schulz,  
Mr. Roger Smither, Ms. Ani Velchevska.

Agenda: The Draft Agenda for the meeting was unanimously approved.  
A copy is attached (cf. Appendix 1).

Item 1: Introduction of New Member:

Everyone welcomed Ani Velchevska of the Bulgarska Nacionalna Filmoteka. She introduced herself and told us of her experiences in working at BNF. In addition to cataloguing, she has been active in almost all aspects of film archive work. Currently she is Assistant Head of the Archive.

Item 2: Minutes:

The minutes of last year's meeting in Stockholm, which were distributed before the meeting, were approved as amended.

Item 3: Reports:

a) Executive Committee Meetings and Annual Congress, 1980.

The Commission did not spend much time discussing this topic, since Ms. Harrison did not attend the Vienna meetings and as Mr. Klaue was not with us. In any case, each archive has already received formal reports of these meetings. Ms. Harrison did report that the Executive Committee had approved our proposals of the previous year: 1) to appoint Ani Velchevska as a member of our Commission, and 2) to raise the cost of our Computer Usage Study to \$5.00 plus postage. We have no current report on how many copies still remain for sale.

b) Film Cataloging.

Ms. Harrison reported that she had telephoned the publisher, Burt Franklin, Inc. to discover information about sales and profits. Mr. Tom Franklin of the company promised to send this information to the Secretariat in Brussels. She also sent a registered letter to the company reminding them of their rights concerning translations and of previous letters on the topic of the Mexicans' desire to publish a Spanish translation of our work. Following the suggestion of Eileen Bowser of the Executive Committee, she gave them a month to respond if they were interested in publishing the translation. Otherwise we would assume that Burt Franklin, Inc. has no interest in the matter. The month expires in early May.

c) Activities of National and International Organizations

1) FIAT.

David Francis, Curator of the National Film Archive, reported on the activities of FIAT in our areas of interest. FIAT has two Commissions which treat matters of interest to us. They are 1) Preservation and Documentation, and 2) Cataloguing. Originally these Commissions had decided to produce a world-wide catalogue of television materials about ecology, utilizing computers for this purpose. Member institutions were asked to provide cataloguing data which could then be entered into one of the member's computers. Data entered on a wide variety of forms was contributed by several institutions. When the experimenters tried to enter the collected data into the computer, they found the information on the data sheets to be too incompatible in form and style for successful use, and eventually, the project had to be abandoned.

FIAT's next project is to host a summer school about cataloguing and preservation. The school will be held in Florence for the week starting the 21st of September, 1981. The first two and one-half days of the five day conference will be devoted to an examination of four existing cataloguing systems, two manual, and two computerized. A planning committee is meeting April 27-28 in Hamburg to plan the summer school and to prepare key questions, both filmographic and technical in nature, which can be used to test the systems. These questions will then be sent to the four testing institutions who will themselves interrogate their systems using the questions. Each institution will bring the test results to the meetings, and these results will serve as the basis for the summer school discussions. The last two and one-half days will be devoted to preservation matters. The summer school will be open to interested FIAT members if enough places are available.

A second project of the FIAT Commissions is to prepare a glossary of television technical terms. A first draft of this glossary is currently being prepared in Portugal and will be presented for further comment and revision at the summer school. The document also contains a bibliography of glossaries which Mr. Francis found interesting and helpful.

2) IFLA.

Harriet Harrison reported that she had written to IFLA last fall telling of our intention to prepare cataloguing rules for cataloguing in film archives. We offered cooperation with them, at least in the form of information exchange and perhaps, other, more in-depth collaboration on rules preparation. They wrote back a positive response, indicating a desire to be informed about our activities and a question about how closely we intended to follow ISBD(NBM). Copies of both these letters were read to the members and are attached (cf. Appendix 2).

