

Film - Television - Sound Archive Series

Papers and Reference Tools for Film Archivists
Dealing with Audiovisual Material

Vol 1

Fédération Internationale des Archives du Film (FIAF)

**The FIAF
Cataloguing Rules
For Film Archives**

Compiled and edited
By Harriet W. Harrison
for the
FIAF Cataloguing Commission

K·G·Saur
München·London·New York·Paris 1991

CIP-Titelaufnahme der Deutschen Bibliothek

International Federation of Film Archives:

The FIAF cataloguing rules for film archives / Fédération Internationale des Archives du Film (FIAF). Compiled and ed. by Harriet W. Harrison for the FIAF Cataloguing Commission. – Munich ; London ; New York ; Paris : Saur, 1991
(Film, television, sound archive series ; Vol. 1)

ISBN 3-598-22590-3

NE: Harrison, Harriet W. [Hrsg.]; HST; GT

Gedruckt auf säurefreiem Papier
Printed on acid-free paper

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K.G. Saur Verlag, München 1991
Part of Reed International P. L. C.

Printed in the Federal Republic of Germany
Printed and bound by Strauss Offsetdruck, Hirschberg 2

ISBN 3-598-22590-3

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ACKNOWLEDGMENTS

These rules represent the combined efforts of both past and present members of the Cataloguing Commission. Discussion and draft chapters were contributed by: Roger Smither – preliminary notes, titles, and series; Günter Schulz – editions, versions, and variations; Ani Velchevska – languages and countries; Harriet Harrison – companies and dates; Marta Luttor (formerly Magyar Filmtudományi Intézet és Filmarchivum, Budapest) – physical descriptions; Rolf Lindfors – cast and credits; and Roger Holman (National Film Archive, London) - summaries and notes. Dorothea Gebauer edited and compiled the papers into our first complete working draft. Dorothea Gebauer, Harriet Harrison, Vladimir Opela, Günter Schulz and Roger Smither contributed examples; Rolf Lindfors suggested the use of the ISO date standard; and Roger Smither compiled conversion tables for meters = feet = minutes. All the Commission members contributed to the review of this draft and provided thoughtful suggestions for improvement.

In addition to the members of the Commission, Jan-Hein Bal (Nederlands Filmmuseum, Amsterdam) and Nicole Schmitt (Service des Archives du Film du Centre National de la Cinématographie, Bois d’Arcy) graciously contributed their knowledge and experience to the review, and Jan-Hein Bal provided useful suggestions and examples concerning the treatment of international co-production.

A very special debt is owed to the work of Wendy White-Hensen, my former colleague at the Library of Congress, who authored the U.S. national standards for cataloging archival moving images, Archival Moving Image Materials: A Cataloging Manual. During the course of our work on rules, Wendy and I spent long hours discussing cataloging problems and issues. She helped to refine my thinking in many areas, and I have borrowed heavily from the language and wording of her text in the preparation of this draft. Thanks also to Jon Gartenberg and Roger Smither for proofing the final version of the draft and to the Executive Committee of FIAF, to the Executive Secretary – Brigitte van der Elst – and to the members of the Commission for their encouragement and support throughout the years of preparation required to bring these rules into existence.

Harriet W. Harrison

INTRODUCTION

This manual consists of a set of rules for cataloging materials held in moving image archives. Its immediate purpose is to provide a means of facilitating the exchange of information between and among archives, so that cataloging records, created in one archive, may be readily interpreted and understood in another. This goal supports the basic aims of FIAF, which lists the following goals in Article I of its Statutes and Internal Rules: “to encourage all countries to create and develop film archives,” “to develop cooperation between its members and ensure international availability of films and documents,” “to promote film art and culture and encourage historical research into all aspects of cinema,” and “to promote the collection and preservation of films, as works of art and/or as historical documents.”*

The creation of catalogs is perhaps the least visible activity of a film archive. Cataloging work includes the complex, professional tasks of gathering and arranging data within systems (as well as the creation of those systems) upon which the entire organization and operation of an archive depend. Indeed, accurate, well-organized descriptions of both filmographic and technical information about an archive’s collection serve as the basis for informed preservation, collections development, and outreach or screening programs. They further constitute the key to the use of collections by scholars, researchers and the general public – both now and for future generations.

Although not highly visible, professional cataloging work is expensive, and archivists have long dreamed of being able to avoid duplication of effort by sharing completed cataloging work, thereby reducing costs. Developments in the related fields of automation and telecommunication over the last three decades have now given us the tools through which to bring this dream of shared cataloging into the realm of the possible.

History and Development of the FIAF Cataloging Rules

When FIAF established its Cataloguing Commission in 1968, the new Commission set, as its first task, the creation of a compendium of advice on practical cataloging matters – including the identification of essential and desirable elements of information, training requirements for catalogers, location and technical controls, machinery and methods, etc. The result of this work was a manual, completed in the 1970s, and published in 1979 as Film Cataloging (New York: Burt Franklin & Co.).

* International Federation of Film Archives. Statuts et Reglement Interieur = Statutes and Internal Rules. Brussels: FIAF, 1987, p.3.

Having completed this background work, the Commission turned, in 1980, to the next task – that of providing precise rules for the style, content, and format of cataloging records. While the members of the Commission recognized that established archives, many with long-existing formats and cataloging systems, could not easily abandon past practices in order to adopt an international standard set of rules, they nonetheless felt that work on such rules was essential for several reasons:

- 1) Computerization and telecommunication costs, which had initially been beyond the means of most archives, were decreasing rapidly, bringing with them greatly increased possibilities for effective international cooperation and communication, and effective cooperation and communication requires the use of standards.
- 2) Developing archives, who were just beginning cataloging work, were looking to the Commission to provide them with recognized standards upon which they could rely.
- 3) Work to provide international rules for cataloging moving image materials had already been undertaken by professionals from the related discipline of librarianship. The results of their work, the International Standard for Bibliographic Description for non-Book Materials (ISBD(NBM)) (London: IFLA, 1977, rev. 1987), had already achieved recognition among library professionals worldwide. While its rules, directed as they were to generalized collections of widely available audio-visual materials, did not solve the technical and scholarly information needs of moving image archives, they could nonetheless serve as a model for FIAF by providing a framework into which the Commission could place its basic principles of archival moving image cataloging (as already outlined in Film Cataloging) and upon which it could then build these principles into a complete set of cataloging rules.

To begin, the members of the Commission divided archival cataloging information into areas of description along the lines of ISBD (NBM), each member accepting an assignment to prepare discussion papers on one of the areas. Working first on their own and then together through annual Commission meetings, the members reviewed these discussion papers. The author of each discussion paper next elaborated a set of rules, incorporating both archive principles and ISBD style, format, and punctuation. Subsequent tasks required the merging and editing of the papers into a consistent and cohesive set of rules. The Commission next reviewed and modified the draft, chapter by chapter. The result was then presented for review to the members of FIAF and to the Cataloging Commissions and specialists of other interested international organizations. Comments and suggestions from reviewers have been incorporated into the final publication.

Relationship of FIAF Cataloging Rules to ISBD (NBM) And Principles of Library Cataloging

The principles of organization found in the FIAF Cataloging Rules differ in several respects from library cataloging principles as codified in ISBD (NBM). These differences stem from the need in moving image archives to describe, in one record, data covering several physical pieces, perhaps bearing different identifying indicia, but belonging to the same moving image title. These separate physical pieces may be either copies (in whole or in part) of the original or they may be other manifestations; there is little of the “normal” concept for a single, ideally complete, physical unit. Catalog records for books and other non-archival library materials describe complete items, usually produced separately, edition-by-edition (or, in some cases, issue-by-issue), and thus the records reflect their different bibliographic indicia more or less faithfully. This normally means transcribing exactly one title, one sequence of statements of responsibility, one edition statement, one set of publication details, and formulating one physical description – per record.

