FIAF

CLASSIFICATION SCHEME FOR LITERATURE

ON FILM AND TELEVISION

SECOND EDITION
FI AF

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SECOND EDITION
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The FIAF Classification Scheme for Literature on Film and Television by Michael Moulds was published by Aslib in 1980 and soon became the most generally used classification in documentation collections of FIAF member archives. However after five years of usage it was felt that an updated version of the scheme was needed.

In 1984 the FIAF Documentation Commission set up an editorial committee consisting of Karen Jones of the Danish Film Museum, Michael Moulds of the International Indexes to Film and TV Periodicals, Jan-Hein Bali of the Netherlands Film Museum, Rosemary Curtis of the Australian Film and TV School and Margareta Nordström of the Swedish Film Institute. The aims of the Committee were to adapt and extend the scheme in accordance with changes in the film and tv industries, including advances in technology, to achieve a more comprehensive merging of film and television, and to adapt the UDC content of the scheme to UDC revisions.

In 1986 a users' version of the 2nd edition of the scheme was issued as a loose-leaf publication for distribution among FIAF member archives. The users' version contained very detailed notes and examples but no subject index had been compiled at that stage. During the following years work continued on editing the published version of the 2nd edition of the scheme, which e.g. carries fewer notes and examples than the users' version. The schedules were input on a computer and a subject index was compiled. Due to lack of staff time the work regretfully took much longer than anticipated.
This 2nd edition is considerably more detailed than the 1st edition in order to meet the needs of the increasing specialisation of the literature and some libraries may find it too detailed to apply in full. The notes pages (an * indicates the existence of a note) include various proposals for alternative ways of interpreting the scheme in order to make it more flexible and adaptable to local needs. Thus it is recommended that each library decides upon a policy on how to apply the scheme. This policy may include decisions concerning the following:

1) use of prefixes, as the scheme is open to use of other relevant prefixes such as V for video, M for mass media and R for radio
2) use of abbreviated notations, e.g. for use as shelf numbers in order to allow for a less complicated arrangement of books on the shelves
3) use of intercalation may be considered in certain sections in order, for example, to keep all material about individual countries together
4) use of auxiliaries, e.g. the independent auxiliary tables, such as the form auxiliaries and the country auxiliaries, which are applicable throughout the scheme and not only where they are mentioned in the schedules
5) use of upper and lower case letters in alphabetical subdivisions, which should be adapted to meet local needs
6) use of colon combinations: multiple vs. single entry; etc.

For computerised libraries it is recommended to decide upon a policy on how to adapt the usage of the scheme to the facilities offered by their data base programme.

The editors of the scheme will be grateful to receive reactions from users of the scheme and for any constructive criticism, so that if a third edition materialises it may be an improvement. Comments should be addressed to: Karen Jones, Head of Documentation, Det Danske Filmmuseum, Store Sondervoldstræde, DK-1419 Copenhagen K, Denmark.
Acknowledgements

The editors would like to thank those persons who have helped us in the work on this classification. First and most important the other members of the editorial committee, especially Rosemary Curtis who drafted the totally revised tables 20/29 and 30/39, and Margareta Nordström who gave valuable assistance to the other tables of the scheme. Also the other members of the FIAF Documentation Commission for their constant encouragement and many suggestions. Further Mette Charis who compiled the subject index; Lisbeth Marcussen who assisted in drafting tables 60/67; Dorthe Aagaard who input the schedules on the computer, and the other colleagues from the Documentation Department of the Danish Film Museum for their comments and their indulgence towards the staff time allocated to the work on the scheme throughout the years.

We should also like to thank the FID for allowing us to quote from the UDC. Further subdivision using Universal Decimal Classification (UDC) is suggested at various places in this scheme. The user is recommended to consult:

BS 1000 M  Universal Decimal Classification, International Medium Edition. English text.
    Part 1  1985 Systematic tables
    Part 2  1988 Alphabetical subject index

published by BSI and obtainable by post from BSI Sales, Linford Wood, Milton Keynes, MK14 6LE.

Karen Jones & Michael Moulds
April 1992
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NOTES

FT
(01/09)

This section is mainly intended for general reference material. Reference material on specific subjects may be classed at the subject, adding the relevant form auxiliary, or here, if you wish to keep all your reference material together.

Literature about reference material should be classed at FT003.01/09

(01)

The subdivisions of FT(01) are mainly derived from UDC 01, and further subdivisions may be applied, if necessary.

(015)

The use of "Br (1/9)" and "Br (4/9)" throughout the scheme refers to UDC table I(e) Common auxiliaries of place.

(016)

FT(016) may also denote bibliographies of works characterised by the same style of presentation or format. Use a number derived from the form auxiliaries to specify, e.g.

F(016)043 A bibliography of film theses

(019)

The type of material is specified by a number derived from the form auxiliaries, e.g.

FT(019)098.2 Catalogues of gramophone records

If necessary, you may subdivide this section as FT(017). See also note at FT(017.1).

(02)

Definition of filmographies etc.: ideal/objective list of moving image productions, i.e. not confined to any actual collection and aiming at comprehensiveness within a chosen area.

(023)

For practical reasons you may include here catalogues published by national unions/bodies for export purposes. Filmographies etc. of individual production bodies may be expressed FT(023)4/9A/Z), e.g.

F(023)73MGM A filmography of MGM productions

(024.3)

Class here analytical contents indexes to a selection of films/programmes.

(026)

Catalogues of moving image collections of individual corporate bodies may alternatively be classed at FT12A/Z(026) (see also note at FT19).

(029.1)

Class here listings of films/programmes compiled by critics, organisations, etc. as a guide for viewers, etc., e.g.

F(029.1)722-053.2 The film buff's checklist of motion pictures

(029.9)

Recommended children's films

F(029.9)432.49 Catalogues of films in public domain

(03)

Class here all general reference works which contain encyclopaedic information on different film/tv subjects, whether in alphabetical or systematic order. Reference works dealing with a specific subject may be classed here, subdividing by FT0/9 or at the subject adding the form auxiliary (03).

(035)

Class here handbooks and manuals listing facts on a number of subjects, e.g.

F(035) The Guinness book of film facts

(036)

Class here general guidebooks of reference value (i.e. with practical and descriptive information), e.g.

F(036) Gottesman & Geduld: Guidebook to film: an eleven-in-one reference

(058)

Class here reference works which are published periodically (not necessarily annually) and which contain miscellaneous kinds of information, such as directorial and bio-filmmographic information; listings of events, productions or releases; statistical and legislative information, etc.

(058.7)

Class here general directories of/for the film/tv industries (whether published periodically or not) and directories of individual subjects and trades.
Bibliographies. Catalogues of literature and other material related to film/tv.
Cf FT53(01)

Universal and general bibliographies

Bibliographies of works in a particular language. By UDC = ...

Bibliographies of particular characteristics
Contents bibliographies. Abstracts and indexes
Indexes to individual works. Cf FT110-37

Bibliographies of place. National bibliographies. By (4/9)

Special subject bibliographies. By FT0/9

Catalogues in general
Union catalogues. By (4/9)
Commercial trade catalogues. Publishers' booksellers' catalogues.
By (4/9A/Z)

Catalogues or listings of non-book materials. By FT0...

Filmographies/teleographies/televengraphies. Catalogues of moving image materials. Cf FT53(02)

Universal and general filmographies etc.

National filmographies etc. By (4/9)
Listings of moving image materials shown or available in a particular country/area during a particular period. By (4/9) and "..."

Filmographies etc. of particular characteristics
Contents indexes to moving image materials

Special subject filmographies etc. By FT0/9

Catalogues of special collections and libraries of moving image materials.
By (4/9A/Z). Cf FT111
Union catalogues. By (4/9)

Distributors' catalogues (sale and rental). By (4/9A/Z)

Catalogues of moving image materials grouped for special purposes
Other special purposes. By FT0/9 or UDC [...]

Encyclopaedias. Encyclopaedic dictionaries
Fact books. Handbooks
Guidebooks

Vocabularies. Language dictionaries. Glossaries. Translation tables. By UDC = ...

Yearbooks. Annuals. By (4/9)

Directories. By (4/9) and/or FT0/9

Calendars. Almanacs

Statistical tables. By (4/9) and/or by FT0/9
Numerical tables. Conversion tables. By FT0/9
Chronological tables. By 0/9. Cf FT70/71
Standards. Technical Specifications. By (1/9) and/or by FT0/9
NOTES

FT
00
Use this number for general introductions to cinema/tv. General surveys limited to a particular country should be classed at FT71(4/9).

00(0...)
Use this number for collections of writings covering a variety of subjects: history, techniques, sociology, aesthetics, etc.

001
Class here literature about film/tv documentation in general. Documentation in an archival context should be classed at FT115.

003
Class here literature about film/tv literature, e.g.
FT003(44) A survey of French film/tv literature

003A/Z
Subdivide A/Z by author and/or title of work, e.g.
F003CAH Literature about "Cahiers du cinéma"
F003GRI Literature about John Grierson's "On documentary"

003.0/.9
Alternatively subdivide FT003 by .FT0/9, e.g.
F003.051 A survey of literature about film/tv periodicals (or FT003:FT051)
F003.736.1 A survey of literature about western films (or FT003:FT736.1)

If preferred intercalation may be used to keep together the literature of individual countries, e.g.
F003(44).736.1 A survey of French literature about western films (or F003(44):FT736.1)
FT0  GENERALITIES. MISCELLANEOUS COLLECTED WORKS

* 00  Film/tv in general. Overall views. Cf FT70/71
* (0...)  Miscellaneous collected works, e.g.
  (04)  Miscellaneous 'Festschriften'
  (082)  Miscellaneous anthologies. Cf FT62(082); FT67(082)
* 001  Film/tv documentation in general. Cf FT115; FT209.235
  002  Film/tv literature: publication in general
       .1  Writing, Editing
       .2  Publishing
       .3  Selling
       .5  Reviewing
* 003  Film/tv literature: general surveys. By (1/9). Cf FT115.1
*  A/Z  Discussion of individual works
* .0/.9  Discussion of film/tv literature by form or subject. As FT0/9
FT 1

For a definition of corporate body consult the Anglo-American Cataloguing Rules II.

For this scheme it is recommended that material about named corporate bodies is classed at FT19, with the exception of festivals, conferences, trade fairs and exhibitions (i.e. FT15/17) which are rather different in character. However, according to their needs, some libraries may prefer to classify material on corporate bodies concerned with an activity which is of special interest to them at the relevant subject number.

Material on the work performed by corporate bodies as well as publications by corporate bodies which do not deal with matters concerning the corporate body itself, are classed at the relevant subject.

110/119

Class here material on several corporate bodies of different types and activities. Material on several corporate bodies of the same type and activity is classed at the relevant subject.

These sections are intended for material about archival work/collections. The collections themselves may be classed at FT99 or at (0...), if you wish to accommodate them within this scheme. Include here private work in the field and archival activities of bodies which are not primarily concerned with film/tv archival work.

110-0/-9

These special auxiliaries are applicable throughout sections FT110/119, e.g.
F113.5-4 Preservation of film posters
FT 1 CORPORATE BODIES: INSTITUTES, FESTIVALS, CONFERENCES, ETC.

* 10 Corporate bodies in general. By (1/9)

1 11 Film/tv institutes, archives, museums. Cf FT801.1
  * -0 Archival work in general. Film/tv librarianship in general
  * -1 Organisation and care of collections generally. Managing
  * -15 Selection. Acquisition
  * -16 Identification
  * -2 Cataloguing
  * -21 Rules
  * -3 Classification & indexing
  * -31 Schedules
  * -35 Subject headings. Thesauri
  * -37 Special work indexes. Cf FT(014.5); FT560.3
  * -371 Biographic
  * -372 Filmographic
  * -373 Subject
  * -4 Preservation. Restoration
  * -41 Transfer to new material. Cf FT251.004.4
  * -45 Reconstruction. Cf FT560.5
  * -5 Storage. Vaults. Cf FT26
  * -6 Loans. Exchange. Sales
  * -65 Loans catalogues. Lists for exchange
  * -7 Making available, exhibiting, displaying
  * -8 Use of collections
  * -9 Staff training. Study courses. Workshops

111 Collections/department of moving image materials. Cf FT(026)
  * 1 Films. By (-10/-170) and/or (-01/-09), e.g.
  * 1(-062) Colour films. Cf FT725.232
  * 1(-116) 16mm films. Cf FT725.21(-116)
  * 4 Video productions. By (-40/-49) and/or (-01/-09) e.g.
  * 4(-48) Videocassettes

112 Collections/department of equipment and other objects. As (097), e.g.
  * 1 Pre-cinema devices. Cf F701"00"
  * 4 Models

113 Collections/department of pictorial materials. Cf FT333. As (084) e.g.
  * 1 Production designs. Cf FT226
  * 2 Stills. Cf FT333.2
  * 5 Posters. Cf FT226.9; FT333.1

114 Collections/department of audio materials. As (098), e.g.
  * 2 Gramophone records
  * 4 Magnetic sound recordings. Tapes

  * 1 Books. Cf FT003
  * 2 File materials. Pamphlets, dossiers, cuttings, etc. As (04...), e.g.
  * 21 Pamphlets
  * 26 Press cuttings
  * 287 Programme notes
  * 289 'Fiches filmographiques'
  * 3 Periodicals
NOTES

FT

119  e.g.,
FT 119.002.2  Publications department/activities
F119.38(1-4)  National film theatres

12  Named societies and clubs are classed at FT19A/Z, with a reference or an added entry here.

13/135  Named bodies are classed at FT19/A/Z, with a reference or an added entry here.