Roger Smither reported further on the experiences of the Cataloguing Commission of IAML/IASA (International Association of Music Librarians/International Association of Sound Archives). This group has been speaking with IFLA for some time, and at first received quite negative responses. They felt they must make some objections to IFLA's rules and finally decided to do this within the framework of the ISBDs. They presented IFLA with some suggestions for rule rewrites, especially in the areas of physical description, credits, and the primary source concept. IFLA is now proudly

referring to these suggestions in its publications as an example of positive input from specialist organizations. They are planning a five-year review of the rules, and expect all comments to be submitted by June 1, 1981. Since our Commission cannot possibly provide them with formal suggestions by this date, the group decided to send them a letter outlining the work we accomplished on rules development during our meetings. Depending upon the nature of our objections, we may have to address problems to ISBD(G) as well as to ISBD(NBM). Harriet Harrison and Roger Smither will prepare the letter and send it before June 1.

Márta Luttor explained that she had been talking with librarians in Hungary in an effort to make ISBD(NBM) applicable to all film cataloguing in Hungary. Several long talks were held in which Ms. Luttor was asked for her opinions and advice. In the last analysis, the librarians could not reach an accommodation with the film archives' position, and each group agreed to go its own way.

3) IFTC.

Ms. Harrison reported that all the information she had received seemed to indicate that IFTC was for the moment totally dormant. Mr. Smither said his sources agreed with this information. We think there is a real question about the likelihood of a 1985 Cataloguing Meeting in Ottawa at this point. Along with this news, Ms. Harrison reported that the Milan-based, IFTC related cataloguing project MIFED also now appears dormant.

4) Other.

Telefilm Databank.

Roger Holman presented a report on this privately funded New York-based organization which wants to create and sell a world-wide data base of film and television information. The group is actively "wooing" the British Film Institute, many of whose members are still a bit reluctant to cooperate. On the one hand, Telefilm Databank would provide BFI with a free way of making its files machine readable; but on the other hand, they are not yet comfortable about who would have access to the files and for what purposes. Currently, Telefilm is attempting to provide BFI with a contract upon which both groups can agree. According to BFI, the only groups who have signed contracts with Telefilm thusfar are marketing institutions which view the Databank as an additional advertising medium for their materials.

University of South Carolina 20th Century-Fox Movietone News.

Mr. Holman next reported that Fox Movietone News was presenting its entire collection of newsreels to the University of South Carolina. The University has agreed to provide proper storage for the newsreels and to catalogue and index their contents with the use of a computer, thus making their materials widely available for scholarly research. Ms. Harrison added that Fox Movietone had promised to transfer all nitrate materials to safety as a part of the grant and that details of the computer catalogue aspects of the program had not yet been fully worked out.

AFI Catalogers Conference II.

Ms. Harrison reported that the American Film Institute plans to sponsor a second meeting of U.S. and Canadian film and television cataloguers to be held in November 1981. She passed out papers about the conference to all interested Commission members.

Round Table Meeting on Audio-Visual Records, 6-7 April 1981.

Wolfgang Klaue reported by letter on meetings which he attended with members of other Unesco-affiliated international organizations including FIAT, ICA, IFLA, and IASA. At these meetings Mr. Klaue reported on FIAF's plan to create international standard rules for cataloguing films. FIAT was very interested and proposed a joint meeting to discuss our draft. IFLA and ICA might also wish to attend such meetings. Thusfar Unesco's Division for Cultural Heritage, to which FIAF is directly related, has been helpful with FIAF, but does not feel that standardized rules are in its area of responsibility for grant funding purposes. The representative from IFLA, who has more experience with rules standardization, agreed to talk with Unesco informally and see what offices could be approached for the purposes of funding individual or joint meetings about rules standardization.

Discussion: Members of the Commission are concerned about including other organizations in discussion meetings until such time as we have a working draft in hand. There was general agreement that unless a working document is in hand, large group discussions will fail to produce one, and, in the long run, nothing will be accomplished.

Item 4: Exchange of Information About Cataloguing Activities At Our Archives

Ani Velchevska - Bulgarska Nacionalna Filmoteka

Ms. Velchevska introduced herself and gave the Commission members some background information about her work with the Archive. The Cataloguing Department was begun in 1975 and currently has a staff of five members. They have already published a complete filmography of Bulgarian films receiving national or international prizes (1944-80). The work includes 865 titles (60 fiction films, 120 animation films, and the remainder, popular science and documentary films). Currently they are preparing a complete filmography of Bulgarian feature films from the beginning of film history in Bulgaria to the present. The filmography will consist of approximately 300 titles with synopses in both Bulgarian and English. The Archive's present system of catalogue control is maintained on cards in a manual mode, but they are beginning talks about automation with a computer bureau and hope to begin using electronic data processing for their catalogue work in the near future.