The phenomenon of sets of single details needed per catalog record is also reflected in archival moving image materials, as when the archive holds only the original in one copy. Frequently, however, such simplicity is not possible. The moving image archive may have several manifestations of a work, each incomplete, but which when taken together approximate a single whole item. It also may hold in separate physical items various manifestations that are dependent, e.g., a separate sound track. Thus a single record may include an original title and original release details, plus associated variation information, followed by the physical descriptions for the original and later variations with minor changes all grouped together in a listing, one physical description after the other.

A moving image archive considers that these sets of multiple details need to be given in one catalog record: a complete “item” may be the sum of these parts. Under this concept the details relating to the original title are the basic part of the record, with other details added for later variations – even when the original is not in the archive (in that case a physical description for the original is omitted). All these details are given whether or not the pieces of film or video material being cataloged actually bear them. This introduces another major departure from traditional library cataloging: the recording of data from reference sources without the contradistinction normally made between such data (off a “chief source” or outside the item) and data transcribed from formal statements on the material. In most cases then, there will be no bracketing of any data (traditionally signifying a source other than the item itself), except possibly a word or phrase made up by the cataloger.

Attention must be called to the multiple physical descriptions the system described above entails. As mentioned already, not only are different pieces of various versions accounted for in archival records but also

differing copies: negative and positive copies, master and viewing copies, etc. A film and/or television archive can have as many as forty or fifty physically separate items, all of which are essential parts of a single feature film. All elements must be described accurately and carefully, with a shorthand which draws component parts of negatives, masterpositives, sound tracks, prints, etc. together and provides a quick method for comparing each set, one with the other. This interrelationship is expressed by providing multiple lines of physical description, each arranged in a standard manner.

Edition/version/variation

As has been explained above, the incorporation of variation information into a record enables this one record to carry within it all the details relative to the differing components of a whole. This technique is not used for every case of different editions, versions, or variations. A detailed explanation follows.

It is essential to users of archival moving image material that information describing the original item and information describing the item in hand are presented in a manner that clearly delineates this relationship. The relationship in library terms is described as the concept of "edition." For moving image materials, the terms most analogous to edition are versions with major changes and variations with minor changes. Separate editions of printed library material are cataloged separately, and usually no attempt is made to determine whether edition statements always indicate major changes in content. In moving image archives, both the occurrence of a change in the content and the extent of the change are important. In most cases, for moving image materials, the changes are a function of some form of editing.

Versions with major changes. If the cataloging agency has determined that the item in hand differs significantly from the original work, i.e., major editing has been done, the item is described in a separate cataloging record. The item in hand is designated a version of the original work with major changes, e.g., short version, classroom version, etc., and the distribution information for the separate version is recorded. The relationship to the original work is indicated in the edition/version statement, and, in most instances, in a note. Distribution information relating to the original work may also be indicated in a note.

Variations with minor changes. When the cataloging agency determines that an item, although designated as being re-edited, e.g., a "new edition," has not indeed been changed significantly, it may express this relationship by recording the statement of responsibility for the original in

area one, the variation and statement of responsibility for the variation in area two, and the production, distribution information for both the original and variation copies in area three. Multiple edition/version/variation statements may be given when cataloging multiple variations with minor changes.

Choice of original release title in country of origin as main entry

This manual includes prescriptions and guidelines for the choice of main and added entries, which can act as index or access points to the cataloging record. Of these, the single most important access point – around which the entire bibliographic description is arranged – is the main entry. These rules follow the precepts already outlined in Film Cataloging by defining main entry as the original release title or broadcast title in the country of origin, i.e., the country of the principal offices of the production company or individual by whom the moving image work was made. Owing to the complex interrelationships of persons and corporate bodies in the creation of a moving image work, the original release or broadcast title is chosen as the single element which can provide the level of consistency and standardization requisite for any national and international networking or sharing of cataloging data. Variant titles, e.g., translated titles, rerelease or reissue titles, titles on the item or accompanying material, etc., are noted, and linking references from variant titles to the original release title are provided.

Because, however, it is not always possible for a cataloger to determine an original release title, the rules also provide guidelines for choice of main entry when either: 1) the concept of original release title is not applicable (as in the case of unedited footage, cf. 1.5.2.4), or when 2) a cataloger is unable, through research, to determine the original release title (cf. 1.5).

Research and chief source of information

Owing to the mutable nature of film and video materials, some amount of research must almost always be performed to identify and verify the original release title accurately. Titles can be readily changed, misidentified by a well-meaning collector, or completely eliminated before moving image material reaches an archive. Archival cataloging should include a complete filmographic description of the original work expressed as exactly as possible. The “chief” source of information is not always the item itself, but may also include the standard and specialized reference works consulted by the cataloger.

These rules are not intended to provide instructions on conducting intensive film and television research because the assumption is made that catalogers are familiar with both the principles of cataloging and with film and television information. Instead, the rules provide guidance in organizing information obtained by viewing the material and by examining accompanying material and other sources, for example by prescribing that the source of the title be carefully documented in the notes area (cf. 0.4. Sources of information).

Choosing a form of name for added entries and providing subject access

These rules provide guidance concerning the types of names to be chosen as additional access points, but exclude provisions for choosing the forms these names should take. For guidance in choosing between various forms of names, the use of appropriate existing national or international standards are recommended, e.g., IFLA's Form and Structure of Corporate Headings and/or the Anglo-American Cataloging Rules, 2d ed., etc. Following already recommended standards for the form of name in chosen access points will enable data to be shared more widely through existing national and international bibliographic information systems, while at the same time addressing the special needs of archives through an organization of the description according to archival principles.

In the same way, the rules include guidance for describing the content of a moving image work (cf. 7.2.16 and 7.2.17), but do not address issues related to providing subject access. Subject indexes may be provided through the assignment of classification numbers from standardized classification schemes such as the Universal Decimal Classification (UDC), through the assignment of natural language terms from standardized thesauri, or, in the case of automated records, through the use of software designed to index and retrieve words (either singly or in a variety of combinations) already found in a catalog record. The international standardization of subject access for moving image archives remains an issue for discussion and future work by the Commission and other interested moving image archivists. While certain types of subject access may be appropriately handled through classification schemes and thesauri borrowed from other fields (thus reaping the advantages noted above in sharing standards for form of name), the creation of thesauri for other types of subjects, such as film and television genres, film schools and movements, etc. will require additional work from cataloging and subject specialists in our own field.

Copyright

Because national and international copyright regulations for moving image materials govern not only the copying of materials for subsequent use, but also the screening and/or viewing of such materials, information concerning copyright ownership is considered of paramount importance to most film and television archives. These rules introduce a separate area – area four – for the recording of information about the copyright status of moving image materials. The rules include provisions for recording both original and current copyright ownership, as well as for indicating when the cataloger has not been able to find any information concerning copyright status. Since copyright issues are complex legal matters, some archives prefer to maintain separate legal files, or sometimes even to leave the resolution of copyright issues entirely to the responsibility of the user or client. For these reasons, the use of the copyright area has been designated “optional.”

Alternatives and options

Certain of the individual rules or parts of rules in this manual are introduced by the words, “alternatively” or “optionally.” Optional provisions arise from the recognition that different solutions to a problem and differing levels of detail and specificity are appropriate in different contexts. Some alternatives and options should be decided as a matter of cataloging policy for a particular catalog or archive and should therefore be exercised either always or never. Other alternatives and options should be exercised case by case. It is recommended that all cataloging archives distinguish between these two types of options and keep a record of their policy decisions and of the circumstances in which a particular option may be applied.

The necessity for judgment and interpretation by the cataloger is recognized in these rules. Such judgment and interpretation may be based on the requirements of a particular catalog or upon the use of the items being cataloged. The need for judgment is indicated in these rules by phrases such as “if appropriate,” “if important” and “if necessary.” These indicate recognition of the fact that uniform legislation of types and sizes of catalogs is neither possible nor desirable, and encourage the application of individual judgment based on specific local knowledge. This statement in no way contradicts the value of standardization. Such judgments must be applied consistently within a particular context and must be documented by the individual archive.