151  Class here material on film/tv festivals and film/tv weeks recurring at regular intervals.
Material on other types of festivals/weeks are classed at FT153.
Subdivide by place (country & city) and year of festival. Festivals which are restricted to a
specific subject may be subdivided by :FT...

152  Subdivide by nationality and official name of award and year when awards are presented.
Further particulars may be denoted by :FT..., e.g.
F152(73ACA):F802.27-02  The Academy awards for best actresses

153  See notes at FT151

161/162  Subdivide by nationality and name of conference etc.

171  Subdivide by place (country & city) of trade fair.

175  Subdivide by place (country & city) and/or subject of exhibition.

19A/Z  Class here material about named corporate bodies except those listed at FT15/17 (but see note
at FT1).
If desired, this section may be subdivided (1/9A/Z) instead of A/Z.
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| * 162 | Seminars. Workshops. Lectures. By (1/9A/Z) |
| * 175 | Exhibitions. By (4/9A/Z) and/or by :FT... Cf FT117 |
| * 19A/Z | Individual corporate bodies |
NOTES

FT 20 General material dealing with both production and distribution/exhibition should be classed at FT20 and its subdivisions.
  Intercalation may be used in order to keep all material on countries together, e.g.
  T20(492) Netherlands tv industry
  T20(492)1.1-2 Local tv in the Netherlands (or T201.1-2(492))

20'313' Future developments of specific aspects of the industries are placed at the appropriate numbers, e.g.
  FT220'313' Future technological developments

201 All named bodies involved in industry activities are classed at FT19A/Z with a reference or an added entry at the appropriate number in FT201.

201.9 e.g.
  T201.922-054 Ethnic broadcasting
  T201.964 Educational broadcasting

203.1 Include here discussions of the change of status of non-commercial operations to commercial and vice versa, e.g. the introduction of commercials on a public service channel.

203.51 Definition of 'duopoly': ownership/control of more than one station of the same service in single market.

205.28 Definition of 'dayparts': segments of the day which reflect tv station programming patterns, e.g. daytime, primetime, late night.
FT 20  FILM/TV INDUSTRY: ECONOMICS, PRODUCTION

* 20  Film/tv broadcasting and/or video industries in general. By (4/9). Cf FT30
*  "313"  Future developments. Cf FT220*313*; FT401*313*
* 201  Organisation and structure. Cf FT210; FT301
   .1  By area
   .1-2  Local
   .1-25  Metropolitan
   .1-3  Regional
   .1-4  National
   .2  Forms of operation, service
   .21  Companies
   .2106  Company spaces/sites/buildings. Cf FT221
   .22  Stations
   .24  Channels
   .26  Networks. Chains
   .29  By distribution technology. Cf FT39
      (-54)
      (-55)
        .3  Commercial operations. Commercial tv. Cf FT203.1
        .31  Large scale (monopolistic) operations. Majors
        .4  Independent operations
        .5  Alternative operations
        .6  Public, non-commercial, official, government operations
        .61  Public service broadcasting
        .65  Government operations. Cf FT205
        .7  Private operations
   *  .9  Specialised operations. Narrowcasting. By UDC [...] or -00/05, or as
        FT72/77, deleting the first digit

202  Influence/inter-relationship/Interaction of the film, tv and video industries
     on each other. Cf FT402; FT611
   .1  Acting upon the film industry
   .3  Acting upon the tv industry
   .5  Acting upon the video industry

203  Business/economic aspects of the film/tv/video industries. Cf FT213; FT303;
     FT432
   *  .1  Commercial/non-commercial. Cf FT201.3; FT765.2
   *  .5  Ownership
      *  .51  Monopolies. Duopolies
      .512  Cartels
      .514  Trusts. Private monopolies
      .516  Holding companies
      .518  Consolidations. Amalgamations. Mergers. Take-overs
      .52  Multi-nationals
      .53  Cross-media ownership
      .54  Multiple ownership
      .59  Foreign ownership

205  Government involvement. Cf FT201.65; FT210.65; FT301.65; FT43
   .1  Policies. Effects of political decisions
   .2  Control and supervision. Cf FT381.1; FT44
   .23  Regulation. Deregulation
   .24  Self-regulation. Cf FT441.5
   .26  Allocation of channels. Franchises
   *  .28  Time analysis. Dayparts. Hours of broadcasting. By UDC *...*. Cf
     FT411.231; FT727
NOTES

209

Class here material on the management and labour of the film/tv/video industries as a whole, e.g. F209.5 Employment trends in the film industry
Material which discusses the management or personnel problems of particular operations should be classed at the relevant number using the UDC auxiliaries .008 and .007 respectively, e.g.
F381.007 Cinema personnel
T201.22.006 Management of tv stations

21

Intended for material about general aspects of production. Technical matters concerning production (e.g. "how to do it") are classed at FT22/26, e.g.
FT210.8(410) A survey of amateur production in England
FT22(07.7) A textbook of production for amateurs

Production aspects of specific genres/types/films/programmes etc. may be specified by colouring with the appropriate number throughout sections FT21/286, e.g.
FT213.1:FT761 Raising finance for documentaries

210

All named bodies involved in production activities are classed at FT19A/Z, with a reference or an added entry at the appropriate number in FT210.

210.1-82

Production by tv companies themselves, as distinct from 'Independent production' T210.41
| FT   | ENCOURAGEMENT, PROTECTIONISM. Cf FT213.1 |
|      | TAX CONCESSIONS                         |
| .31  | Quotas. Cf FT302; FT308                 |
| .33  | Subsidies                               |
| .34  | Local content. Points systems           |
| .36  | DEMANDS                                 |
| .41  | TAXES                                   |
| .6   | STATE OWNERSHIP. NATIONALISATION        |
| .61  | STATE MONOPOLY                          |
| 206  | INTER-RELATIONSHIPS OF THE FILM/TV/VIDEO INDUSTRIES WITH OTHER INDUSTRIES. BY UDC [...] |
| .1   | NON-MEDIA INDUSTRIES’ INVOLVEMENT IN THE FILM/TV/VIDEO INDUSTRY. BY UDC [...] |
| .2   | FILM/TV/VIDEO ACTIVITY IN NON-MEDIA INDUSTRIES. BY UDC [...] |
| * 209 | MANAGEMENT AND LABOUR. Cf FT381        |
| .1   | BUSINESS MANAGEMENT                     |
| .11  | MANAGEMENT HIERARCHY                    |
| .111 | Top executives. Cf FT802.091.11          |
| .13  | Financial management. Cf FT222.4        |
| .2   | STAFF MANAGEMENT. Cf FT381.007          |
| .21  | Engagement. Recruiting                  |
| .22  | Discrimination. Cf FT441.7              |
| .23  | Training. Cf FT510.1                    |
| .235 | INFORMATION NEEDS OF PERSONNEL. Cf FT001; FT115 |
| .25  | WAGES AND SALARIES. BENEFITS. PENSIONS. Cf FT213.22 |
| .26  | CONDITIONS                               |
| .261 | Hours, shifts, rest periods etc.         |
| .263 | Special arrangements. Perks              |
| .269 | FREEDOM OF EXPRESSION. Cf FT44           |
| .3   | HEALTH AND SAFETY                       |
| .31  | OCCUPATIONAL HEALTH/DISEASES             |
| .33  | SAFETY PRECAUTIONS                       |
| .34  | ACCIDENTS                                |
| .35  | FIRES                                    |
| .5   | EMPLOYMENT. UNEMPLOYMENT. Cf FT462; FT212.22 |
| .55  | CATEGORIES OF EMPLOYMENT                 |
| .054.6 | FOREIGN LABOUR                           |
| .7   | INDUSTRIAL RELATIONS                     |
| .71  | TRADES UNIONS ACTIVITIES                 |
| .72  | RESTRICTIVE PRACTICES                    |
| .74  | INDUSTRIAL ACTION. STRIKES. DISPUTES     |
| .76  | ARBITRATION                              |

* 21

Production in general. By (4/9). Cf FT721.2

* 210

Organisation and structure. Cf FT201

By area. As UDC (1-2/-8), e.g.

- In house production
- FORMS OF OPERATION
- COMPANIES
- COMMERCIAL PRODUCTION
- BIG STUDIO PRODUCTION. THE STUDIO SYSTEM
- INDEPENDENT PRODUCTION
- FOR TV COMPANIES
- USING BROADCASTER FACILITIES
- USING EXTERNAL FACILITIES
- ALTERNATIVE PRODUCTION: ASSOCIATIONS AND GROUPS
NOTES

FT
212
Co-operation between particular countries may be specified using colon and auxiliaries of place, e.g.
FT212(489:94) Co-operation between Denmark and Australia

212.1
Include here co-production between the film/tv/video industries.

22/25
See notes at FT21.

The following auxiliaries may be applied throughout to denote further specificity:

(07)
- to specify textbooks/manuals. Subdivisions may be applied to express different levels (see also note at (07)), e.g.
  FT22(07.7) Textbook in production for amateurs

(091)
- to specify historical presentation, e.g.
  FT236(091) A history of special effects

(4/9)
- to specify production aspects of individual countries, e.g.
  FT243(44) A survey of French film/tv music

- .002 to be used for descriptions of practical experience in production situations, e.g.
  F23(002) "25 cinematographers discuss their craft"

- .007 To express the individual roles of personnel, e.g.
  FT225.8.007 Continuity persons
  Career guides may be denoted by adding the form auxiliary (077), e.g.
  FT227.007(077) A career guide for actors

(--) the technical auxiliaries may be used where it is important to express for instance gauge, e.g.
  F224(--116) Scriptwriting for 16mm films
  T22(--)07.7 Video production manual for amateurs

220/25
The following auxiliaries may be applied throughout to denote further specificity:

- .002.5 to specify equipment generally, including mobile equipment, outside broadcast vans, ENG, etc.

- .004 to specify equipment and maintenance, e.g.
  T229.1.004 Maintenance of video recorders

221
Named studios are classed at FT19A/Z with a reference or an added entry here.

221.2
Intended for equipment within the studio. Equipment generally is classed at FT220.002.5
Co-operative
Community projects. Community tv/video
Access. Cf FT229.5; FT401.8
Enabled production
Public, non-commercial, official, government production
Public service broadcasting production
Government production. Cf FT205
Production by/for private business and other non-film organisations
Amateur production. Domestic production
Internation co-operation
Co-production
Exchanges & use of facilities/personnel
Technical facilities. Cf FT29
Personnel. Cf FT209.5
Financial aspects of production. Investment. Cf FT203; FT303
Raising finance. Cf FT205.3
Distribution advances. Pre-sales
Co-production
Assistance schemes. Funding bodies
Sponsorship. Advertising. Cf FT411.2
Grants. Donations. Pledges
Private, non-Industry finance (e.g. banks)
Costs. Budgets. Cf FT222.213
Negative cost
Flexible costs (above the line)
Fixed costs (below the line)
Relative costs of films/programmes
High cost
Low cost
Contracts. Negotiation between producers & distributors. Cf FT432.1
Completion guarantees
Production by place of shooting. Studio/location. Cf FT230
Studio. Cf FT221
Location. As UDC (1/9). Cf FT222.212
Outside broadcasting
ENG. EFP. Cf FT228-(017)
Production: technical aspects
Production technology. Engineering. General aspects
"313" Future technological development. Cf FT20"313"; FT401"313"
Research. Cf FT56
Choice of technology
Studios, equipment and design. Cf FT201.21.006; FT217.1; FT295.1
Buildings
Studio buildings
Rehearsal rooms
Scene docks
Equipment. Equipment space. Cf FT222.216; FT291
Central Apparatus Room (C.A.R.). Network Control Room (N.C.R.)
Control rooms
Communication. Talkback
Camera feed
Switching, fading, vision mixing
Producing. Cf FT802.22
Class here material on various acting methods and techniques, e.g. improvisation, "method" acting, Stanislavskij method, etc.
Material on the aesthetics of various acting styles and modes is classed at FT635.27
222.1 Packaging. Putting deals together
222 Production management. Cf FT29
222.1 Pre-production. Research
222.12 Finding locations. Cf FT217.5; FT230
222.14 Casting. Auditions. Screen tests. Cf FT227.1
222.15 Crewing
222.16 Equipment booking and hire. Cf FT221.2; FT291
222 Shoot management
222.21 Information on the shoot (e.g. call sheets, production reports)
222.22 Catering. Cf FT295.3
222.23 Transport. Cf FT292
222.24 Accommodation
222.3 Floor managing. Stage managing
222.4 Accounting. Cf FT209.13
222.5 Insurance
222.6 Legal services
222.9 Failed projects. Cf FT304.3; FT78
224 Scripting. Cf (089); FT632; FT78/79A/Z; FT782/792(089)
224.1 Adapting source to script
224.2 Vetting scripts
224.3 Script editing
224.4 Dialogue
224.5 Commentary
224.6 Titling. Sub-titling. Inter-titling. Cf FT304.42
224.7 Scripting alternative versions
224.8 Scripting particular types of script. As (089) deleting first three digits e.g.
224.816 Storyboarding
225 Direction. Cf FT635.25; FT802.25
225.1 Assistant direction
225.2 Second unit direction
225.3 Specialised direction
225.31 Choreography. Cf FT227.91; FT243.3
225.33 Fight. Cf FT227.5
225.35 Crowd
225.4 Rehearsing
225.43 Workshops
225.8 Continuity
226 Design. Art direction. Cf FT113.1; FT247; FT291; FT52[7]; FT632.8;
226 FT635.26; FT802.26
226.1 Sets, architecture
226.2 Furniture
226.3 Props
226.4 Costumes. Wardrobe
226.5 Make-up
226.6 Hair. Wigs
226.9 Publicity design. Cf FT113.5; FT333
227 Acting. Performing. Cf FT52[792]; FT635.27; FT802.27
227.0 Acting methods/techniques
227.1 Type of part. Typecasting. Cf FT222.214
227.11 Lead. Star. Cf FT465
227.12 Cameo
227.13 Character, support
227.14 Bit part. Walk-on, gag
227.15 Stand-in, doubling, understudying
227.16 Extra
FIAF Classification Scheme for Literature on Film and Television

NOTES

FT
227.91 Class here only music performance by actors. All other types of music performance is classed at FT243.3.