Dorothea Gebauer -- Deutsches Institut für Filmkunde.

Ms. Gebauer reported that the Institute will be moving from Wiesbaden to Frankfurt in 1983, but that their current offices must be vacated by the end of 1981. The offices are now surrounded by construction work. Much storage space has been lost, and all the offices are full of archive collections and materials. Access to the Library for her filmography work has already been lost. Despite all this disruption, the Archive has been accomplishing much cataloguing work. Under such pressure, staff members have felt the need to accomplish work quickly. Most of the new information is in handwritten form only, but the staff is accomplishing more than ever before. The Institute will have a new director starting in July 1981.

Roger Smither -- Imperial War Museum

Mr. Smither reported that IWM has produced a microfiche catalogue housed in a booklet. The cost of production was 10p per fiche and 65p for the booklet; they are thus charging £1.00 for the catalogue. Since the booklet was published in March 1981, it is too early to tell how sales will go, but Mr. Smither will report on that next year.

Mr. Smither took the group to his office to see his new computer system. He explained that the old system required the use of encoded cards, that output was also in code, and that problems with the old system have continued. IWM has now decided that the problem was organizational -- IWM owned the system and utilized the computer output, while another organization owned the hardware; still another organization ~~owned~~ the software, and all organizations were widely separated geographically. When any problems or needs for change arose, getting everyone together for discussion sessions was difficult and expensive. Now they are attempting to have a system which is centrally located -- all in London. They are currently investigating the system of the Museum Documentation Association. With this system, cataloguers can input directly into a CRT device without having separate data preparation and input teams. The terminal is not on-line to a central computer, but rather has a disk storage unit; disks can be submitted periodically to the main frame computer. A prompt screen is stored on the disk which can be called up onto the terminal display as an input aid device. Mr. Smither is experimenting with programming the prompt screen by setting field parameters and formatting required data elements. The system is designed so that he can perform this work even though he has not had extensive computer training. Once the prompt screen is complete, cataloguers will be able to input directly from rough notes without having to create pre-formatted, typed data entry sheets.

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Mr. Smither explained that his CRT terminal is not a sophisticated word processing device, and major editing must follow a computer center run. There is, however, an edit area into which cataloguers may command information to be copied. They may then change the copied information and return it back to the main storage area. Each disk has its own directory.

Mr. Smither emphasized that the system is still in an experimental stage for them. A few programming problems remain, and IWM is checking to see whether the old material can be put into the new system without having to re-key everything. One of the big advantages of this system over APPARAT is that there are no space restrictions on any data elements.

Roger Holman -- National Film Archive

Mr. Holman reported that NFA's nonfiction catalogue has now been published (November 1980). It was computer generated and weighs 2 1/2 kg. The cost of the volume is £50.00, and they have so far sold 200 copies. BFI has undertaken marketing for the catalogue by sending out review copies to numerous periodicals and review sources, and is learning how very difficult this procedure is. One has to know the right person at each reviewing source if a review is actually to appear in a journal. An earlier attempt to publicize the work by including a special leaflet in the Archive's magazine had very poor results.

For its next volumes, the NFA is hoping to utilize input equipment with greater on-line editing capabilities. BFI already has an underutilized computer to which terminals can be attached for input and update work. The cataloguing team hopes that the new equipment will be installed by May or June 1981, but recognizes that achieving full working capability could take a much longer time.

Márta Luttor -- Filmarchivum/Magyar Filmtudományi Intézet

Ms. Luttor described a number of projects which are underway in her Archive. Last year her staff completed a major inventory review of their stills and films collections, which included the checking of about 30,000 film titles and about 100,000 stills. Now these collections are under much better control. Her staff also checked nitrate features and made short descriptions of them which included an assessment of their value. These descriptions will serve as a basis for decisions about future preservation work. This year the group will continue this procedure for non-feature films. Although most nitrate features and non-feature films in the Archive's collections already have safety preservation copies, many newsreels are still in nitrate form only.