Examples

The examples used throughout these rules are illustrative and not prescriptive. They are intended to illuminate the provisions of the rules to which they are attached, rather than to extend those provisions. Neither the examples nor the form in which they are presented should be taken as instructions, unless the accompanying text specifically states that they should. A case in point is the underlining of titles in certain of the examples given within the text. This underlining has been done for the sake of clarity, and does not constitute a cataloging recommendation. Most examples are from actual titles; in the few made-up examples an attempt has been made to formulate realistic data. Examples of complete entries in various languages may be found in Appendix A.

0. Preliminary notes

0.1. Scope, purpose and use

0.1.1. Scope

The FIAF Cataloging Rules specify requirements for the description and identification of archival moving image materials, assign an order to the elements of the description, and specify a system of punctuation for that description. They are designed for use by moving image archives as a guide in the preparation of cataloging records and as a standard for the exchange of bibliographic or filmographic information. Their provisions relate to the bibliographic records of moving image materials for generalized film and television archives, and may require elaboration in more specialized archives whose holdings are exclusively of a single format or type, e.g., commercials, newsfilm, unedited footage, etc.

Moving image materials include a range of documents upon which sequences of visual images have been recorded or registered and which create the illusion of movement when projected, broadcast, or played back (by means of a television set or equivalent device). Such images may, or may not, be accompanied by sound. The definition includes motion pictures and video recordings of all types, e.g., features, shorts, news footage (whether film or video), trailers, outtakes, screen tests., educational and training documents, experimental or independent films or video, study films or video, home movies, unedited materials, television broadcasts, commercials, and spot announcements. It also covers both live action and animation.

The FIAF Cataloging Rules are based upon the prescriptions found in the International Standard Bibliographic Description for Non-Book Materials (ISBD (NBM)) (London: IFLA International Office for UBC, 1977, rev. 1987) in order to achieve as much standardization as possible with the guidelines and principles of the international library community. They do, however, differ in several important ways, owing to differences between the way in which library materials and archival moving images are produced and distributed. In its preliminary notes, the first edition of ISBD (NBM) states that its definition of non-book materials applies “for the most part to materials published in multiple copies.” As regards the materials held by moving image archives, the situation is often quite different. Owing to the ease with which moving image documents may be altered and copied in a variety of formats, copies are often made in response to specific orders rather than in anticipation of demand. Thus, production of copies on a one-for-one basis is not at all unusual and is particularly characteristic of archival preservation activities. The ease with which the documents can be altered (erased, cut, spliced, resequenced, etc. for repair or other deliberate purposes) has led to the situation, common in archives, where there are few, if any, examples of “ideal” copies, i.e., complete items, usually produced separately edition-by-edition or issue-by-issue (i.e., printing-by-printing).

Archival cataloging for moving images has therefore centered around the construction of unitary cataloging records based upon the description of an ideal “original release,” coupled with the elaboration of details which describe the variations represented in the holdings of archives. This principle leads to differences in the rules for “principal” or “prescribed source,” concepts of “edition” and “version,” and in the necessity for performing research in addition to examining items as prerequisite for the creation of bibliographic records. These differences are reflected in the rules which follow.

0.1.2. Purpose

The primary purpose of the rules is to aid in the exchange and international communication of bibliographic data for moving image documents held in archives throughout the world. This purpose is very similar to and supports that outlined in ISBD (NBM) (2d ed.):

to (A) make records from different sources interchangeable, so that records produced in one country can be easily accepted in library catalogues or other bibliographic lists in any other country; (B) assist in the interpretation of records across language barriers, so that records produced for users of one language can be interpreted by users of other languages; and (C) assist in the conversion of bibliographic records to machine-readable form.

It is for this reason that every effort has been made to parallel ISBD (NBM) wherever possible, particularly as to the prescribed order of elements and as to punctuation.

0.1.3. Use

The FIAF Cataloging Rules are intended to provide a framework for the maximum amount of descriptive information required in a range of archival cataloging activities existing in a great variety of national and local environments. The elements listed in the outline of areas and elements (cf. 0.2.1.) are therefore divided into two categories, mandatory (if applicable) and optional. The elements listed as mandatory should be considered the minimum necessary for the effective exchange of bibliographic information, and archives are encouraged to include as many of the optional elements as goals and circumstances permit.

This set of rules is intended to cover rules for description and bibliographic access; subject access to the materials is not addressed, nor are rules presented for standardizing personal and corporate names. For guidance in these areas, archives should refer to national or multinational cataloging codes, such

as the Anglo-American Cataloging Rules, 2nd ed. and to International Federation of Library Associations (IFLA) publications, such as Form and Structure of Corporate Headings (London: IFLA International Office for UBC, 1980).

0.2. Order of the elements of description

The order of the elements of description is based as closely as possible upon the order prescribed in ISBD (NBM). Elements are grouped into the following areas.

- Title and statement of responsibility
- Edition/version/variation
- Production, distribution, etc.
- Copyright statement
- Physical description
- Series
- Notes

The elements which appear in each area are set out in the following outline and in chapters 1 to 7. Not all areas will apply when describing individual items. For a definition of the area terms, see the rules for each area and the Glossary, Appendix B.

0.2.1. Outline of the elements of description

Note: Precede each area, other than the first, with a period, space, dash, space (. --).

<u>Area</u>	<u>Prescribed preceding (or enclosing) punctuation for elements</u>	<u>Element</u>
1. Title and statement of responsibility area.	[] = : / ;	1.1 Title proper *1.2 General material designation 1.3 Parallel title *1.4 Other title information 1.5 Statements of responsibility First statement *Subsequent statement(s)
2. Edition/version variation area	= / ;	2.1 Edition/version/variation statement *2.2 Parallel edition statement 2.3 Statements of responsibility relating to the edition First statement *Subsequent statement(s)

* Asterisked items are optional, cf. 0.1.3.

<u>Area</u>	<u>Prescribed preceding (or enclosing) punctuation for elements</u>	<u>Element</u>
2. Edition area (cont.)	,	2.4 Additional edition statement
		2.5 Statements of responsibility following an additional edition statement
3. Production, distribution, etc., area	/	First statement
	;	*Subsequent place(s)
		3.1 Place of original production
		First place
	;	*Subsequent place(s)
	:	3.2 Name of producer
	[]	3.3 Statement of function of producer
	,	*3.4 Date of original production
	--	3.5 Place of original distributor
	:	Name of distributor
	[]	Statement of function of distributor
	,	Date of original distribution
--	*Place of additional company involved in production, distribution, etc.	
:	Name of additional company involved in production, distribution, etc.	
[]	Statement of function of additional company	
,	*Date of additional company involvement	
4. Copyright statement area	:	*4.2 Copyright and country
	:	*4.3 Registration notice
	:	*4.4 Copyright owner (claimant)
	;	*Copyright date
	:	*4.5 Unprotected materials
	:	*4.6 Copyright status unknown
	--	*4.7 Subsequent ownership
5. Physical description area		5.2 Specific material designation
		5.3 and extent of item
	;	5.4 Dimensions of item
	:	5.5 Other physical details
	/	5.6 Inventory or location number
6. Series area		6.1 Title proper of series
	=	6.2 Parallel title of series

<u>Area</u>	<u>Prescribed preceding (or enclosing) punctuation for elements</u>	<u>Element</u>
6. Series area (cont.)	:	6.3 Other title information of series
	/	6.4 Statements of responsibility relating to the series
	;	First statement
	,	*Subsequent statement(s)
	;	6.5 International Standard Serial Number of series
	.	6.6 Numbering within series
	=	6.7 Enumeration and/or title of sub-series
	:	6.8 Parallel title of sub-series
	:	6.9 Other title information of sub-series
	/	6.10 Statements of responsibility relating to the sub-series
	;	First statement
	,	*Subsequent statements
	;	6.11 International Standard Serial Number of sub-series
	;	6.12 Numbering within sub-series
7. Note area		

0.2.2. See the following example for a schematic representation of a complete description.

Example: The organization of the description of a catalog entry.