228 Named news producing organisations are classed at FT19A/Z with a reference or an added entry here.

228.2 Include here link man, anchor man, presenter.

228.54 Definition: Statements made by the public in response to stand up questions cut together in a montage.
227.19 Non-professional. Amateur
  2 Specialised acting
  21 Comedy acting
  22 Tragic acting
  27 Impersonation
  29 Acting by type of character played. By -00/-09. Cf FT757
  3 Child acting
  .4 Animal performing/training
  .5 Stunting. Fights. By UDC [...]. Cf FT225.33; FT295.2
  [797.55]
  .9 Stunt flying
  * .91 Music performance. Cf FT225.31; FT243.3
  .911 Playing a musical instrument
  .912 Singing
  .915 Dancing
  .94 Variety performance
  .941 By comedians
  .942 By impressionists
  * 228 Visual journalism. News reporting. News writing. Cf FT298; FT52[07]; FT762; FT802.28
  (-017) Electronic journalism. ENG. Cf FT217.57
  (-018) Computer-assisted journalism
  .009 Ethics in journalism. Cf FT401.1
  .1 Reading
  .13 Commentating. Narrating. Voice-over
  .15 News-reading
  * .2 Announcing & programme presentation
  .3 Editorial functions
  .4 Lecturing. Demonstrating
  .5 Interviewing. Cf FT725.41
  * .54 Voix pop
  .57 Being interviewed
  .6 Reporting
  .7 Discussion. Debate. Cf FT725.43
  229 Participation (of audience, public). Cf FT210.57; FT759.38
  .3 Studio audiences
  .4 Dubbed audience reaction
  .41 Canned laughter
  .5 Interaction. Cf FT397
  .51 Home audience reaction. Viewer participation
  .515 Phone-in. Cf FT725.47
  .55 Electronic feed-back

23 Cinematography. Tv/video photography. Cf FT632.5; FT633; FT802.3
230 Environment, location. Landscapes. By UDC (1/2). Cf FT217; FT222.212;
(1-21) Urban
(1-22) Rural
(203) Aerial
(204.1) Underwater
(211) Cold regions
(213) Hot regions. Tropics
(23) High altitude
(24) Underground
(252) Desert
230.2 Weather

.21 Rain
.22 Cold weather. Frost, snow
.23 Mist, fog
.24 Wind
.26 Hot weather. Sun
.3 Daylight
   (1-191) Interior, available light
   (1-194) Exterior, outdoors
.37 Day for night
.4 Night
   (1-191) Interior
   (1-194) Exterior

231 Studio
   Subjects. By UDC [...], e.g.
   Photographing crowds

232 Lighting, equipment and measurement. Cf FT633.2
   .4 Lamps (luminants)
   .41 Light fittings (luminaires) (e.g. floodlights, spotlights)
   .42 Lamp supports, rigging stands
   .44 Power supply
   .5 Control - dimmers, diffusers, beam shape
   .51 Lighting consoles
   .7 Effects (e.g. water, lightning)
   .8 Measurement
   .81 Colour temperature

233 Cameras. Camera parts & operation. By A/Z for particular models
   .1 Optical systems. Lenses. Lens mountings
   .11 Focal length
   .111 Wide angle
   .113 Standard
   .115 Telephoto
   .117 Variable. Zoom lenses
   .12 Anamorphic lenses
   .13 Lens mounts, Turrets
   .14 Aperture
   .16 Beam splitters. Mirrors. Prisms
   .17 Relay optics
   .2 Filters. Hoods
   .3 Camera mechanisms. Magazines
   .33 Film transport mechanisms
   .5 Camera mounts. Dollies, cranes, pedestals, e.g. Steadicam
   .6 Camera movement. By A/Z (pans, tracking, etc.)
   .68 Hand held operation
   .7 Shooting. Composition. Cf FT633.3
   .71 Framing and focusing
   .711 Viewfinders
   .713 Monitors
   .73 Camera positioning in relation to the subject. Camera angles
   .731 Close up
   .732 Medium
   .733 Long shot. Wide shot
   .734 Full shot. Cover shot
   .736 Aerial/high angle/overhead shot
   .737 Low angle shot
   .739 Concealed shots
FT
236 Class here visual effects. Sound effects are classed at FT244.25. Material dealing with both visual and sound effects is classed at FT236.
FT

233.74

Takes

.8 Imaging systems. Tubes etc.

.81 Photo-emissive tubes

.811 Image dissector

.812 Iconoscope

.812.2 Image iconoscope

.814 Orthicon

.814.1 Emitron

.814.3 Image orthicon

.82 Photo-conductive tubes

.821 Vidicon

.823 Lead oxide. Plumbicon. Leddicon. Trinicon

.825 Saticon

.85 Multi-tube systems

.852 Two-tube

.853 Three-tube

.854 Four-tube

.86 Single tube systems

.87 Tubeless systems

.871 Charge coupled diodes (C.C.D.)

.873 Metal oxide semiconductor (MOS)

.9 Related equipment

.91 Circuitry. Circuit design

.92 Cables

.93 Camera control unit (CCU)

.933 Remote control

.94 RF converters

.96 Cueing, prompting devices

.97 Power supply. Batteries

234 Cameras by function

.1 Stop motion, rostrum

.2 High speed

.3 Portable, ENG, EFP

.31 Combined camera/recorders. Cf FT238.1

.4 Studio

.7 Combined film and tv/video

.8 Domestic

235 Photographic image. Systems

.1 Black and white. Cf FT633.21

.2 Colour. By A/Z. Cf FT633.22

.21 Tinting, toning

.22 Additive

.24 Subtractive systems

.29 Compatibility

.3 Frame proportions. Aspect ratio

(-07)

.33 Specific ratios

.37 Wide screen. By A/Z

.37 Dynamic frame

.5 Multi-image, multi-screen, split-screen

.6 Stereoscopy. 3D

.7 Holography. Lasers

.8 High definition

.9 Other special systems

.91 Smellies

.93 Feellies

* 236 Special effects. Cf FT244.25; FT254; FT634.7
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<td>.4</td>
<td>Staged (mechanical) special effects. By UDC e.g. Explosions</td>
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<td>[541.125]</td>
<td>Combination/insertion effects (e.g. superimposition, double printing)</td>
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<td>With static components (e.g. freeze frame, subtitle)</td>
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<td>.65</td>
<td>Mixing live performance with deferred (e.g. on tape) performance</td>
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<td>Adding colour information to monochrome image</td>
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<td>.67</td>
<td>Creating visual imagery independent of the camera signal</td>
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| 237 | Tv signal processing |
| .11 | Scanning, interlace |
| .15 | Synchronisation |
| .2 | Bandwidth |
| .3 | Amplification |
| .7 | Transfer characteristics |
| .72 | Gamma control |
| .73 | Waveform monitoring |

| 238 | Recording systems and equipment |
| .1 | Video recorders. Cf A/Z. Cf FT234.31 |
| .11 | Portable |
| .2 | Scanning systems |
| .21 | Fixed head |
| .23 | Moving head |
| .231 | Transverse scan. Quadruplex |
| .233 | Helical scan |
| (-48) | Cassettes. Specific formats |
| .3 | Elements of the recording systems |
| .31 | Servo systems |
| .32 | Heterodyning |
| .35 | FM systems |
| .4 | Controls, plugs, connections |
| .6 | Videodisc systems |
| (-49) | Specific systems |
| .9 | Compatibility |

| 239 | Stills photography. Cf FT333.2; FT52[77]; FT802.39 |

| 24 | Post-production. General works |
| 241/242 | Editing. Cf FT304.43 |
| 241 | Picture editing. Cf FT35.41; FT802.41 |
| (-4) | Video editing |
| .1 | Physical |
| .2 | Electronic |
| .4 | Transfer techniques |
| 242 | Sound editing. Cf FT244.7 |
## NOTES

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<td>243</td>
<td>Music recording is classed at FT244.23. Use technical auxiliary (-017) for sound synthesis, electronic music.</td>
</tr>
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<td>243.3</td>
<td>Music performance by actors is classed at FT227.91.</td>
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<td>244.7</td>
<td>Sound editing is classed at FT242.</td>
</tr>
</tbody>
</table>
Music editing. Cf FT243
Music. Selection/choice. Cf FT242.1; FT383; FT634.6; FT751.0
Use of individual types of music. By UDC [...] e.g.
Chamber music
Use of individual composers', lyricists' work. E.g. WAG Wagner
Composition. Cf FT802.431
Arrangement
Adaptations. "Non-original" music
Performance. Cf FT225.31; FT227.91
Playing a musical instrument
Vocal performance. Singing
Dancing
Applications
Accompanying silent films (writing and use)
Signature tunes, themes (writing and use)
Source (writing and use)
Background (writing and use)
Songs. Lyric writing and use
Sound. Sound recording. Cf FT634; FT802.44
Recording environment, conditions
Studio. Sound studios
Location
Wild recording
Synchronous recording
Recording subject
Speech. Dialogue
Music
Sound effects. Cf FT236
On-set effects
Sound equipment and recording
Recorders and recording
Microphones
Booms
Consoles
Meters
Sound reproduction equipment
Amplifiers
Loudspeakers
Headphones
Power supply
Signal processing
Equalisers and filters (e.g. Dolby)
Compressors and equalisers (e.g. DBX)
Recording systems
Magnetic
Magnetic film
Magnetic tape
Magnetic track, stripe
Optical
Disc
Channels
Mono
Stereo
Multi-channel
Post-production sound. Cf FT242
NOTES

FT
250  Class here material on the relative merits of film and videotape.

251  Named laboratories are classed at FT19A/Z with a reference or an added entry here. Laboratory work in an archival context is classed in the FT111 section with the appropriate auxiliary.
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<td>25</td>
<td>Film/video stock, laboratory work, etc.</td>
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<tr>
<td>*250</td>
<td>Film stock. Video materials</td>
</tr>
<tr>
<td>(-1)</td>
<td>Film format, gauge</td>
</tr>
<tr>
<td>(-4)</td>
<td>Video format</td>
</tr>
<tr>
<td>.002.2</td>
<td>Manufacture of film and video materials</td>
</tr>
<tr>
<td>.1</td>
<td>Base</td>
</tr>
<tr>
<td>.11</td>
<td>Cellulose nitrate</td>
</tr>
<tr>
<td>.12</td>
<td>Cellulose tri-acetate (safety)</td>
</tr>
<tr>
<td>.15</td>
<td>Polyester</td>
</tr>
<tr>
<td>.16</td>
<td>PVC</td>
</tr>
<tr>
<td>.17</td>
<td>Mylar</td>
</tr>
<tr>
<td>.2</td>
<td>Coatings, Emulsions</td>
</tr>
<tr>
<td>.21</td>
<td>Black and white</td>
</tr>
<tr>
<td>.22</td>
<td>Colour</td>
</tr>
<tr>
<td>.5</td>
<td>Perforations</td>
</tr>
<tr>
<td>.7</td>
<td>Carrying, packaging devices. Cores, spools, cans, cassettes etc.</td>
</tr>
<tr>
<td>*251</td>
<td>Laboratory work</td>
</tr>
<tr>
<td>(-061)</td>
<td>Black and white processing</td>
</tr>
<tr>
<td>(-062)</td>
<td>Colour processing</td>
</tr>
<tr>
<td>.00</td>
<td>Points of view. As .00... e.g.</td>
</tr>
<tr>
<td>.002</td>
<td>Plant. Materials</td>
</tr>
<tr>
<td>.004.4</td>
<td>Preservation, protection processes. Cf FT111.1-4</td>
</tr>
<tr>
<td>.55</td>
<td>Cleaning</td>
</tr>
<tr>
<td>.58</td>
<td>Inspection</td>
</tr>
</tbody>
</table>
Storage of film/tv materials in an archival context is classed at FT111-5.
251.69 Repair
   Renovation
   Sensitometry and densitometry

252 Negative work
   .1 Developing
   .2 Fixing
   .3 Washing
   .4 Drying
   .6 Cutting
   .9 Reversal material processing

253 Positive work
   .1 Printing
   .11 Rushes. Dailies
   .12 Answer prints. Grading prints
   .13 Reference prints
   .15 Release prints
   .3 Bulk printing
   .9 Sound tracks

254 Optical printing. Cf FT236
   .1 Reduction
   .2 Enlarging

255 Transfer and duplication
   .2 Processes
   .3 Film to video transfer. Telecine
      Telecine cameras
      Telecine projectors
      Multiplex operation
      .6 Video to film transfer. Telerecording
      .61 Face plate cinematography. Kinescope
      .64 Direct systems (e.g. Electron Beam Recording)

256 Standards conversion
   .1 Optical techniques
   .2 Electronic techniques
   .25 Solid state


29 Film/tv services. Facilities. Agents. Cf FT212.21; FT222.2
291 Hiring: equipment, costumes, animals etc. Cf FT221.2; FT222.216; FT226
292 Transport, dispatch and freight services. Cf FT222.223
294 Production library services. Stock shots. Cf FT725.73
295 Production services
   .1 Studios. Cf FT221
   .2 Vehicle, aircraft, boat specialists. Cf FT227.5
   .3 Caterers. Cf FT222.222
   .4 Outside broadcast facilities
   .6 Post-production facilities
   .8 Ancillary services: copying, duplication etc.