The staff recently published a filmography of Hungarian nonfiction films for the years 1961-1970. They have also just finished a volume on Hungarian features 1975-1979. Next they will work on a filmography of newsreels for the years 1945-70. This volume will have a very rich subject index; at present, the index is planned to appear in Hungarian only, but they might be able to have it translated into English at a later date. Other volumes in progress include Hungarian nonfiction films 1970-80, Hungarian animation and short films 1970-80, and a series of volumes on foreign films shown in Hungary between 1945 and 1980. To accomplish this task, each cataloguer has chosen a country in which he/she has a special interest and knowledge.

Rolf Lindfors -- Cinemateket/Svenska Filminstitutet

Mr. Lindfors reported that the Archive's catalogue has not been updated for three years owing to a break-down in the company which originally produced it. This system was the earliest computer system used in the Archive, and since that time, the national filmography staff have employed another system for their work which the Archive will now try to utilize. A computer bureau is working on software to transfer data from the old system into the new one. The catalogue and national filmography files will remain separate, but the catalogue staff will now be able to pull copies of needed records from the national filmography

file and place them into the catalogue file. The new records can then be updated by simply adding technical data. Mr. Lindfors estimates that data for nearly 100 films a week can be added to the catalogue data base in this fashion. The Archive would like to have on-line access to this data base for research use but speculates that this capability may be too costly. Probably the staff will continue to utilize COM (computer output microfiche) for access purposes.

In the field of color preservation, the Archive has invented a special box for the dehumidification of color film. Once films are dehumidified in the box, they are placed in special bags and stored in -20°C. Under these conditions the masters made on Kodak special long-life film are promised to last about 600 years. When materials are removed from cold storage, they may be left in the bags for several days while they are brought to room temperature, thus eliminating the need for a series of temperature-humidity controlled warming rooms. Swedish producers are now required to include the cost of long-life masters for their films in their production costs. These masters must then be given to SFI.

Guenter Schulz/Wolfgang Klaue — Staatliches Filmarchiv der D.D.R.

Mr. Klaue reported in his letter that SFA is experiencing difficulties with the air conditioning firm that worked on their color vaults. This is the major reason he was unable to attend our meetings. Dr. Schulz added that cataloguing efforts continue to proceed smoothly following last year's resolution of difficulties with ADP.

Harriet Harrison — Library of Congress

Ms. Harrison reported that the previous year was one of increased receipts in the archive, about 500 titles a month coupled with a 25% loss of staff. As a result most of the work in progress was slowed, and project deadlines were delayed. Nonetheless LC was able to publish the George Kleine Collection catalogue, and members were sent copies of this publication.

Item 5: Articles for FIAF Bulletin

Ms. Luttor presented an article about the painstaking process of cataloguing for film archives. Taking the Hungarian Film Archive cataloguing team as an example, she describes the necessary research, data gathering, organization, and formatting necessary to create filmographies and catalogues, and estimates the amount of time required to catalogue various types of material. Harriet Harrison agreed to proof the article for presentation to the FIAF Bulletin editorial staff. She also encouraged all Commission members to remember to write articles for the Bulletin whenever they have any interesting projects, publications, or research efforts to report in the area of cataloguing. This is one important way to keep cataloguing on the minds of archive administrators.

Item 6: Glossary of Filmographic Terms.

Ms. Harrison reported that she has received the French language version of the glossary from Raymond Borde. Dr. Schulz presented the German language version of the glossary to the Commission. Ms. Harrison also reported that the American Film Institute has been experiencing difficulties making the Spanish language translation of the glossary, but that they are still working on it and have not given up. When it is complete, Ms. Harrison will send it to Mr. Lindfors at Svenska Filminstitutet for editing, revision, and term translations. There is no word on the Russian translation from Gosfilmofond. Ms. Velchevska volunteered to edit it when we receive it, and, if we do not receive one within the next year, to try to create a draft for inclusion in our publication.

Item 7: Bibliography of Filmographies.