TITLE	STATEMENTS OF RESPONSIBILITY
PRODUCTION, DISTRIBUTION, ETC. COPYRIGHT	The PRINCESS' NECKLACE / director, Floyd France ; story, Clare Freeman Alger ; scenarist, E. Clement D'Art. – US : Thomas A. Edison, Inc. [producer], 1917 ; US : K.E.S.E. [distributor], 1917. – (c) : US : Thomas A. Edison, Inc. 31Aug17; LP11335.
PHYSICAL DESCRIPTION	Viewing print: 4 reels of 4 (1498 ft.) : 16 mm.: S., b&w, si. / USW FLA 1742-1745. Duplicate negative: 4 reels of 4 (1498 ft.) ; 16mm. : S., b&w, si. / USW FRA 4336-4339. Archival positive: 4 reels of 4 (1498 ft.) ; 16mm. : S., b&w, si. / USW FRA 4340-4343.
SERIES	(CONQUEST PROGRAM ; NO. 8)
NOTES	<u>Cast:</u> William Calhoun, Kathleen Townsend, Wallace MacDonald, Susan Mitchell, Dorothy Graham, Roy Adams. <u>Summary:</u> A fairy tale in which a stranger comes to Happyland in order to learn the master secret of happiness, and, while there, manages to retrieve the princess's necklace from the wicked dwarfs who had stolen it. The stranger who reveals himself later as the king of Roseland, learns that the real secret of happiness is making others happy, and he and the princess are wed. <u>References:</u> <u>Moving Picture World</u> , v. 33.2, p. 1583; <u>Motion Picture News</u> , v. 1 .2, p. 2389.

0.3. Punctuation

As previously noted, punctuation for the description of moving image materials is based on ISBD.

0.3.1. Precede each area by a period, space, dash, space (. --) unless the area begins a new paragraph.

0.3.2. Precede or enclose each occurrence of an element of an area with standard punctuation prescribed at the head of each section of these rules (cf. also outline in 0.2.1).

0.3.3. Precede each mark of prescribed punctuation by a space and follow it by a space, except for the comma, period, hyphen, and opening and closing parentheses and square brackets. The comma, period, hyphen, and closing parenthesis and square bracket are not preceded by a space; the hyphen and the opening parenthesis and square bracket are not followed by a space. Punctuation, other than prescribed punctuation, e.g., natural language punctuation, may be included at the discretion of the archive, as is the spacing before or after such punctuation. Retain ISBD punctuation even when this results in double punctuation, except as in 0.3.7.

0.3.4. Precede the first element of each area, other than the first element of the first area or the first element of an area beginning a new paragraph by a period, space, dash, space (. --). When that element is not present in a description, precede the first element that is present by a period, space, dash, space (. --) instead of the prescribed preceding punctuation for that element.

0.3.5. When an area is repeated, precede each repetition with a period, space, dash, space (. --), except when the repetition begins a new paragraph.

0.3.6. When an element is repeated, precede each repetition with the prescribed punctuation appropriate to that element.

0.3.7. When an element ends with an abbreviation or other word or character which is normally followed by a period and the punctuation following that element either is or begins with a period, omit the period indicating the abbreviation.

Example: 3rd ed. –
 not 3rd ed.. --

0.3.8. Indicate data supplied by the cataloging agency and appearing in areas 1 – 4 and 6, and conjectural data, i.e., data that cannot be verified but is judged to be probable, appearing anywhere in the record, with square brackets ([data]). If the data is judged to be questionable, but the determination is made to include it in the description, indicate this determination with a question mark following the data and enclose the data and question mark in square brackets ([data?]). Do not use question marks within bracketed parts of titles. For more specific rules concerning the use of brackets within titles, see Chapter 1, Title and Statement of Responsibility.

0.3.9. Indicate the omission of part of an element by an ellipsis (. . .). Omit any area or element that does not apply in describing an individual item; also omit its prescribed preceding or enclosing punctuation. Do not indicate the omission of an area or element by an ellipsis. Never omit words within the title proper. If an ellipsis is used within other title information, enclose it in square brackets.

0.3.10. Information in two or more languages and/or scripts can be recorded in any area and can relate to one or more elements. When one element is recorded in one or more languages and/or scripts, the information in each language and/or script, after the first, is preceded by a space, equals sign, space (=). When, in a single area, two or more elements are recorded in two or more languages and/or scripts, give the elements in each language and/or script together with the appropriate preceding punctuation for each element. Precede the whole group of elements for the first language and/or script by punctuation appropriate to the first element and each group after the first with a space, equals sign, space (=).

0.3.11. When information is given in scripts written from right to left, commas and semi-colons used as prescribed punctuation are reversed when that is the style of the script. Similarly, the period, space, dash, space combination of prescribed punctuation reads from right to left and the meanings of open and closed parentheses and square brackets are reversed. The diagonal slash and groups of western arabic numerals which are not reversed in such scripts are not reversed when given. See IFLA's ISBD series for the treatment of information given both in scripts written from left to right and in scripts written from right to left.

0.4. Sources of Information

Since neither the title frames on nor any label attached to nor insert accompanying archival films or videorecordings provides a reliable “principal source” for the description of such material, it follows that the cataloging of these items must be heavily dependent on research tools more remote from the object in hand. The material held and described by any one archive will consist of a copy or copies of a particular version of a given original work. To document its holdings accurately, an archive will need both to describe the material in hand and to describe the major bibliographic aspects of the original work – very little of the latter information may be found on the material held. The principal source for the cataloging of archival films and video recordings is therefore the established body of knowledge concerning the originals of those films and recordings, as determined by those involved

in their production and by scholars, researchers, and archivists. The “principal sources” conventional to books and to other non-book material contribute to the description of archival film and video material, but they relinquish their primacy. In practice, therefore, no distinction is made between the “principal source” and other sources. For this reason, the only information which should be enclosed in square brackets is information which is supplied by the cataloging agency, or archive, or information which is uncertain, cf. 0.3.

When information is included in the cataloging record which does not appear on the item itself, as is often the case, citations for the source(s) of such information should be given in notes, thereby making clear to users/researchers the sources for information appearing in the cataloging record. Regardless of whether the information appears on the item or not, notes are also given when any additional explanation is necessary, e.g., when there are inaccuracies, conflicting information, ambiguities, etc. Experience has shown that citing sources for information which does not appear on the item eliminates frustrating arguments with users and the costly process of re-verifying data. This practice has been incorporated into the rules that follow. Individual archives may choose to set their own practices for recording the sources of information.

0.5. Language and script of the description

Elements in the following areas are normally given in the language appropriate to the original work (see 0.4) and may therefore be transcribed from the item or from other sources in the appropriate language and/or script.

- Title and statement of responsibility
- Edition/Version/Variation
- Production, distribution, etc.
- Series

Interpolations in these areas are enclosed in square brackets and are given in the language and/or script of the context except for statements of function appearing in the statement of responsibility or production, distribution areas. These may be supplied in the language and/or script of the cataloging agency or archive, if preferred.

The description of items appearing in scripts other than that used by the cataloging agency or archive may, if necessary, be transliterated or transcribed in the script of the archive.

Symbols or other matter that cannot be reproduced by the typographic facilities available within an archive may be replaced with a cataloger’s description enclosed in square brackets. Give an explanatory note if necessary.

Examples:

Title: I [LOVE] DOLLARS

[Note] The word “love” in the title is represented by the drawing of a heart.

Title: TABLES OF THE ERROR FUNCTION AND ITS DERIVATIVE, [reproduction of equations for the functions]

[Note] Mathematical equations appear as part of the title.

Statement of responsibility:

FINDING THE ELEMENTS OF MUSIC THEORY IN EVERY DAY LIFE
/ by [E. B. C.]

[Note] Initials in the statement of responsibility appear in musical notation on a staff.

0.6. Abbreviations

The following abbreviations are prescribed by ISBD for use with roman script records:

For use in areas 1 or 3	et al.	et alii , and others (for use when abridging single statements of responsibility)
For use in area 3	s.l.	sine loco, place of production, distribution, etc., unknown
For use in area 3	s.n.	sine nomine, name of production, distribution, etc., company unknown
For use in area 5	mm.	millimeters

For non-roman scripts, use equivalents in other scripts.

Additional abbreviations used in the examples are illustrative rather than prescriptive. They are listed in Appendix E.