296 Translation services
297 Agents for actors, directors etc. Talent agents. Casting agencies. Cf FT802.97

298 News agencies. Cf FT228
299 Domestic hire of tv sets, video recorders etc.
| FT  | 30 | Distribution/exhibition activities in an archival context are classed at FT119.3...
|-----|----|-----------------------------------------------------------------------------------------------------------------------------------
|     | 301 | All named bodies involved in distribution/exhibition activities are classed at FT19A/Z with a reference or an added entry here at the appropriate number in FT301. |
Distribution and exhibition in general. By (4/9). Cf FT20; FT721.3

Organisation and structure. Cf FT201

- By area
  - Local
  - Metropolitan
  - Regional
  - National

- Forms of operation
  - Companies
  - Distribution chains

- Commercial distribution/exhibition
- Independent distribution/exhibition
- Non-theatrical distribution/exhibition
- Alternative distribution/exhibition
- Cooperative distribution/exhibition
- Self-distribution/exhibition

- Public, non-commercial, official, government distribution/exhibition
- Government distribution/exhibition. Cf FT205

- Private distribution/exhibition
- Pirate distribution/exhibition
- Domestic distribution/exhibition
- Retail distribution/exhibition

- Video sales and marketing
- Specialised distribution/exhibition. By UDC […] or as FT72/77, deleting the first digit

Distribution from one country to another. International distribution and exhibition. Flow. Cf FT205.33; FT408.3

- Eurovision
- Import. Export
- Embargos
- Customs control. Duty
- Trade agreements

Financial aspects. Revenue. Cf FT203; FT213

- Domestic revenue
- Licences
- Payments, subscriptions, Pay tv

- Corporate revenue
- Advertising
- Sponsorship

- Sales/hire of films and programmes. Marketing. Cf FT381
- Booking, sale practices (black booking, blind bidding etc.)
- Box office. Cf FT381.3
- High revenue
- Low revenue
- Sales to broadcasting organisations
- Syndication
- Licensing
- Non-theatrical hire/sales
- Domestic hire/sales
- Foreign hire/sales

- Revenue from sales other than films/programmes. Cf FT381.5

- Distribution/exhibition costs. Fees. Commissions
## NOTES

<table>
<thead>
<tr>
<th>FT</th>
<th>336.1</th>
<th>Use FT79A/Z for the novelisations themselves.</th>
</tr>
</thead>
<tbody>
<tr>
<td>38</td>
<td>Named places of exhibition are classed at FT19A/Z with a reference or an added entry here.</td>
<td></td>
</tr>
</tbody>
</table>
FT 304 Release
.1 Premieres
.2 Re-issues
.3 Release problems. Cf FT222.9
.31 Lost films
.4 Alternative versions
.41 Dubbing
.42 Sub-titling. Cf FT224.6
.43 Cutting. Cf FT241/242; FT442.4
.5 Titles. Credits. Cf FT247; FT632.9
.53 Change of titles
.6 Copyright clearance. Cf FT432.4
.61 Theatrical release. General release
.65 Non-theatrical release
.8 Simultaneous broadcasts. Simulcasts
308 Programming and scheduling. Programme policy. Cf FT205.33; FT411.23
.13 Main programme
.14 Supporting programme
.16 Special events
.5 Scheduling. By "...
(083.9) Schedules

33 Promotion. Advertising. Marketing
331 Centralised services
332 Screenings prior to release or broadcast. Cf FT15
.1 Private screenings and previews
.2 Press shows
.3 Trade shows
333 Publicity materials. Cf FT113; FT115.5; FT226.9
.1 Posters. Cf (084.5); FT113.5
.2 Stills. Cf (084.2); FT113.2; FT239
.3 Catalogues. Cf (085.2)
.4 Programmes. Cf (085.4); FT115.54
.5 Pressbooks. Press handouts. Cf (085.8); FT115.58
.6 Lobby cards. Cf (084.51)
334 Showcases. Markets. Cf FT15; FT171
335 Promotion via media. Cf FT765.2
.1 Press
.2 Radio
.3 Television
.4 Cinema
.41 Trailers
.43 Featurettes
336 Merchandising. Tie-ins. Spin-offs. Cf FT91
* .1 Novellisation. Books of the film/programme. Cf (089.9)
.2 Soundtrack. Records. Cf (098)
.3 Miscellaneous (e.g. T-shirts, toys, games etc.) Cf (097.9)

381 Cinema management. Cf FT209; FT303.3; FT803.81
.007 Personnel. Cf FT209.2
.008.8 Membership
.1 Operational practices and regulation. Cf FT205.2
.11 Hours
.13 Admissions
.3 Box office management. Cf FT303.31
Ancillary sales. Cf FT303.4
Food & drink. Bars

Exhibition spaces and equipment
Cleaning
Design
Preservation. Restoration of old cinemas
Heating. Air conditioning
Lighting
House lights
Safety lights
Sound
Acoustics
Cinema sound systems. By A/Z
Seating
Projection. Cf FT803.825
Projection booth design
Projectors
Film transport. Speed of operation
Illumination
Lenses
Stands
Special types of projection
Front projection
Rear/back projection. Cf FT236.3
Screens
Safety requirements. Fire regulations

Music. Cf FT243
Interval music
Cinema organs. Cf FT803.831.1
Musical accompaniment
Live
Recorded

Special types of cinema
Automated
First and second run
Provincial. Local cinemas
Drive-in
Art houses. Repertory. Cf FT722.71
Multiple cinemas
Private cinemas. Preview cinemas
Cinemas of special structure
Portable, mobile. Cf FT386.2
Experimental
Cinemas specialising in certain genres. As FT72/77, deleting the first digit e.g.

Newsreel cinemas

Other types of exhibition environment. Temporary viewing spaces
Viewing facilities for the travelling public. Train, ship, air etc. Cf FT385.82
Home environment
Open air. Streets, urban squares etc.
Various environments. By UDC [...], (e.g. hotels, hospitals, offices, prisons)
FT 39

Class here the technical and engineering aspects of transmission and reception.

398

Include here both technical and non-technical material.
Transmission and reception. Cf FT201.29

Transmission

Frequency, Bands, channels
Modulation methods
Switching centres
Transmission methods. By (-5). e.g.
Cable systems
Satellite systems

Transmitting stations

Transmitters
Masts and towers
Antennae
Transmission system measurement and monitoring
Service, fringe areas

Reception

Antennae
Community aerials

Display systems

Cathode ray tube receivers
Monitors
Domestic receivers, TV sets
Large screen display
Multi-screen display
Solid state
Liquid crystal

Interactive systems. Cf FT229.5

Data transmission

Viewdata. By A/Z
Videotex. By A/Z
Teletext. By A/Z
NOTES

FT
401.3 i.e. the media’s accountability to society.
401.5 i.e. availability of media output to the public.
401.8 i.e. the public’s right of access to the media.
410 Class here material about the research. The findings of the research are classed at FT410.1/8.
Society and cinema/tv in general. By (1/9). Cf FT409

(04) Essays

401 Communication in general. The media in general

"313" Future development. Cf FT20"313"; FT220"313"

.1 Social significance of the media: bias, fairness, balance, agenda setting.

Coverage/non-coverage of issues. Cf FT228.009

* .3 Accountability

.31 Secrecy/openness

* .5 Availability

.51 Flow of information

* .8 Accessibility. Cf FT210.57

402 Interrelationships between the media. Cf FT202; FT611

.1 The other media acting upon film

.3 The other media acting upon tv

.5 The other media acting upon video

403 Film/tv as popular culture, as a means of entertainment

.1 Film/tv as a means of escapism

408 Film/tv as part of the wider cultural context

.1 National culture/history and cinema/tv. By (4/9). Cf FT756.4/9;

FT757-054 (= 1.4/.9)

.3 Impact of one culture upon another. Cultural imperialism. Implications of the

interchange of media. By (1/9). Cf FT302

409 Interaction between society and cinema/tv. Film/tv as a reflection of society,

its attitudes, beliefs, ideas. Cf FT40; FT45

.1 Influence of cinema/tv on society

.5 Influence of society on cinema/tv

41 Audiences/viewers. BZ (1/9) and/or -01/-05

* 410 Audience/viewer/programme research. By (1/9). Cf FT56

.01 Methodology. Cf FT560

.1 Demographic studies

.3 Audience/film/programme measurement studies. Quantitative/qualitative

studies. Viewing figures. Ratings. By (1/9)

(083.4) Statistics

.8 Studies in relation to specific types of audiences/viewers

.81 Theatre audiences

.82 Home audiences

.89 Audiences for specific types of films/programmes. By :FT...

411 Attempts to influence audiences. Manipulation. Cf FT765

.1 Political.ideological purposes. Propaganda

.11 Nationalistic/anti-nationalistic

.13 War/peace

.15 Discriminative/non-discriminative

.2 Advertising purposes. Cf FT213.14

.009 Social and ethical point-of-view on advertising

.21 Controls. Standards

.213 Codes of practice

.23 Placing of advertisements. Cf FT308

.231 Segmentation. By "..." e.g.

"3672" Prime time advertising

.234 Commercial breaks. Spots

.236 Advertising during programmes

.24 Indirect advertising
NOTES

FT
412.2 i.e. identification with characters or situations on the screen
412.8 Effects of violent films/programmes are classed at FT412.511.
414.9 Named associations are classed at FT19A/Z with a reference or an added entry here.
411.24 Via events
.242 Product placement within films/programmes
.25 Sponsorship
.27 Advertising to a particular audience. By -01/-05
.29 Particular products and campaigns. By UDC [...] 
.4 Charity purposes
.8 Exploitation purposes
.9 Other purposes. By [...] 

412 Psychology and physiology of viewing. Effects of films/tv on audiences/viewers. Cf FT630. e.g.
-053.2 Effects on children
.1 Comprehension. Perception. Cf FT601
.15 Subliminal phenomena
* .2 Identification
.3 Behaviour/reaction while viewing (laughter, tears, sweating etc.)
.5 Psychological effects of films/tv
.51 Effects of/on behaviour
.511 Violence. Crime. Aggression
.53 Effects of/on attitudes, values, beliefs, opinions
.55 Effects of/on language
.6 Physiological effects. Effects on health
* .8 Effects/impact of specific types of production/productions and of film/tv workers. By :FT...
.9 Other effects

414 Audience reaction/response. 'Public' opinion
.1 Audience choices. Audience taste
.5 Audience protests (phono-in, letters, etc.)
* .9 Audience/viewers' associations

415 Audience guidance. Consumer guidance
(036) Guidebooks for audiences/viewers

(094) Legal documents
-053.2 Legislation for children
430.1 Case histories. Law suits
.6 Lawyers
432 Commercial law/legislation. Cf FT203
.1 Contracts law. Cf FT213.3
.12 Company contracts
.15 Labour contracts
.2 Insurance law
.31 Patent law
.32 Trademarks law. Logos
.4 Copyright law. By UDC [...] or :FT... Cf FT304.6
.43 Royalties
.46 Performing rights
.49 Out of copyright. Public domain
.5 Piracy. Illegal copying
.6 Registration of films/programmes
.7 Legal deposit
435 Law relating to persons, organisations. Aggrieved parties. Cf FT43-053.2
.2 Defamation. Libel. Slander
.21 By film/tv workers
.23 Of film/tv workers
.3 Privacy. Invasion of privacy