Ms. Gebauer presented the Commission members with a nearly complete draft of our bibliography of filmographies. She explained that she will now need more help from us owing to the problems of dislocation of materials and personnel in her archive. She also reported on some of the format questions and other problems which remain with the work. These include:

- 1) The problems of international standard punctuations for bibliographic entries, and special problems relating to serials.
- 2) How to treat multi-national works.
- 3) A section for international organizations.
- 4) How to treat various editions of a work.
- 5) Information on certain countries is still weak. (These include Poland, Rumania, Portugal, Czechoslovakia, U.S.S.R., U.S.A., etc.)

The Commission made the following decisions regarding these problems:

- 1) We should use the forms Ms. Gebauer has worked out and not try to update and change her chosen format.
- 2) We should include multi-national works as best we can, according to the wording used by the authors of the filmographies. Cross references will handle name differentiations.
- 3) Mr. Holman will prepare a section on international organizations and send it to Ms. Gebauer by July 1, 1981.
- 4) We will include multiple editions in the list, because some early editions have materials not included in revised editions.



- 5) Commission members volunteered to handle some of these countries. Others will have to remain vague; perhaps FIAF members from these areas will be encouraged to revise their work when they see the problems remaining for their countries. Commission member assignments are as follows. (The deadline for return of these materials to Ms. Gebauer is July 1.)

Czechoslovakia:	Márta Luttor
U.S.S.R.:	Ani Velchevska
U.S.A.:	Harriet Harrison
Sweden and Yugoslavia:	Rolf Lindfors

- 6) Everyone is to review the provisional draft given to us by Ms. Gebauer and check it for errors. Copies of the revised draft should be submitted to Ms. Gebauer by July 1.

Ms. Gebauer explained that she would like to prepare a section on specialized dictionaries for our list, but this will have to wait until she again has access to the book materials in the Archive's collections. She further proposed that the final first draft be prepared by FIAF for distribution to members. Once comments from members are received and corrections are made, she suggested that we ask Mr. Klaue if Unesco could be requested to publish the filmography.

Item 8: Rules for Standardising Cataloguing In Film Archives.

a) Unesco Grant Request

Ms. Harrison presented a draft grant request to the Commission members for their consideration. The members made some positive recommendations, the most important of which was the inclusion of travel money to and from Stockholm. The draft as amended was given to Mr. Schulz to take to Mr. Klaue.

b) Rules/Questions

Four members presented working area papers to the Commission for our consideration. These included:

Roger Smither - Titles
Guenter Schulz - Versions
Harriet Harrison - Companies and Dates
Roger Holman - Synopses and Notes

These papers were discussed in detail, and each presenter took notes so that he/she could prepare a first draft of rules for the next Commission meeting. Mr. Smither, who had already included a first draft of rules in his presentation paper, asked all members to review these rules, especially those relating to various types of series and serials and to present further comments and/or examples of their archives' solutions to problems to him

by July 1. Commission members complimented Mr. Smither on his extensive work of comparing existing sets of rules in his presentation paper. Ms. Velchevska volunteered to study Russian archive rules, which Mr. Smither had not been able to include in his study.

Members who have not yet presented or been assigned topics for discussion agreed to prepare discussion papers for our next meeting. These included:

Rolf Lindfors	Cast and Credits
Ani Velchevska	Physical Description (?)
Marta Luttor	Countries and Dates (?)

Members further agreed that we would still try to follow the format of ISBD(NBM) as closely as possible without sacrificing the major principles upon which film archive rules are based. Ms. Harrison and Mr. Smither will prepare a letter for IFLA which describes our general decisions and the major problems we have with ISBD's title page transcription principles. At our next meeting we will listen to the remaining presentation papers and review the rule drafts.

Item 9: Other.

Our hosts, National Film Archive and Imperial War Museum provided us with excellent accommodations for meetings, outstanding meals with a great variety of cuisines, and special entertainment -- Galileo Galilei at the National Theater and Bad Lord Byron at the National Film Theater. We also enjoyed the opportunity to meet the staff members of both institutions. The Commission members are truly grateful for the excellent hospitality we received in Great Britain.

Item 10: Next Commission Meeting.

The place and time for next year's Commission meetings are not finally settled. We will probably meet in Bruges, Belgium in late April. Funding for meeting space and living expenses will be provided by FIAF. As soon as the Chairman has final word on the meetings, she will write to everyone giving more specific details.