0.7. Capitalization

It is common practice in many film archives to render film titles in capitals – all upper-case – as a simple typographical method of identifying these key items of information. This usage is permitted by these rules, although archives may prefer to retain the normal ISBD practice of capitalizing only the first letter of a title and other letters as dictated by the usage of the language in which the information is given. When the “all capitals” rule is followed, archives have the additional option of reducing to lower case words which are of minor importance to the substantive title (for filing purposes, etc.), such as sub-titles, a definite or indefinite article appearing as the first word of a title, etc. Experience has shown that this practice can make it easier for staff in archives handling multi-lingual material to recognize, for filing purposes and interpretation, the different significance of words that are articles in one language but not in others.

Examples: DIE HARD
 Die DREIGROSCHENOPER
 LES PATTERSON SAVES THE WORLD
 Les MISERABLES

Optionally, archives may choose to follow any established standard rules for capitalization.

0.8. Examples

The examples given throughout the rules are illustrative and not prescriptive except when otherwise stated.

0.9. Errors

Misprints and other errors found in information as given on or with a copy of a film or video item need only be referred to in the Notes Area. As these rules recognize the primacy of researched information in the catalog entry, there is no need to encumber the main entry with indications of errors found only in a single source. An exception to this rule is made in cases where an apparent error is incorporated in the information itself, not in any single rendition of it (e.g., a misspelt translation). In such cases, a “[sic]” entry may be used to confirm that the error is original and not a slip by the cataloging agency.

Example: HENRY BROWNE, FARMER = II CONTADINO HENRY BROWN [sic]
 (title on Italian language version)

1. Title and statement of responsibility area

Contents

- 1.1. Title proper
- 1.2. General material designation (GMD)
- 1.3. Parallel title
- 1.4. Other title information
- 1.5. Items without a title
- 1.6. Statements of responsibility

Punctuation Pattern

For instructions on the use of spaces before and after prescribed punctuation, see 0.3.

Enclose the general material designation (if used) in square brackets ([]). See 1.2.

Examples: FATHER'S DOING FINE [motion picture]

GEORGIA O'KEEFE [videorecording]

Enclose cataloger-supplied titles in square brackets (see 1.5.2).

Example: [LAUNCHING OF THE ARIZONA]

Precede parallel titles by a space, equals sign, space (=). See Appendix B, Glossary for definition of parallel title and 1.3.

Example: IL FAZZOLETTO REVELATORE = The TELLTALE HANDKERCHIEF

Precede each unit of other title information by a space, colon, space (:). See Appendix B, Glossary for definition of other title information and 1.4.

Example: GUILTY OR INNOCENT : The SAM SHEPPARD MURDER CASE

Precede the first statement of responsibility by a space, diagonal slash, space (/). See 1.6.

Example: FATHER'S DOING FINE / director, Henry Cass

Precede each subsequent statement of responsibility by a space, semicolon, space (;).
See 1.6.

Example: FATHER'S DOING FINE / director, Henry Cass ; producer, Victor Skutezky

1.1. Title proper

1.1.1. The title proper is the chief name of any moving image material and is the primary access point to the material. For archival moving image material, the title proper is the title on original release in the country of origin (cf. 3.5.1 for a definition of the release date). The country of origin is defined as that of the principal offices of the production company by whom the work was made. In cases where the original title cannot be determined, the title on the item being cataloged may be used as the original title. In this case, an explanatory note should be used. When no title at all can be found for an item, follow the procedure set out in 1.5. The title proper includes an alternative title but excludes parallel titles and other title information. (See below or Appendix B, Glossary for a definition of alternative title, parallel title, and other title information.)

Transcribe the original release title in the country of origin exactly as to wording, order, and spelling, without omissions, but not necessarily exactly as to punctuation and capitalization. Give accentuation and other diacritical marks that are present in sources of information. Use an appropriate standard for transliteration where transcription from a script outside the typographical capabilities of the archive is involved. For transcribing titles for moving image materials issued in multiple parts, see 1.1.2.

Examples: JULES ET JIM

The GILDED CAGE

BOB & CAROL & TED & ALICE

If the title on the film includes a statement of responsibility, the name of a company, or a cast member, etc., do not transcribe it as part of the title proper, regardless of linguistic construction. If the predominant form of the title in reference works includes the possessive, the cataloger may include it as part of the title. Create added entries from the title not chosen as the title proper as appropriate, particularly when citations for such titles vary in secondary sources. In doubtful cases, do not include the possessive statement of responsibility as part of the title proper. In most cases the statement of responsibility or name was not intended to be part of the original release title, but was included for publicity purposes.

Examples: VICTOR/VICTORIA

not BLAKE EDWARDS' VICTOR/VICTORIA (title on film)

but: II CASANOVA DI FEDERICO FELLINI = FELLINI'S
CASANOVA

added entries: FELLINI'S CASANOVA
CASANOVA

(Research indicates that the possessive form of
proper name is part of the parallel release title.)

NB: Do not confuse possessive forms or other grammatically related phrases for statements of responsibility with such phrases or forms which are not statements of responsibility, e.g., character names. Treat such forms or phrases as part of the title proper. Create added entries for part titles which do not include such forms or phrases where, in the judgement of the cataloger, such part titles would be helpful points of access.

Examples: FATTY'S WEDDING DAY

GANDY GOOSE IN FISHERMAN'S LUCK?

added entry: FISHERMAN'S LUCK

MIGHTY MOUSE IN ALADDIN'S LAMP

added entry: ALADDIN'S LAMP

An alternative title is part of a title proper that consists of two parts, each of which is a title; the parts are joined by the word "or" or its equivalent in a foreign language. Title cross references (title added entries) are usually made for the second title. Follow the first part of the title and the word "or" (or equivalent) with commas and, if following ISBD capitalization practices, capitalize the first word (and the second if the first word is an article) of the alternative title.

Examples: DR. STRANGELOVE, OR, HOW I LEARNED TO STOP
WORRYING AND LOVE THE BOMB

Film d'amore e d'anarchia, ovvero, Stamattina
alle 10 in Via dei Fiore nella nota Casa du
Tolleranza

1.1.2. Multi-part items

1.1.2.1. Multi-part items issued as a unit and bearing a collective title

Two types of items fall under this category:

1.1.2.1.1. A work may be the result of a deliberate cooperation between various individuals or production teams, each contributing a separate section to a complete whole, e.g. VISIONS OF EIGHT. Such works may be described in the style recommended by ISBD for multi-level items, i.e., information relating to the entire work is given at the primary level, with information on the contributing sections given at the secondary level.

1.1.2.1.2. The procedure just outlined is not followed in the case of new works containing the whole of, or substantial extracts from, previous separate works which the cataloging agency wishes to record in their “new” form. A new work, with its own original title, may be a conscious exercise in compilation or montage, or may use excerpts from previous works for comic or social effect, for economy, or for purposes of homage: in all cases, however, the film is cataloged under its “new” original title. Any work done by the cataloging agency on identifying the sources of the extracts should be reflected in the notes area, rather than in additional title area entries.

Examples:	DEAD MEN DON'T WEAR PLAID
	The LONGEST DAY
	WHAT'S UP TIGER LILY?
	The LAST PICTURE SHOW
	The HARDER THEY COME

1.1.2.2. Items issued in multiple parts, for example, items constituting chapters, parts, or episodes of an extended but finite fiction or documentary series or of an indefinite series, such as newsreels, television news or magazine programs, television entertainment series, and educational films or video intended to be viewed consecutively

Enter the following types of moving image material under their series and episode, part, individual, or segment titles: television series, theatrical serials, newsreels, educational and technical series that are intended to be viewed consecutively (if this can be determined). The principle that the primary access point includes both the series and episode titles is a cataloging standard in archives for several reasons. In most cases individual titles of parts or episodes are almost meaningless without the title of the series or serial to which they are subordinate. Placing series title and episode title in two different places in a catalog description is confusing and misleading to users. For those archives that are not automated, the benefits of having all the episodes/parts of a series/serial file in one place is significant.