439 Other law and legal topics in relation to cinema/tv. By UDC [...] or :FT...
<table>
<thead>
<tr>
<th>FT 44</th>
<th>Named censorship bodies are classed at FT19A/Z with a reference or an added entry here. Include at FT440.1(73) material about the McCarthy era, HUAC, &quot;The Hollywood Ten&quot;, etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>FT 444</td>
<td>Named pressure groups are classed at FT19A/Z with a reference or an added entry here.</td>
</tr>
<tr>
<td>45</td>
<td>Class here material about cinema/tv in relation to a number of different factors, including the interaction between these factors and cinema/tv (i.e. the overall &quot;and&quot; aspect).   General aspects of the interaction of cinema/tv and society are classed at FT409. Portrayal of individual factors in films/programmes (i.e. the overall &quot;in&quot; aspect) is classed at the relevant number in FT73/77.</td>
</tr>
<tr>
<td>46</td>
<td>Class here works on the film/tv industry or community as a social organism, the function of the individuals within that organism and their relationship with society at large.</td>
</tr>
</tbody>
</table>
* 44  Censorship. Control of content. By (1/9). Cf FT205.2; FT209.269; FT804.4
-053.2  Censorship for children
440  Factors in censorship. Control for specific reasons
* .1  Politics. Political suppression
.2  Sex & violence
.21  Sex
.25  Violence
.4  'Taste' and 'culture'
.41  Swearing. Bad language
.5  Race
.6  Religion
.9  Other
441  Forms of censorship
.1  Rating, classification for films/programmes
.4  Voluntary
.41  Production codes
.5  Self-censorship. Cf FT206.24
.7  Non-use of personnel: blacklisting, discrimination, sacking. Cf FT209.22;
   FT440.1
442  Stages of censorship
.1  Pre-production stage
.2  Script stage
.3  During production
.4  After completion. Cf FT304.43
.41  At distribution stage
.42  At exhibition stage
* 444  Pressure, influence & control by various interested parties and bodies. By (4/9)
   and/or UDC [...]
* 45  Various other factors in society in relation to cinema/tv. By UDC [...], e.g
   [2]  Religion
   [3-02]  Women
   [32]  Politics
   [355]  War
451  Development and use of stereotypes. Attitudes to various groups of persons.
   Cf FT692.43; FT757
* 46  Sociology of cinema/tv. By (4/9) e.g.
   (794)  Hollywood
461  Role and status of film/tv workers in society
   .2  Understanding of/attitude to audiences. Cf FT722.8
   .21  Elitist
   .22  Populist
   .25  Exploitative
   .5  Patterns of behaviour. Way of life
   .7  Non-film/tv activities/involvement
   .71  Political activities/involvement
462  Nature and characteristics of film/tv workers. By -01/-05. Cf FT209.5 e.g.
   -02  Women
   -054.72  Immigrants/emigrants
465  Star system. Cf FT227.11; FT802.27
   .1  Stars
   .053.2  Child stars
   .15  Starlets
   .2  Fans. Fan behaviour
   .29  Fan clubs
The production aspects of different uses of film/tv as an aid are classed at FT21/22.
The genre aspects of different uses of film/tv as an aid are classed at FT72/77.
Cinema/tv as reported in the non-moving image media (the press, books, etc.).

- Fiction
- Gossip columns. Cf FT804.662
- Myths of cinema/tv
- Nostalgia. Cf FT722.735

* 49 Use of film/tv by society. Film/tv as an aid or as source material. Cf FT249. R7

[02] Libraries
[30] Sociology
[32] Politics
[327] International understanding
[37] Education
[372.893/99] History teaching
[5] Science
[572] Anthropology
[6] Industry
[659.1] Publicity. Advertising
[792] Theatre. Drama
[930.2] Historical research

By place

- By area
  - Local
  - Regional
- Developing countries
- Individual countries
| FT51 | Named educational bodies are classed at FT19A/Z with a reference or an added entry here. Include here also material about teaching/studying film/tv as part of another subject, e.g. as part of English teaching/study. But material about film/tv as a teaching aid is classed at FT49[37]. |
| FT52 | Intended for the study of disciplines in which cinema/tv is subordinate to the main subject. Named educational bodies are classed at FT19A/Z with a reference or an added entry here. |
| FT53 | Include here also added entries for material classed elsewhere, but which is intended for study purposes. |
* 51 Film/tv education in general. By (4/9). Cf FT805.1
   (058.7) Directories
   (073) Curricula. Syllabuses. Cf FT511.214
510 Different types and levels of film/tv education
   .1 Professional film/tv education & training. Cf FT209.23
       .11 Film/tv schools
       .15 Education/training within the production industry
       .17 Education/training within other branches of the industry
   .2 Higher education. Universities. Colleges (of advanced study)
   .3 Medium education. Vocational colleges, institutes. Polytechnics
   .5 School education
       .52 Pre-school
       .53 Primary school. Elementary school
       .55 Secondary school. High school
       Correspondence courses/schools
511 Organization of film/tv education. As UDC 371 deleting the first three digits. E.g.
   .1 Management. Teachers, etc.
   .3 Teaching methods. Forms of instruction and training
* 512 The study of film/tv: teacher/student guidance
   .1 Appreciation. Teaching/studying film/tv theoretically. Cf FT63(07)
   .2 Film/tv making. Teaching/studying practical film/tv production
* 52 Related study and teaching. By UDC […]. E.g.
   [07] Journalism schools. Cf FT228
   [07] Photography schools. Cf FT239
   [792] Acting schools. Cf FT227
* 53 Teaching/study materials. By (0…). E.g.
   (01) Lists of literature intended for study purposes. Cf FT(01)
   (02) Lists of films/programmes intended for study purposes. Cf FT(02)
   (035) Handbooks. Manuals. Compendia
   (036) Guidebooks
   (072) Teaching aids
   (075) Theoretical study books. Textbooks for students
   (076) Documents for practical instruction, training
   (078.7) Case studies (descriptions of specific study courses)
   (079) Documents connected with competitions, tests, examinations, etc.
56 Film/tv research. Scholarship. By (4/9). Cf FT220.001.5; FT410; FT805.6
   (016) Listings of ongoing and/or completed research
   (05) Serial publications of research findings
560 Methods and techniques of film/tv research. Methodology. Cf FT410.01; FT620.01
   .1 Assembling of references, sources, etc.
   .2 Compiling, using statistics
   .3 Production of indexes. Cf FT110-37
   .4 Establishing credits
   .5 Reconstruction of films/programmes. Cf FT110-45
   .6 Interviewing. Recording oral/visual history
   .7 Presentation, publication, evaluation of results
NOTES

FT 604 Include here material about pictorial analysis in general. Pictorial analysis which is only concerned with the moving images is classed at FT66.

61 Include at FT61 general discussions on whether or not film/tv should be considered an art form.

61A/Z Material which exclusively deals with the film/tv part of the art movements (i.e. the art movement based film/tv genre) is classed at FT729.1A/Z, e.g.

F61SUR Surrealism and the cinema
F729.1SUR Surrealist films
Movements in film/tv history are classed at FT709.

62 Material which exclusively deals with the aesthetics of the elements of the nature, language, grammar & style of film/tv is classed at FT63.

Informative critical writings are classed at FT67.

620 Class here material which discusses, evaluates or compares various theories of and critical approaches to film/tv.

620A/Z Include here discussions of the work of theoreticians who are not primarily concerned with cinema e.g. Brecht, Lacan.

620.01 Methodology of individual theories may be denoted by adding .01 throughout FT621/629.

621/629 Class here the theories themselves and literature about the theories and critical approaches. Applied theory is classed at the subject treated, unless the main emphasis is on the theory itself.

629 Subdivide if necessary by A/Z, e.g. filmology, myth criticism, realism, studio criticism.
Aesthetics in general. Theories of art in which cinema/tv is not the predominant element

Perception in general. Cf FT412.1; FT630
Visual. Persistence of vision
Aural

General studies of iconographic elements in art. Pictorial messages in general

Film/tv in relation to the other arts. By UDC [...], e.g.

Architecture
Comic strips
Painting
Graphics
Photography
Music
Theatre
Dance
Literature
Poetry
Novels
Artists
Writers

Film/tv in relation to individual art movements (e.g. constructivism, cubism, dadaism, expressionism, futurism, impressionism, post-modernism, surrealism). Cf FT639; FT729.1

Aesthetic relationships between film/tv/video. Cf FT202; FT402

Film/tv aesthetics/theory/criticism in general. Theoretical/critical/aesthetic writings on cinema/tv in general. Cf FT63; FT66; FT67
Essays. Cf FT00(04); FT67(04)
Collected/selected works by one author
Anthologies. Cf FT00(082); FT67(082)

Discussions/evaluations/surveys of theories of critical approaches to cinema/tv

Studies of the work of individual theoreticians. Cf FT806.2
Methodology of theory. Cf FT560

Individual theories & critical approaches

Auteur theory/approach
Genre theory/approach. Cf FT720

Theories/critical approaches based on linguistic, form theories
Structuralism
Semiology/semiotics
Formalism
Neo-formalism

Theories/critical approaches relating cinema/tv to systems of philosophy, politics, religion, etc. By UDC [...], e.g.

Marxism
Psychoanalysis
Phenomenology
Radicalism
Feminism

Other theories/critical approaches
NOTES

FT

63
Class here material which exclusively deals with the aesthetics of the components/elements of film/tv nature, language and grammar. Material about the technical aspects of these components/elements is classed at the relevant FT2 numbers. If in doubt prefer the FT2 numbers.

63(07)
Class here study books in film/tv appreciation/understanding. Teaching/studying appreciation in schools, universities, etc. is classed at FT512.1.

630.3
Realism as a stylistic element in films/plays is classed at FT639.REA. Realistic films/plays are classed at FT722.1.REA.

630.5
Class here material about the philosophical/aesthetic interrelationships. Material which deals with the sociological implications of the relationship is classed at FT412. Perception in general is classed at FT601.

630.55
Class here material about the film/tv maker’s conception of the viewer (as passive or as “collaborator”).

632
Include here material about the aesthetic elements and creative functions of scriptwriting.
Aesthetics of the nature, language & grammar of film/tv. Cf FT62

Study books. Cf FT512.1

Philosophy & psychology of film/tv. Cf FT412; FT601

The nature of film/tv. Ontology

Illusion and reality in relation to film/tv. Cf FT638; FT639; FT729.1

Dream. Cf FT747.71

Relationships between film/tv language and the viewer

The viewer's role in the film/tv making process

Time/space/movement. Cf FT635.41

Time

Rhythm

Flash back

Flash forward

Jump cutting

Cross cutting

Psychological time

Space

Within the frame

Outside the frame. Hors-champs

Movement. Motion


Dramatic structure (e.g. exposition, inciting action, rising action, climax, falling action, anti-climax, denouement)

Parallel development. Simultaneity

Openings

Endings

Narrative styles/techniques. Cf FT729.2

Absence of narrative

Realistic/documentary narrative

Voice-over narration

First person narrative

Third person narrative

Narrative devices (e.g. dream balloons, photographed thought)

Story/dramatic/plot elements/devices

Themes

Characterisation


Messages

Conflict. Tension. Protagonist vs. antagonist

Dramatic irony

Plot devices (e.g. the chase, contrivance, last minute rescue, Mac Guffins)

Other

Vision elements with a narrative/dramatic function Cf FT23; FT633

Point-of-view

Camera viewpoint. Subjective camera

The look. The gaze

Use of mirrors

Sound elements with a narrative/dramatic function. Cf FT634

Use of asynchronous sound (sound advance, etc.)

Language elements. Use/non-use of words. Cf FT634.5

Treatment of foreign speech

Language deviations (e.g. dialects, slang, bad language)

Jokes

Significance of setting/design. Cf FT226; FT635.26

Significance of title. Cf FT304.5
NOTES

FT
635  The aesthetics of scriptwriting, cinematography and sound are classed at FT633.3 and FT634 respectively.

639  Include e.g. the following qualities: ambiguity, atmosphere, bad taste, baroque, black humour, camp, fantasy, Gothic, humour, kitsch, parody, pathos, schmadz, vulgarity and e.g. the following elements: anarchistic, grotesque, naturalistic, realistic, romantic, satiric, sentimental, tragic. Material about films/programmes by artistic style is classed at FT729.1.

66  Class here material about the theory of, as well as general discussions of, film/tv analysis.

66.01  If desired you may specify individual methods of analysis by A/Z (content analysis, textual analysis, etc.).

67  Class here collections of informative critical writings on cinema/tv. "Informative" criticism is here to be defined as 'journalistic writings primarily about current events within the film/tv world (reviews, obituary articles, festival reports, feature articles, interviews with film/tv makers, career surveys, polemics, etc.) intended mainly as information for the general public'.

More considered aesthetic/critical writings are classed at FT62. If in doubt prefer FT62.

670  Class here material about the function of, as well as general discussions/surveys of, informative film/tv criticism.