Episode or part titles should be separated from the series title with the use of a period and a space (.). Titles may be presented in block capitals or capitalized in accordance with the ISBD recommendations (i.e., following rules for capitalization appropriate to the language of the title). When the episode or part title is preceded by a number or alphabetic designation, record the designation, followed by a comma, and the episode title. Capitalize the first alphabetic designation. Added entry access may be provided for episode titles.

Examples: MARY TYLER MOORE. CHUCKLES BITES THE DUST

GENERAL HOSPITAL. NO. 237

INTRODUCTION TO MATHEMATICS. NO. 1, NUMERATION SYSTEMS

The March of Time. Vol. 14, no. 18, Watchdogs of
the mail

WELT IM FILM. NO. 100

WARWORK NEWS. PILOT ISSUE A

1.1.2.2.1. Television series

As noted above, enter television series programs by the series and episode title or part number, etc., separated by a period, space.

Examples: BONANZA. A FENCE AROUND THE WATERHOLE

AMERICA 2NIGHT. EPISODE NO. 233

M*A*S*H*. ABYSSINIA HENRY

60 MINUTES. VOL. 7, NO. 29

ROOTS, THE FIRST GENERATIONS. SHOW NO. 1

BIFF BAKER, U.S.A. TROUBLE IN PAKISTAN

NBC Reports. Sinai

CBS NEWS SPECIAL REPORT. THE DUKE, 1907-1979

ABC news closeup. The Weekend athletes

For television series and serials that do not have episode titles, but have only number designations, use the number as the episode title. In most cases, when television episode titles are present, episode numbers included as part of the episode title do not provide helpful information to users and may cause confusion. Therefore, when an episode title has been identified, place the episode number in a note. See 7.2.3.

Examples: GENERAL HOSPITAL. NO. 237

MARY TYLER MOORE. CHUCKLES BITES THE DUST

[Note] Episode no. 233.

Not MARY TYLER MOORE. EPISODE NO. 233, CHUCKLES BITES THE DUST

Optionally, if there is evidence that the episode number is an important element integral to the episode title, include the number in the title. If the episodes are intended to be viewed sequentially, optionally include the episode numbers.

If no episode title, number, or other descriptor can be found to distinguish episodes within a television series, supply an appropriate one (e.g., a regularized number, a date, etc.), and enclose it in square brackets.

Examples: SALE OF THE CENTURY. [1985-04]
[Note] Episode no. appears on item as 4/85.

REDSKINS REPORT. [1983-10-31]

DRUGS IN THE CITY. [PART 1]

Do not confuse production numbers with episode numbers. Place production numbers for television entertainment in the notes area. Indicate the type or source of number. If the type of number is not clear, give the number and a brief explanation. See 7.2.3 and 7.2.18.

Examples: [Note] Episode no. 233.

[Note] Production no. B-324.

[Note] No. 209 appears on leader.

[Note] “Hsp 80” appears on accompanying synopsis.

In addition to a series title and a title of an individual segment or episode, a television series title may also include a title for a sub-series, i.e., a series within a series. A sub-series is a group of programs which appears in conjunction with another, more comprehensive, series of which the sub-series forms a part. Though they may not formally be designated a sub-series, a group of programs with the same title that is subordinate to or part of a larger series is treated as a sub-series. There may be several different sub-series within a particular series. The series title, the sub-series title, and the title of the individual segment or episode are considered part of the original release title when they appear on the item and/or research indicates the intention that the work be identified by series, sub-series and individual program title. Precede the title of a sub-series by a period, space and capitalize the first word of the sub-series (if following ISBD capitalization practices). Provide added entry access points for sub-series and episode titles.

Examples: ABC SCOPE. The VIETNAM WAR. CHILDREN OF WAR

ABC scope. The Vietnam war. How much dissent?

CBS NEWS SPECIAL. ADVENTURE. LURE OF THE TALL SHIP

CBS news special. Adventure. The Incredible auto race

CBS NEWS SPECIAL. CONVERSATIONS WITH RICHARD SEVAREID.
WILLY BRANDT

DANCE IN AMERICA. MARTHA GRAHAM DANCE COMPANY.
CLYTEMNESTRA

In television particularly, but not exclusively, there may be a secondary series title that more broadly identifies the context of a particular series title. Such secondary series may be considered roughly equivalent to publishers' series for books in that they serve as broad umbrella-like identifiers, and are not directly linked to specific part titles, or to the viewing/reading of individual titles in sequential order. An example would be U.S. public television's programming group, MASTERPIECE THEATER, which includes separate series such as UPSTAIRS, DOWNSTAIRS, and of course individual episodes within the series. For the treatment of these types series titles, see 6. Series area.

1.1.2.2.2. Theatrical serials

Theatrical serials are always intended to be viewed in a specified order. Therefore chapter numbers and episode titles are usually readily available on the material itself or in secondary sources. Use the period, space punctuation (.) to separate the serial title from the episode number and title. Separate the episode number and the episode title with the comma, space punctuation (,).

Examples: PERILS OF NYOKA. CHAPTER 9, BURNED ALIVE
CAPTAIN MIDNIGHT. CHAPTER 14, SCOURGE OF REVENGE
The TRAIL OF THE OCTOPUS. EPISODE 2, The PURPLE DAGGER
The ADVENTURES OF REX AND RINTY. CHAPTER 1

1.1.2.2.3. Newsreels

For complete newsreel issues, treat the numbering information, such as volume number and issue number, as the episode title. If no numbering information appears and cannot be identified, enter the issue date, optionally followed by the episode title. Follow the designation by a comma. When using ISBD capitalization practices, capitalize the alphabetic designation and the first word (the first two words if the first word is an article) of the episode or part title.

Examples: The NEWS PARADE. NO. 228
Pathe news. No. 21
News of the day. Vol. 37, no. 284
The MARCH OF TIME. VOL. 14, NO. 13, WHITE-COLLAR GIRLS
PATHE REVIEW. NO. 13, WITH THE PUTNAM EXPEDITION
TO GREENLAND

1.1.2.2.4. Educational and technical series intended to be viewed consecutively

An educational or technical series title and episode title should be considered the title proper when it can be determined that the work is part of a series intended to be viewed consecutively or as a group, or that the episodes or segments build upon one another in a cumulative manner. The presence of numbers is one of the major, though not the only, indicator of this situation. Segments that are quite short and that are intended to be viewed together, rather than independently, should be described using their series and segment title. Good judgement must be exercised in making the determination to describe a work using both the series and segment or episode titles.

Educational series made for television broadcast should be treated in this manner because they are television as well as educational series.

Examples: BIBLICAL MASTERPIECES. SONG OF SONGS
INTRODUCTION TO MATHEMATICS. No. 1, NUMERATION
INTRODUCTION TO MATHEMATICS. No. 2, NON-DECIMAL
NUMERATION SYSTEMS
PROCESS PIPING DRAFTING. BASIC PIPING DATA
PROCESS PIPING DRAFTING. SPECIFICATIONS AND
EQUIPMENT DETAIL
MUSIC AS A LANGUAGE. MUSIC AS EMOTION
MUSIC AS A LANGUAGE. MUSIC AS SOUND

1.1.2.2.5. Optional rule – Television news

Although news programs often do have a title proper, archives may choose to format uniformly regularly scheduled news titles to provide quicker and more consistent access to television news. The access points important to users are usually network, date, and time (morning, midday, evening, night). Therefore, for scheduled television news broadcasts, use the format: (Name of network or originating broadcast station) news. Date (using a designation that will provide for logical filing or sorting). Time of day (Morning, Midday, Evening, Night, or the appropriate designation). Using a uniform format allows the user quick access to a particular newscast and avoids the problems of inconsistently titled items and changes in newscasters. These instructions do not apply to television news specials or to magazine format programs which are entered under their titles (see examples in 1.1.2.2.1).

Examples: ABC NEWS. 1983-10-31. MIDDAY
NBC NEWS. 1980-12-12. EVENING

An archive may hold separate feeds or times of broadcast, and will want to make a distinction between them. Describe them as instructed above and add in brackets, the time and the word “feed” or its equivalent in another language. For undated news, estimate a date and enclose it in square brackets.

Examples: CBS NEWS. 1980-11-04. EVENING [6:30 FEED]
CBS NEWS. 1980-11-04. EVENING [7:00 FEED]
NBC NEWS. [1965-12-03]
ABC NEWS. [1978-10-?]

For news programs that are broadcast on the same day, with the same designation, e.g., Update, Newsbreak, etc., but at different times, include the time enclosed in brackets following the title.

Example: CBS NEWS. 1982-09-25. UPDATE [17:20-17:30 EST]

Qualify the call letters of local stations with the name of the city in parentheses.

Example: WTTG-TV NEWS (WASHINGTON, D.C.). 1981-05-05. MIDDAY

1.2. General material designation (GMD)

The use of general material designations is optional and not particularly useful for moving image archives since full physical details are given elsewhere in the record and holdings for individual titles may include materials in both formats. Its use is therefore not recommended for archival moving image cataloging. Institutions wishing to integrate their cataloging records with records for other media may nonetheless desire to use GMDs. In this case, they should refer to the rules for usage as outlined in the ISBD (NBM).

ISBD authorizes the use of the following two general material designations for moving image materials.

motion picture
videorecording

1.2.1. If general material designations are used, add them immediately following the title proper and enclose them in square brackets.

Examples: HEART TO HEART [motion picture]

STAR VIRGIN [videorecording]

The LIMEJUICE MYSTERY, OR, WHO SPAT IN GRANDMOTHER'S
PORRIDGE? [motion picture]

MAGAZINE. EDITION NO. 48, MARCH MAGAZINE [videorecording]

I LOVE LUCY. THE BLACK WIG [videorecording]

La GUERRE DE FEU [motion picture] = QUEST FOR FIRE¹

The CHEESEMAKERS [motion picture] : TRAVELING THROUGH
THE WORLD OF CHEESE²

¹ See also 1.3. Parallel titles.

² See also 1.4. Other title information.

1.3. Parallel title

A parallel title is defined in library usage as the title proper in another language and/or script. For archival moving image cataloging, this concept has been expanded to include any title qualifying as an original title but which is not used as the title proper (cf. 1.3.3 parallel titles for international co-productions), any title appearing on the item described which is not an original title, and any title by which the work in hand is commonly known to users and researchers. Added entries should be made for parallel titles. Parallel titles are recorded with wording and spelling as established by an appropriate principal source. Where this involves transcription between scripts, use an appropriate standard for transliterations.

1.3.1. Parallel titles are transcribed following the title proper (and, if used, the general material designation) and preceded by a space, equals sign, space (=).

Examples: II DISPREZZO = CONTEMPT
 [English title on a subtitled print.]

UTVANDRARNAN = The EMIGRANTS

BATTLE OF MARS = JUPITER'S WAR
 [Second title is 1943 reissue copy held by cataloging archive.]

ÉTAT DE SIÈGE [motion picture] = STATE OF SIEGE

FILM D'AMORE E D'ANARCHIA, OVVERO, STAMATTINA ALLE
10 IN VIA DEI FIORI ALLA NOTA CASA DI TOLLERANZA =
LOVE AND ANARCHY, OR, THIS MORNING AT 10 IN THE VIA
DEI FIORI AT THE WELL-KNOWN HOUSE OF TOLERANCE
 [Alternative title is considered part of the title proper]

CHANDRALEKHA
 [No English language title translation available; archive holds
 Indian release copy – title is romanized.]

1.3.2. In addition to the mandatory parallel title defined and exemplified in 1.3.1., any single film or video item may be known by several other titles, any or all of which could be of use to students or researchers. Archives are encouraged to make this information available where known, although they retain discretion as to whether it is considered as part of the principal item description and entered in this area, or relegated to a subsidiary role, e.g., citation in the Notes area. Titles which in most instances should be placed in the Notes area include: translations of titles into other languages which are not release titles; script, working, or pre-release titles; copyright titles; inventory or storage titles; abbreviated or nickname titles, etc. Titles of related works, e.g., novels, plays, etc., should be included in notes, not as parallel titles. See 7.2.7.

Examples: WHISKY GALORE! = TIGHT LITTLE ISLAND

[Note] British title released in the U.S. as, Tight little island;
archive holds U.S. release copy.

HEAVEN CAN WAIT

[Note] Based on the play, “It was like this” by Harry Segall
and the screenplay, “Here comes Mister Jordan” by Sidney
Buchman and Seton I. Miller.

La CAGE AUX FOLLES

[Note] Released in the U.S. under French language title; referred
to in English language reference sources as: Birds of a feather.

1.3.3. Parallel titles for film and video material should be entered in the following order: first, original titles not used as title proper; second, titles on the copy held; third, titles relating to the formal naming of the film in its country of origin; fourth, titles relating to the formal naming of the film in the country of the cataloging agency; fifth, any other titles given. Within any one of these groups, titles may be given in any appropriate order (as found on the copy held, chronologically, etc.).

1.3.4. Parallel titles for international co-productions; moving image materials produced in bi- or multilingual countries of origin

When a title is an international co-production, or is produced in a bi- or multilingual country of origin, and is released under separate titles in the languages of the country of origin or countries of co-production as well as in other languages, give all the parallel titles in the languages of the countries of co-production and in the language of the copy the archive holds, if it is in an additional language. Give the titles in the order of date of release in the countries of co-production if this information can be determined. If the work was released simultaneously or the release order cannot be determined, the cataloging agency should select one of the qualifying titles in accordance with a consistent policy (for example from a list of languages in the archive’s preferred order, or by reference to an authoritative source.)* Give the titles last which are in languages other than those of the countries of origin.

* Such lists will normally give preference to the languages most familiar to researchers in the country of the archive. For example, the standard list for archival moving image cataloging in the United States is: (cont. on next page)

Examples: La GUERRE DU FEU = QUEST FOR FIRE

[Title is a Canadian-French co-production first released in France. Work was released in English and French versions: archive holds both versions.]

Las SIETE MAGNIFICAS = DONNE ALLA FRONTIERA = FRAUEN,
DIE DURCH DIE HÖLLE GEHEN = THE TALL WOMEN

[Title is a Spanish, Italian, and Austrian co-production and was released in those countries in the order the titles are recorded. The archive holds the U.S. release copy which has an English title and sound track.]

Der FANGSCHUSS = COUP DE GRÂCE

[Title is a German-French co-production. The film was released in the U.S. under the French title. The archive holds the U.S. release copy which has the French title and English language credits and subtitles.]

El FANTASTICO MUNDO DEL DR. COPPELIUS = DR. COPPELIUS
= The MYSTERIOUS HOUSE OF DR. C.

[Note] Spanish-U.S. co-production; originally released in Spain in 1966 as, El Fantastico mundo del Dr. Coppelius; released in the U.S. in 1968 as Dr. Coppelius, and re-released in the U.S. in 1976 as, The Mysterious house of Dr. C; archive holds 1976 U.S. release.

Released in Great Britain in 1966 under Spanish language title; also known there as Coppelia.

See 3.2. for additional information on describing international co-productions.

(cont. from previous page)

1. U.S. title (if an American company is involved in the production).
2. U.K. title (if a British company is involved in the production).
3. Other English language title (if an English language speaking country is involved in the production).
4. French title (if a French company is involved in the production).
5. German title (if a German-speaking country is involved in the production).
6. Other Romance language title (if these language companies are involved in the production).
7. Other Germanic language title (if these language companies are involved in the production).

1.4.1.3. Capitalization

When following the rule of transcribing titles in all upper case letters, this rule may be extended to include other title information.

When following ISBD capitalization practices, do not capitalize the word following the colon unless it is a proper name or unless capitalization is otherwise required by the language of the title.

1.4.2. Abridging or omitting other title information

If other title information is lengthy, either give it in a note or omit it. See 7.2.5. Abridge other title information only if this can be done without essential loss of information. Indicate omissions by an ellipsis enclosed in square brackets ([...]).

If other title information is clearly of very minor importance, for example a newsreel slogan, or is an avant-titre which grammatically cannot follow the title proper, place it in a note. See 7.2.5.