Biographical material about film/tv critics is classed at FT8.
.1 Absence of image
.2 Light. Lighting. Cf FT232
.21 Black & white. Cf FT235.1
.22 Colour. Cf FT235.2
.3 Visual composition. Cinematography. Cf FT233.7 As FT23 deleting the first two digits, e.g.
.311.1 Depth of field

Sound. Sound structure/elements/devices. Cf FT244; FT632.6
.1 Absence of sound. Silence
.3 Audio composition
.5 Voice. Speech. Cf FT632.7
.6 Music. Cf FT243
.7 Sound effects. Cf FT236
.9 Other aspects of sound

* 635 Aesthetics of other creative aspects of film/tv making As : FT225/227,24/25 deleting the first digit, e.g.
.25 Direction. Mise-en-scène
.26 Design. Cf FT632.8
.27 Acting
.41 Editing. Montage. Cf FT631

Figurative/symbolic elements. Imagery in films/programmes (e.g. allegories, allusions, metaphors, symbols). Cf FT630.3

* 639 Stylistic elements, including qualities within the film/programme. By A/Z. Cf FT61A/Z; FT630.3; FT709; FT729.1

* 66 Analysis of cinema/tv. Analytical study of films/programmes. Cf FT62
(049.3) Collections of analyses of films/programmes
* .01 Methodology of analysis

* 67 Informative critical writings on cinema/tv. Cf FT62
(04) Essays. Cf FT00(04); FT62(04)
(049.32) Collections of reviews
(082) Anthologies. Cf FT00(082); FT62(082)

* 670 Discussions/evaluations/surveys of informative criticism
A/Z Studies of the work of individual critics. Cf FT906.7

675 Critics' choices. Cf FT(029.1)
.1 Best/most important films/programmes
.2 Worst films/programmes
**NOTES**

<table>
<thead>
<tr>
<th>FT</th>
<th>Reference works may be included here, using (0...) form auxiliaries, or at FT01/09.</th>
</tr>
</thead>
<tbody>
<tr>
<td>70/71</td>
<td>These may be classed at FT70/00&quot;, if desired.</td>
</tr>
<tr>
<td>709</td>
<td>Movements which pertain predominantly to one country may be classed at that country.</td>
</tr>
<tr>
<td>71(1/9)</td>
<td>Class here general surveys of individual countries, whether historical or contemporary. Individual periods are denoted by using &quot;...&quot;.</td>
</tr>
<tr>
<td>720</td>
<td>Class here works on all or several genre types. Material on genre as critical theory is classed at FT622.</td>
</tr>
<tr>
<td>722</td>
<td>Class here material on film/programmes intended for, suited for and screened for specific audiences.</td>
</tr>
</tbody>
</table>
FT 7  HISTORY, GENRES, SPECIFIC FILMS/PROGRAMMES

* 70/71  HISTORY. Cf FT(083.8); FT00  
70  General histories of the cinema/tv  
(04)  Collected historical essays & articles  
(084) Pictorial materials  
(093) Historical sources  
"00" Pre-cinema/pre-broadcast tv  
"01" Silent cinema generally  
"01/1" Transition from silent to sound  
"1" Sound cinema generally  
"193" Sound films/tv (to 1939)  
"194" (1940-49)  
"195" (1950-59)  
"196" (1960-69)  
"197" (1970-79)  
"198" (1980-89)  
701  Cinema/tv technical development  
* 709  Movements in film/tv history. By A/Z (e.g. Cinema novo, Cinéma vérité, Direct cinema, Expressionism, Free cinema, Kino-eye, Neorealism, Nouvelle vague). Cf FT639

* 71(1/9)  Histories of individual countries and areas

72/77  FILMS/PROGRAMMES BY GENRE, TYPE OR SUBJECT

* 720  Genres/types of films/programmes in general. Cf FT622

721  Films/programmes by maker. Production & distribution aspects. By -01/-05, e.g.  
-02  Women  
-.2  By production aspects. As FT2, e.g.  
-.210.4  Independent productions  
-.210.65  Government productions  
-.210.8  Amateur/domestic productions  
-.212.1  Co-productions  
-.213.14  Sponsored films/programmes  
-.217  Films/programmes by location of shooting  
-.3  By distribution aspects. As FT3, e.g.  
-.303.311  Successes. Top-grossers  
-.304.3  Unreleased films/programmes  
-.304.31  Lost films/programmes

* 722  Films/programmes by audience. By -01/-05, e.g.  
-02  Women  
-.053.2  Children  
-.058.263  Deaf  
-.058.8  Family  
-.4  Appeals for charity  
-.7  By social or intellectual appeal  
-.71  Highbrow. 'Art'. Cf FT385.4  
-.731  Cult. Cf FT727*3455*  
-.735  Nostalgia. Cf FT468  
-.75  Middlebrow  
-.77  Popular. Mass appeal. Cf FT730.1  
-.8  By attitude to audience. Cf FT461.2
Since the terms 'series' and 'serials' have precise but conflicting definitions, and in practice are frequently used interchangeably, it is recommended that FT725.3 is applied whenever either term is used ambiguously. The subdivisions of FT725.3 can be used when the meanings of the terms are clear.
FT
722.81 Exploitation
.83 Propaganda. Cf 765.1
723 Films/programmes by language. By UDC = e.g.
=021(1-87) Foreign
=30-088 Yiddish
=40 Francophone
724 Films/tv plays & programmes/video productions by interrelationships within
the film/tv/video industries
.1 On film
.3 On tv
.5 On video
725 Films/programmes by form and mode
.002.1 Pilots
.2 Form by physical aspects
.21 Gauge. By (-1/-4), e.g.
(-10) Small format. Non-theatrical
(-108) Super 8
(-116) 16mm. Cf FT111.1(-116)
(-170) 70mm
(-4) Tape format
(-41) 1"
.22 Length, number of reels, etc. As (-09), e.g.
.221 Shorts. Cf FT730(-091); FT76
.223 Features. Cf FT730
.23 Visual properties & systems. As FT235 e.g.
.231 Monochrome
.232 Colour. Cf FT111.1(-062)
.233.3 Wide screen
.236 Stereoscopery. 3-D
.29 By other physical aspects
.291 "Smellies"
.292 "Feelies"
.3 Form by parts. Series and serials, etc.
.31 Open-ended, potentially unlimited
.311 Self-contained parts
.312 Sequential story. Soap operas. Cf FT733
.33 Finite. Miniseries
.34 Anthologies. Themed series
.35 Episodic
.4 Form by disposition of participants
.41 Interviews. Cf FT228.5; FT759.7
.43 Discussions. Debates. Cf FT228.7
.45 Lectures
.47 Phone-in programmes. Cf FT229.515
.6 Cinemagazines/magazine programmes
.7 Compilation films/programmes
.71 Extracts
.73 Stockshots. Cf FT294
.8 Films/programmes composed entirely of still pictures
.9 Programmes by mode
.91 Live
.93 Filmed
.95 Taped
727 Films/programmes by hour/frequency of screening/broadcasting. By UDC "..."
e.g.
"344" Daytime
NOTES

FT 73/75

Where material deals with both fiction and non-fiction, class under fiction and make an added entry at the non-fiction number.

Include here material on treatment/portrayal of specific subjects in films/plays.
If considered useful you may separate the "in" aspect from the genre aspect, using the special auxiliary .0.
It is especially recommended to use the special auxiliary with the "established" genres, e.g.
F737         War films as a genre
F737.0       War as a subject in films

If material deals with both the genre aspect, the "in" aspect and the "and" aspect, class at FT45[...], e.g.
F45[355]     War and the cinema

All portrayal of persons is classed at FT757 including those persons which are generally associated with a particular genre (e.g. detectives). A reference or an added entry may be made at the relevant genre number.
Genres

FT
727"3455" Midnight. Late night. Cf FT722.731
"3672" Peak time. Prime time
"3783" Breakfast time
"501" Regular
"52" Daily
"752" Single. Specials. One-off
"756" Repeats
729 Films/programmes by style. Cf FT771
.1 Artistic style. By A/Z (e.g. expressionistic, impressionistic, naturalistic, realistic, surrealistic) Cf FT61A/Z; FT639A/Z
.2 Narrative style. As FT632.2, e.g.
.21 Non-narrative
.22 Semidocumentaries. Docu-dramas
.251 First person

* 73/75 Fiction. Drama
730 Fiction films/tv drama/telemovies in general. Cf FT725.223
(-091) Short fiction. Cf FT725.221
.1 Entertainment films/plays. Cf Ft722.77
.2 B-films/plays
.3 Action films/plays
.4 Adventure films/plays
.5 Violent films/plays
.5.0 Violence in films/plays
731 Tragedies
732 Comedies
.1 Slapstick
.2 Gag comedies
.3 Situation comedies
.35 Screwball comedies
.4 Parodies. Spoofs
.5 Black comedies
.6 Pantomime
733 Melodrama. "Trivial-Filme", Cf FT725.312
.3 Romantic films/plays. Love stories. Cf FT747.5
.4 Sentimental films/plays. Weepies. Tear-jerkers
734 Suspense. Thriller. Crime
.1 Film noir
.2 Gangster. Mafia
.3 Detective
.4 Police. Law & order
.5 Espionage. Agents
.6 Conspiracy
.8 Juvenile delinquency. Gangs. Hell's Angels
.9 Individual types of crime. As UDC 343.3/.7 deleting the three first digits, e.g.
.954 Rape
.961.1 Murder
.971 Robbery
.971.3 Blackmail
735 Fantastic
.1 Science fiction. Utopias
.11 Space. Cf FT738.202
.12 Time
.14 Robots
.15 Alien creatures
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<td>.53</td>
<td>Ghosts, demons, poltergeists, devils, etc.</td>
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<td>.7</td>
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<td>Fairy tale fantasy</td>
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<td>.83</td>
<td>Goblins, gnomes, giants, fairies, elves, etc.</td>
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736
| .1 | Westerns. Cf FT738.3 |
| .11| Spaghetti westerns |
| .3 | Easterns |
| .31| Samurai |
| .35| Martial arts: Karate, Kung Fu etc. Cf FT741.3 |

737
| .0 | War films/plays |
| .1 | Military forces and services. Defence |
| .11| Ground forces. Army |
| .12| Artillery |
| .13| Motorised forces. Tanks |
| .14| Cavalry |
| .16| Commandos |
| .17| Parachute troops. Airborne troops |
| .12| Sea forces. Navy |
| .126| Marines |
| .13| Air forces |
| .14| Space forces |
| .15| Foreign legion |
| .17| Support services |
| .173| Medical |
| .19| War camps. Concentration camps. Cf FT734.7 |
| .3 | Weapons of war |
| .31| Historical |
| .33| 'Conventional' |
| .34| Nuclear |
| .35| Chemical, biological |
| .39| Other |
| .4 | Types of war |
| .43| Civil war |
| .47| Guerilla. Partisan |
| .49| Cold war. Diplomatic war |
| .6 | Civilian Involvement |
| .61| Civil defence |
| .63| Home guard |
| .66| Resistance. Occupation |
| .69| Anti-war. Pacifism |
| .9 | Individual wars. By UDC [94/99] e.g. |
| .9940.53| World War II |
| .9946.1936/1939| The Spanish Civil War |

738
| .1 | Nature/exploiting nature as background or plot. Cf FT230 |
| .1 | Nature conservation & protection |
Class here material which exclusively deals with *historical* films/plays concerned with a particular period or country. If you wish to keep all material about a specific country as treated in films/plays together, class at FT756.4/9, with an added entry here. *Contemporary* history should be classed at the relevant subject. Individual *wars* are classed at FT737.9.

Class here material about social classes in general. Material about individual social classes is classed at FT757-059, with a general reference or an added entry here.

Class here material about racial and ethnic issues, e.g., FT744.6(=924) *Anti-semitism, Holocaust*. Material about individual racial and ethnic groups is classed at FT757-054(=...), with a general reference or an added entry here.

Right-wing or left-wing politics may be denoted by adding -196.2 or -196.6 respectively.
<table>
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<th>FT</th>
<th>Explorations, Travel, Exotic. Cf FT756. As UDC (2), e.g.</th>
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<td>.6</td>
<td>Rural life. Agriculture, farming, forestry, etc. As UDC 63 deleting the first two digits, e.g.</td>
</tr>
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<tr>
<td>* .9</td>
<td>Histories of individual countries and/or periods. As UDC 93/99 and/or by UDC &quot;...&quot;, e.g.</td>
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<tr>
<td>.931</td>
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<td>743</td>
<td>Religious films/plays. Religion as background, plot or attitude. As UDC 2, deleting the first digit</td>
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<td>744</td>
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<td>Other social issues. By UDC [...], e.g.</td>
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<td>[331.56]</td>
<td>Unemployment</td>
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<td>* 745</td>
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</table>
Material about the figure Death (as representing death) is classed at FT757DEA.

Include here material about allusions (references, quotations) in one film/play to another.
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<tr>
<td>.45</td>
<td>Dance music</td>
</tr>
<tr>
<td>.5</td>
<td>Folk music</td>
</tr>
<tr>
<td>.6</td>
<td>Country &amp; western</td>
</tr>
</tbody>
</table>
NOTES

FT
753A/Z
Include here authors of literary works, directors of films/plays, composers of operas, etc.

753.8
Include here adaptations from film/tv originals (i.e. film to film, tv to tv, tv to film).

756.4/.9
People by nationality are classed at FT757-054(=1..)

757
Include here material about persons who are generally associated with a particular genre, e.g.
FT757JAM James Bond in films/plays
FT757-05[351.748.1] Detectives in films/plays
A reference or an added entry may be made at the relevant genre number.

Below are listed some examples of different types of persons as portrayed in films/plays (for further specificity consult the list of common auxiliaries of persons/characters -00/09):
FT757/MIS Miss Piggy in films/plays
FT757/NAP Napoleon in films/plays
FT757-02 Women in films/plays
FT757-041.1-01 Heroes in films/plays
FT757-05[356] Soldiers in films/plays
FT757[516]1 Doctors in films/plays
FT757-053.2 Children in films/plays
FT757-054(=1.72) Mexicans in films/plays
FT757-054(=924) Jews in films/plays
FT757-057.2 Manual workers in films/plays
FT757-06 Animal characters in films/plays
FT757-07 Cartoon and puppet characters in films/plays
FT757-08 Fictional characters in films/plays
FT757-09 Real-life persons in films/plays

See also note at FT451

757A/Z
Specific fictional characters may be distinguished from specific real-life persons by the use of capitalisation and by reversal of forename/surname, e.g. SUPERMAN but Lincoln, Abraham.

When classifying material in FT757A/Z it may be desired to make references at the appropriate numbers in FT757-08/-09, e.g.
FT757-08 see also FT757AR TARZAN
FT757-09 see also FT757NAP Napoleon
Genres

751.7 Jazz & blues
.8 Popular. By A/Z (e.g. break dance, disco, rock)
.83 Video promotions. Video clips
.9 Music by nationality. As UDC (4/9)

752 Literature/arts/scientific world as background or plot
.1 Literary world
.15 The press
.5 Arts world
.7 Scientific world

753 Adaptations
* A/Z Specific authors/creators
.1 Literature. Cf FT94. As UDC 82-1-9, e.g.
.11 Poetry. Poems
.12 Drama. Plays
.131 Novels
.131-053.2 Children’s novels
.5 Comic strips
* .8 Films/tv plays
.81 Remakes
.82 Spin-offs
.83 Sequels
.85 Prequels
.9 Other non-literary sources (e.g. operas, paintings)

754 Transport as background or plot. As UDC 656 deleting the first two digits, e.g.
.11 Road transport. Road movies
.13 Cars
.131 Taxis
.186 Motorcycles
.22 Trains
.6 Marine transport
.7 Air transport. Air movies

755 Buildings and their milieu as background or plot. As UDC 725/726 deleting the first two digits, e.g.
.515 Law courts
.521 Shops
.524 Banks
.531 Railway stations
.539 Airports
.54 Factories
.551 Hospitals
.73 Universities, colleges
.77 Museums
.9 Parts of buildings. As UDC 69 deleting the first two digits, e.g.
.94 Roofs
.96 Stairs. Lifts. Escalators

756 Places (countries, cities, etc.) as background or plot. Landscapes. Cf FT738.2.
As UDC (1/9), e.g.
.1-21 Towns
.1-22 Villages
.1-25 Capital cities. Metropolises
.1-82 Homelands
.1-87 Foreign land
.209 Legendary/fabulous/countries (e.g. Atlantis, Oz, Shangri-la)
* .4/.9 Individual countries, states, cities. Cf FT408.1
* 757 Biographical films/plays. People as background or plot. Cf FT451
* A/Z Specific characters
FT 758

Use this number as a last resort for topics which cannot be accommodated within the previous schedules.
<table>
<thead>
<tr>
<th>FT</th>
<th>Characters, roles, types, stereotypes in general</th>
</tr>
</thead>
<tbody>
<tr>
<td>757-0</td>
<td>Characters, types, stereotypes collectively</td>
</tr>
<tr>
<td>*758</td>
<td>Other topics and miscellaneous items in fiction films/plays. By UDC [...]</td>
</tr>
<tr>
<td>759</td>
<td>Light entertainment. Shows</td>
</tr>
<tr>
<td>.1</td>
<td>Variety. Revue</td>
</tr>
<tr>
<td>.2</td>
<td>Solo shows</td>
</tr>
<tr>
<td>.3</td>
<td>Humour</td>
</tr>
<tr>
<td>.37</td>
<td>Satire</td>
</tr>
<tr>
<td>.38</td>
<td>Candid camera. Cf FT229</td>
</tr>
<tr>
<td>.4</td>
<td>Contests</td>
</tr>
<tr>
<td>.5</td>
<td>Quiz shows. Parlour games. Games shows</td>
</tr>
<tr>
<td>.7</td>
<td>Talk shows. Cf FT725.41</td>
</tr>
<tr>
<td>76</td>
<td>Non-fiction. Cf FT725.221</td>
</tr>
<tr>
<td>761</td>
<td>Documentaries. Social documentaries</td>
</tr>
<tr>
<td>.5</td>
<td>Mini documentaries</td>
</tr>
<tr>
<td>.6</td>
<td><em>Faction</em>. Reconstructions</td>
</tr>
<tr>
<td>762</td>
<td>Actuality. Journalism. Cf FT228</td>
</tr>
<tr>
<td>.1</td>
<td>News. Newsreels. By (1/9)</td>
</tr>
<tr>
<td>.11</td>
<td>Home news</td>
</tr>
</tbody>
</table>
| .12 | Foreign news. By UDC [...]
| .15 | War news |
| .3  | Weather reports and forecasts |
| .5  | Current affairs reports. Public affairs reports |
| .7  | Political reports |
| .72 | Party politics. By (4/9A/Z) |
| .73 | Elections |
| .75 | Parliamentary proceedings |
| .8  | Financial reports |
| .9  | Other types of actuality/journalism |
| 763 | Scientific, Technical, industrial |
| 764 | Educational, Instructional, Informational |
| .1  | Schools |
| .2  | Universities, polytechnics, etc. |
| .3  | Adult formal education. Open university |
| .5  | Popular and informal education |
| .6  | Social education |
| .61 | Consumer |
| .64 | Health |
| 765 | Manipulative. Cf FT411 |
| .1  | Political/ideological propaganda |
| .2  | Advertising. Commercials. Cf FT203.1; FT335 |
| 766 | General interest. Hobbies |
| 767 | Cultural. Arts and humanities |
| 769 | Non-fiction by subject. By UDC [...]
| 77  | Miscellaneous genres |
| .1  | Abstract |
| .4  | Structuralist |
| 772 | Animated films/programmes. Trick films/programmes. As FT246, e.g. |
| .1  | Cartoons |
| .15 | Drawn directly on film |
| .3  | Collage |
| .4  | Silhouette |
| .6  | Computer generated |
NOTES

FT
78/79 All source material may be classed at FT941/942, if desired, but in any case only works published after or in connection with the film/programme should be classed at FT78/79.

Unpublished materials are classed at FT99 or at (0...).

78A/Z Include here scripts as well as other material on film/tv projects, applying, if desired, the appropriate form auxiliary.
Subdivide A/Z by the name by which the project is usually known, e.g., a provisional title.

782 Class here collected material on several film/tv projects.

79 Material on films/programmes by genre, type or subject is classed at FT72/77.
Material on films/programmes by country is classed at FT71(4/9).

79A/Z Include here: scripts; scores; diaries of production; case histories; books of the film/programme; stills collections; analysis and criticism; story boards; etc., applying, if desired, the appropriate form auxiliary (0...). Subdivide A/Z by original title of film/programme.

792 Collections of reviews are classed at FT87(049.32). Collections of analyses are classed at FT66(049.3). Collections of reproductions of publicity material are classed at FT33...(0...).
Three dimensional Puppets
Expanded
Mixed media productions/presentations. Multi media

Film/tv projects. Uncompleted films/programmes. Cf FT222.9
Individual film/tv projects
Collected film/tv projects by form of material. By (0...), e.g.
Collected unrealised screenplays

Films/programmes
Individual films/programmes
Collected films/programmes by form of material. By (0...), e.g.
Collected programme notes
Collected screenplays
FT
8
82A/Z

Class here any items on individuals, whether or not the items are strictly speaking biographical.

If preferred, collectives/groups may be classed at FT81A/Z under the name of the collective, or the first person of the collective, making references from the names of other members.
<table>
<thead>
<tr>
<th>80</th>
<th>Collected biography in general. By (4/9)</th>
</tr>
</thead>
<tbody>
<tr>
<td>800/809</td>
<td>Collected biography by profession. As FT0/9 e.g.</td>
</tr>
<tr>
<td>801.1</td>
<td>Archive personnel</td>
</tr>
<tr>
<td>802</td>
<td>Film/tv workers</td>
</tr>
<tr>
<td>.091.11</td>
<td>Top executives. Moguls</td>
</tr>
<tr>
<td>.22</td>
<td>Producers</td>
</tr>
<tr>
<td>.24</td>
<td>Scriptwriters</td>
</tr>
<tr>
<td>.25</td>
<td>Directors</td>
</tr>
<tr>
<td>.26</td>
<td>Designers. Art directors</td>
</tr>
<tr>
<td>.261</td>
<td>Set designers. Architects</td>
</tr>
<tr>
<td>.264</td>
<td>Costume designers</td>
</tr>
<tr>
<td>.265</td>
<td>Make-up artists</td>
</tr>
<tr>
<td>.266</td>
<td>Hair stylists</td>
</tr>
<tr>
<td>.269</td>
<td>Publicity designers</td>
</tr>
<tr>
<td>.27</td>
<td>Actors. Cf FT465</td>
</tr>
<tr>
<td>.271.3</td>
<td>Character actors</td>
</tr>
<tr>
<td>.273</td>
<td>Child actors</td>
</tr>
<tr>
<td>.274</td>
<td>Animal performers</td>
</tr>
<tr>
<td>.275</td>
<td>Stunts</td>
</tr>
<tr>
<td>.28</td>
<td>Visual journalists</td>
</tr>
<tr>
<td>.281.3</td>
<td>Commentators, Narrators</td>
</tr>
<tr>
<td>.281.5</td>
<td>News presenters</td>
</tr>
<tr>
<td>.285</td>
<td>Interviewers</td>
</tr>
<tr>
<td>.286</td>
<td>Reporters</td>
</tr>
<tr>
<td>.3</td>
<td>Cinematographers</td>
</tr>
<tr>
<td>.39</td>
<td>Stills photographers</td>
</tr>
<tr>
<td>.41</td>
<td>Editors</td>
</tr>
<tr>
<td>.431</td>
<td>Composers</td>
</tr>
<tr>
<td>.44</td>
<td>Sound technicians</td>
</tr>
<tr>
<td>.46</td>
<td>Animators</td>
</tr>
<tr>
<td>.97</td>
<td>Agents</td>
</tr>
<tr>
<td>803</td>
<td>Distributors</td>
</tr>
<tr>
<td>.81</td>
<td>Cinema owners &amp; managers</td>
</tr>
<tr>
<td>.825</td>
<td>Projectionists</td>
</tr>
<tr>
<td>.831.1</td>
<td>Cinema organists</td>
</tr>
<tr>
<td>804</td>
<td>Sociologists</td>
</tr>
<tr>
<td>.4</td>
<td>Censors</td>
</tr>
<tr>
<td>.662</td>
<td>Gossip columnists</td>
</tr>
<tr>
<td>805.1</td>
<td>Teachers. Professors</td>
</tr>
<tr>
<td>.6</td>
<td>Scholars. Researchers</td>
</tr>
<tr>
<td>806.2</td>
<td>Theoreticians</td>
</tr>
<tr>
<td>.7</td>
<td>Critics</td>
</tr>
<tr>
<td>807</td>
<td>Historians</td>
</tr>
<tr>
<td>809</td>
<td>Other professions. By UDC [...]. e.g.</td>
</tr>
<tr>
<td>[262.1]</td>
<td>Television preachers</td>
</tr>
<tr>
<td>81A/Z</td>
<td>Individual biography</td>
</tr>
<tr>
<td>* 82A/Z</td>
<td>Collectives</td>
</tr>
</tbody>
</table>
NOTES

FT
91
This section is intended for works on stars' personal effects and other objects of value to private collectors.

94
See note at FT78/79.

96
Film/tv literature by film/tv personalities should be classed at the subject.

98
Intended for literature which is not produced primarily for its film/tv interest.

99
This section is intended for smaller collections of primarily unpublished materials (i.e. not produced for general availability) of special archival interest, which are not normally classified.
FT 9 MISCELLANIES. VARIA. SPECIAL COLLECTIONS

* 91 Film/tv memorabilia. * Cf FT336
911 Catalogues of auctions, exhibitions, etc.
912 Autograph collections. * Cf (093.31)
914 Postcard collections. * Cf (084.3)
915 Pin-up stills, posters, magazines etc.
919 Other types of memorabilia

92 Publications for children. By :FT... * Cf (0.053.2)

93 Varia
931 Humour
932 Caricatures. Cartoons
933 Aphorisms. Quotes
934 Quiz books. * Cf (076.3)
935 Anecdotes
936 Cookery books

* 94 Source material for films/programmes. * Cf FT753.1
941 Fiction. A/Z by author
942 Non-fiction. A/Z by author or by UDC :... 

* 96 Literature etc. by film/tv personalities. A/Z by author

97 Literature etc. with film/tv as theme or background. A/Z by author

* 98 Topographical literature on places related to the film/tv industries. By UDC
[914/919]. e.g.
[917.94]

* 99 Special archival collections. Cf FT110/119
991 Archival collections of specific types of materials. By (0...), e.g.
(084.1) Design drawings
(084.5) Posters
(093.8) Scrap books
(098.2) Gramophone records
(098.4) Audio tapes

995 Miscellaneous archival collections relating to specific persons, bodies or other subjects. By :FT... * Cf FT116
NOTES

(0...) Listed here are the FIAF modifications (printed in bold in the tables) of the UDC form auxiliaries, plus an extract from the UDC table I(d). These and others from the table (provided that they do not conflict with numbers given in this list) can be applied wherever appropriate throughout the scheme.

(061/069) e.g.
(061) Publications of film/tv archives/institutes
(062) Publications of film/tv societies
(065.1) Publications of film/tv festivals
(068.1) Publications of conferences, congresses, symposia
(068.2) Publications of seminars, workshops
(067.5) Publications of exhibitions, retrospectives
(01) Bibliographies
(017) Catalogues of book materials (except of moving image materials)
(019) Catalogues of non-book materials
(02) Filmographies/teleographies/videographies. Catalogues of films/programmes/video productions. As FT (02)
(03) Encyclopaedias. Reference books
(035) Handbooks. Manuals. Fact books
(036) Guidebooks (with practical & descriptive information)
(04) Essays. Miscellaneous critical writings
(040) 'Festschriften'
(041) Pamphlets. Brochures
(042) Addresses. Lectures. Speeches
(043) Theses. Dissertations
(044) Letters. Correspondence
(045) Articles in serial publications (periodicals, etc.)
(046) Newspaper articles. Press cuttings
(047) Reports. Notices. Bulletins. Cf (055)
(047.1) Production reports/diaries
(047.5) Reports for the press. Press releases
(047.53) Interviews
(048) Surveys. Dossiers
(048.1) Bibliographic/filmographic descriptions. Credits
(048.2) Annotations
(048.3) Abstracts. Summaries. Synopses
(048.7) Programme notes
(048.9) 'Fiches filmographiques'
(049.1) Proclamations. Manifests
(049.3) Critiques. Appreciations. Analyses
(049.31) Shot-by-shot analyses
(049.32) Critical reviews
(049.5) Questionnaires. Inquiries. Opinion polls
(05) Serial publications. Periodicals, etc.
(051) Periodicals (in the strict sense)
(051.2) Programme journals. Cf (083.9)
(055) New bulletins. Newsletters. Information bulletins. Cf (047)
(058) Yearbooks. Annuals
(058.7) Directories. Address books
(059) Calendars
(06) Publications of corporate bodies
(060) Organisation and activity publications. As UDC 06.01/.09
(061/069) Publications of particular kinds of corporate bodies. As FT11/19
(07) Instruction books. Study books
(072) Aids for teachers
(073) Curricula
(075) Aids for students
(076) Documents for practical instruction and training
(076.3) Quiz books
(077) Career guides
(078.7) Case studies
(079.2) Diplomas, degrees, certificates (for teaching/studying). Cf (086.2)
(081) Collected/selected works by one author
NOTES

(082) Anthologies are here to be defined as: a selection of writings, or excerpts from writings, by several authors, usually compiled from previous sources by an editor for a particular purpose.

(082.2) e.g. an anthology of writings from the periodical "Sight and sound":

(084.9) i.e. paper dolls etc.

(088) e.g.

(088.1) Poems
(088.2) Plays
(088.31) Novels. *If* (089.9)
(088.32) Short stories
(088.4) Literary essays
(088.94) Memoirs. Diaries

(089.1/.4) The following definitions have been taken from: 'FIAF: guidelines for describing unpublished script materials' (1974)

(089.1) Definition: Indicates or describes the action, but does not break the action into separate shots

(089.2) Definition: Does break the action into separate shots, but does not indicate the length of the shots

(089.3) Definition: Does indicate the length of each shot

(089.4) Definition: Contains only the dialogue or intertitles and does not describe the action

(089.9) (089.1/.3) may or may not include dialogue or intertitles, but must describe the action

(089.9) Use this auxiliary number for novelisations of scripts. For novels as source material use (088.31)
* (082) Anthologies. Cf (04)
* (082.2) Anthologies of writings from specific, named sources
(083.1) Recipes. Prescriptions. Directions.
(083.13) Directions for use, advice, instructions
(083.2) Forms. Blanks
(083.4) Statistical tables
(083.5) Technical data tables. Conversion tables
(083.6) Chronological tables
(083.7) Standards. Specifications. Definitions
(083.8) Lists, Indexes. Inventories. Cf (01)
(083.815) Black lists
(083.9) Film/programme schedules. Cf (051.2), (060.51)
(084) Pictorial documents
(084.1) Sketches, Drawings. Production designs
(084.2) Stills. Photographs
(084.21) Frame enlargements
(084.23) Still frame sequences
(084.3) Postcards
(084.5) Posters
(084.51) Lobby cards
(084.53) Window cards
(084.55) Wall charts
* (084.9) Miscellaneous pictorial memorabilia
(085) Commercial information and advertising matter
(085.2) Trade catalogues
(085.25) Mail order catalogues
(085.3) Company journals, house journals. Cf (051)
(085.4) Publicity programmes
(085.5) Prospectuses
(085.6) Price lists for goods
(085.8) Advertisements. Press books
(086) Attestation and similar special-purpose documents. As UDC (088), e.g.
(086.2) Certificates, licenses. Cf (079.2)
(086.4) Contracts, Agreements
(086.7) Trademarks. Logos
(086.8) Patents and similar documents
(087) Music documents. Scores
(087.1) Scores for silent films
(087.3) Lyrics
(087.5) Cue sheets
* (088) Literary forms. As UDC 821/9
(089) Film/video script materials
* (089.1) Script I
(089.11) Outlines, pre-production synopses
(089.12) Treatments
(089.16) Storyboards
* (089.2) Script II
* (089.3) Script III
* (089.4) Script IV
(089.7) Shot-by-shot scripts
* (089.9) Novelisations
(091) Historical presentation
(092) Biographical presentation
(092.1) Obituaries
(093) Historical sources
(093.3) Literary sources
(093.31) Autographs
NOTES

(094) Subdivide, if necessary as UDC (094) and/or by (0.0..), e.g.
(094.2) International agreements and treaties
(094.5) Individual laws
(094.5.041) Drafts of a bill

(097.2) e.g.
(097.226.4) Costumes
(097.233) Cameras
(097.241) Editing equipment
(097.244.3) Sound equipment
(097.249.3) Slides
(097.249.4) Films strips

(097.8) i.e. toys, games, T-shirts, etc.

(099.1) For further specificity subdivide by (-01/09) or as (-1), e.g.
(099.1-03) Silent films
(099.1-062) Colour films
(099.116) 16mm films

(099.4) For further specificity subdivide by (-01/-09) or as (-4), e.g.
(099.48) Videocassettes
(093.8) Scrapbooks
* (094) Legal documents. Legal sources
(094.3) Government papers
(095) Voluntary regulations, rules
(095.1) Codes of practice
(097/099) Three-dimensional, audio and audiovisual documents
(097) Three-dimensional documents: equipment, objects, etc.
(097.1) Pre-cinema devices
* (097.2) Other types of technical equipment/objects. As FT2 deleting the first digit
(097.4) Models
(097.5) Prizes. Awards
* (097.9) Miscellaneous promotion devices/objects
(098) Audio documents. Sound recordings. As UDC (086.7), e.g.
(098.2) Gramophone records
(098.4) Magnetic sound recordings. Tapes
(098.6) Optical recordings
(099) Moving image documents
* (099.1) Films
* (099.4) Video productions
NOTES

-00/-09 Listed here are the FIAF modifications (printed in bold in the tables) of the UDC auxiliaries of persons, plus an extract from the UDC table I(k). These are intended to be applied mainly at FT757 but can be used wherever appropriate.

-05 Use UDC to specify persons who cannot be accommodated at the subdivisions of -053/-058, e.g.
-05[07] Journalists
-05[252.1] Clergy, Priests
-05[351.74] Policemen, Cops
-05[351.746.2] Private detectives
-05[5] Scientists
-05[7] Artists
-05[79] Show business people
-05[82] Authors, Writers
-05[93] Historical personalities
-05[791.43] Film people
-05[791.83] Circus people

-051/-052 Only use these numbers with intercalation where it is necessary to separate different functions within the same subject, e.g.
-05[616]1 Doctors
-05[616]2 Patients
AUXILIARIES OF PERSONS/CHARACTERS

-0 Characters, roles, types, stereotypes in general
-00 Groups of persons in general
-01/03 Persons by sex
-01 Male persons. Men
-02 Female persons. Women
-026 Pregnant women. Nursing mothers
-03 Persons with uncertain, ambivalent or other special sexual, psychosexual or sociosexual characteristics
-031 Asexuals, bisexuals, intersexuals
-032 Homosexuals, lesbians
-034 Transsexuals, transvestites
-035 Persons in drag, cross dressers
-037 Voyeurs
-038 Sadists, masochists, sado masochists
-04 Persons according to stereotypic functions
-041 Persons of positive characteristics. Cf -056.87
  .1 Good, reliable, courageous persons (heroes/heroines, etc.)
  .2 Strong, good-looking persons (he-men, muscle-men, pin-ups, glamour girls, flapper girls, 'dumb blondes', etc.)
-042 Persons of natural characteristics. Ordinary, average persons (the 'men-in-the-street', 'John Doe', anti-heroes/anti-heroines, etc.)
-043 Persons of negative characteristics. Cf -056.88
  .1 Bad, unreliable persons (bad guys/bad girls, heavies/molls, villains/villainesses, etc.)
  .2 'Naughty', good-bad, reckless persons (seductresses, seductresses, enchantreeses, vamps, etc.)
  .3 Intolerant persons. Bigots
-044 Non-conformist, atypical persons (rebels, misfits, eccentrics, outsiders, opponents, idealists, tramps, etc.)
-047 Comic, foolish, clumsy persons
-048 Tragic, miserable, abandoned persons (victims, outcasts, failures etc.)

* -05 Persons according to social or occupational characteristics. By UDC [...] *
* -051 Persons as agents or doers (studying, making, serving, etc.) *
* -052 Persons as targets, clients or users (studied, served, etc.) *
-053 Persons according to age or age groups
-054 Persons according to ethnic characteristics, nationality or citizenship. As UDC
-055 Persons according to family or other kinship relation. As UDC -055.5/7
-056 Persons according to constitution, health, disposition, heredity or other traits
-057 Persons according to occupation, work, livelihood or education. As UDC
-058 Persons according to social and civil status. As UDC

-06 Animal characters
-07 Cartoon and puppet characters
-08 Fictional characters
-09 Real-life persons
These special technical auxiliaries can be applied wherever appropriate throughout the scheme.
(-01) Operation, control methods
(-011) Manual
(-012) Automatic
(-013) Mechanical
(-014) Hydraulic, pneumatic
(-015) Optical
(-016) Electrical
(-017) Electronic
(-017.1) Analogue
(-017.2) Digital
(-018) Computer-assisted

(-03) Silent
(-04) Sound

(-05) Base
(-051) Cellulose nitrate
(-052) Cellulose tri-acetate (safety)
(-055) Polyester
(-056) PVC
(-057) Mylar
(-059) Paper

(-06) Emulsions. Coatings
(-061) Black and white
(-062) Colour
(-065) Sensitivity (speed)
(-065.1) Low sensitivity (slow)
(-065.3) High sensitivity (fast)
(-066) Grain
(-066.1) Fine
(-066.3) Coarse

(-07) Aspect ratio, e.g.
(-07.133) 1.33:1

(-08) Frames per second, e.g.
(-08.16) 16f.p.s.

(-09) Running time
(-091) Short (1-29 mins.)
(-092) Medium (30-49 mins.)
(-093) Feature (50-119 mins.)
(-094) Extra-length feature (over 120 mins.)

(-1) Film
(-10) Small format. Narrow gauge
(-106) 8mm
(-108S) Super-8
(-109.5) 9.5mm
(-116) 16mm
(-116S) Super-16
(-135) 35mm. Standard gauge
(-16) Large format
(-165) 65mm
(-170) 70mm

(-4) Video
(-40) Small format
(-4025) 1/4 inch
(-405) 1/2 inch
(-4075) 3/4 inch
(-41) 1 inch
(-42) 2 inch

(-45) Tv signal
(-451) Live
(-452) Deferred: recorded
(-454) Sequential
(-455) Interlaced

(-46) Systems. By A/Z, e.g.
(-46HDTV) High Definition TV
(-46PAL) Pal TV system
(-464) Lines per frame, e.g.
(-464.525) US standard

(-47) Videocartridges
(-471) EJJA system

(-48) Videocassettes. By A/Z e.g.
(-48VHS) VHS cassettes

(-49) Videodiscs
(-491) Electromechanical. By A/Z, e.g.
(-491VDH) VHD discs
(-492) Laser. By A/Z e.g.
(-492RCA) RCA discs
(-493) Magnetic

(-5) Distribution systems and technologies
(-51/-52) Direct. Indirect
(-53) Microwaves
(-54) Cable systems
(-543) Closed circuit cable systems
(-55) Satellite systems
(-551) Satellites. By A/Z
(-551.4) Transponders
(-552) Earth stations
(-554) Direct broadcasting by satellite
(-556) Superstations
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