1.4.3. Additions to titles

Archives may choose to prepare lists of standardized terms to be used as additions to titles. An appropriate qualifying addition, provided in brackets as other title information, may be useful when the title requires explanation, or when the item is dependent upon and identified by its relationship to another, e.g., trailers, outtakes, rushes, clips, etc. If a general material designation is used, place it after the title proper. For edited newsreels and excerpts, see 1.5.2.2.

Examples: PSYCHO [motion picture] : [TRAILER]

 HILL STREET BLUES : [TELEVISION PROMO]

 CHARIOTS OF FIRE : [TRAILER—TV]

 ROBIN HOOD AND THE GOLDEN ARROW : [OUTTAKES]

 GETTING ACQUAINTED WITH BEES : [TRIMS]

 The CECROPIA MOTH! : [EXCERPTS]

 The GUN : [RUSHES]

 SOME LIKE IT HOT : [STUDY FRAGMENT]

1.5. Items without a title

1.5.1. Items without a collective title

A collective title is a title proper for several separate works which have been brought together into a single unit, for example, for ease of projection, storage, or marketing. Often there is nothing permanent about such compilations, and often, also, they are untitled.

1.5.1.1. No predominant part

If in an item lacking a collective title, no one part predominates, make a separate description for each separately titled work. Link the separate descriptions, and indicate whether the titles on the item were released together or are simply held by the archive in this manner.

Examples: CHEAP AND GREASY

[Note] Released on cassette with: CHANGING THE CHANNEL.

EINSTEIN'S CHILDREN

[Note] Held on tape with: MADAME BUTTERFLY.

1.5.1.2. Numerous works on one item and no predominant part

When a compilation consists of numerous works and no one part predominates, supply a descriptive title. Individual archives should develop guidelines for determining how many works are too many to describe separately. For example, compilations may consist of many short fragments of longer works, or may consist mainly of unidentified or untitled material (cf. 1.5.2). In some cases, particularly with early moving image material, it may be impossible to determine whether the separate items are complete works. Give appropriate explanatory notes, a summary or contents note (see 7.2.16 and 7.2.17.), and appropriate added entries.

Examples: [HAWAIIAN ISLANDS]

[Note] A compilation of twenty-six films, some of which were individually copyrighted by Thomas A. Edison in 1906, and later released by George Kleine in his series: SCENES AND INCIDENTS IN THE HAWAIIAN ISLANDS.

[UNIDENTIFIED LACMNH. NO. 1, LUMIÈRE]

[Note] Includes 58 separate Lumière films; unable to verify completeness. For tentative identifications and more complete descriptions of technical problems, see papers in AFI/Los Angeles County Museum of Natural History Collection file.

1.5.1.3. One predominant part

If one work is the predominant part of the item, treat the title of this work as the title proper and name the other parts in a note. For the specific cataloging of commercials, see 1.5.2.6.

Example: CBS NEWS SPECIAL. A BLACK VIEW OF SOUTH AFRICA

[Note] Includes commercials for Cascade detergent, Duncan Hines cake mix, Chanel No. 5 perfume, Salvo detergent.

1.5.2. When no title information can be established for a moving image work, supply a descriptive title enclosed in square brackets.

If a title appears on an item but is not actually the title of the work (i.e., it may have been incorrectly spliced on for various reasons), give the incorrect title in a note (see 7.2.4), and supply a descriptive title. Take into account the ultimate possibility of identifying the film. Give a cross reference from the erroneous title to the supplied title.

Formulate supplied titles in a manner that will clearly identify the nature of the item being cataloged. Opening key words or phrases (or their equivalents in other languages) such as the following are recommended:

1.5.2.1. [Unidentified]

Use this introductory word in a supplied title for an untitled work that appears to be a complete or an incomplete edited production. Use an appropriate descriptor following the word “unidentified” to further categorize the item. Examples of such descriptors include collection name, production company, genre, etc. Archives should provide guidelines prescribing the types of descriptors to be used and standardized lists of appropriate descriptors. Use numbers to distinguish separate works when there is more than one unidentified work in a particular descriptor category. Precede the number by a period, space (e.g., . No. 5). Further descriptive information, such as characterizations of contents, interior titles, or possible titles which could not be verified through research, may follow the number. Precede such additional descriptive information by a comma, space (,). Give sources for possible titles or any other relevant information in notes.

Examples: [UNIDENTIFIED KILLIAM. No. 5, The OPEN SWITCH]

[Note] Tentative main title from paperwork and can of original nitrate material.

[UNIDENTIFIED DAWSON. NO. 69, AVENGED BY THE SEA]

[Note] Title may be an interior title or main title; title could not be verified in any available secondary sources.

[UNIDENTIFIED EDISON. NO. 4, PARADE OF FIRE EQUIPMENT]

[UNIDENTIFIED BIOGRAPH. NO. 2, COMEDY ABOUT JACK’S MARRIAGE]

[UNIDENTIFIED WESTERN. NO. 10, TOM MIX]

[UNIDENTIFIED COMEDY. NO. 27, TWO THIEVES ROB HOUSE, OUTWIT POLICE AND JUDGE]

[UNIDENTIFIED TRAVELOG. NO. 43, FIJI]

1.5.2.2. [Newsclips]

1.5.2.2.1. Use this introductory word in a supplied title for edited news segments from newsreels and/or television broadcasts. Follow the introductory word with appropriate qualifiers. Use numbers to distinguish collections of newsclips from one another.

Optionally, give a contents note listing individual segment titles, statements of responsibility, copyright statements, length, and any other available information important to the archive's users.

Examples: [NEWSCLIPS FROM VARIOUS NEWSREELS. NO. 5]

Contents: "New York City: Moral Re-Armament," PARAMOUNT NEWS (80 ft.) – "U.S. hails world rally for Moral Re-Armament, Hollywood, Calif.," NEWS OF THE DAY (150 ft.) – "Moral Re-Armament rally draws 30,000 (described by Andre Baruch)," RKO PATHE NEWS (92 ft.) – "Sportsmen discuss a fitter nation," GAUMONT BRITISH NEWS (144 ft.) – "America awake," PATHE NEWS (201 ft.).

[NEWSCLIPS FROM CBS NEWS. NO. 5]

1.5.2.2.2. Optionally, if all the edited news segments are from the same newsreel/broadcast company, the title proper may be structured by using the name of the newsreel/telecast and the qualifier ([excerpts] in square brackets of [excerpts no. _] if there is more than one collection of segments).

Examples: KINOGRAMS. [EXCERPTS NO. 2]

ABC NEWS. [EXCERPTS NO. 5]

PATHE NEWS. [EXCERPTS NO. 6]

Contents: "Newest U.S. submarine goes into commission," Pathe News no. 60 [1921] (160 ft.) – "Span of new Memorial Bridge to connect N.H. and Maine," Pathe News no. 57 [1923] (72 ft.) – "Celebrate 330th anniversary of settling of Portsmouth," Pathe News no. 69 [1923] (99 ft.) – "World's largest sub takes first plunge," Pathe News no. 93 [1927], (c) 21Nov27 MP4478 (134 ft.) – "New Memorial Bridge between N.H. and Maine," Pathe News no. 70 [1923] (105 ft.) – "Launch largest submarine cruiser," Pathe Sound News no. 1 [1930], (c) 29Dec29; MP1025 (80 ft.).*

For unedited news material, see 1.5.2.4. For instructions on describing complete newsreel issues and single segments, see 1.1.2.2.3. For instructions on describing complete news telecasts, see 1.1.2.2.5.

* Pathe began copyrighting newsreels in November 1923 with issue no. 91. Issue number series were repeated at irregular intervals.

1.5.2.2.3. If any or all news segments are unidentified, the same title structure may be used.

Optionally, give a contents note.

Example: [NEWSCLIPS FROM VARIOUS NEWSREELS. NO. 7]

Contents: “There’s a spice to golf,” Pathe Review. No. 134 (5 ft.) – [Mountain lion] newsreel title unknown (41 ft.) – “Say it in Chinese in these telephones,” Pathe News. No. ? (71 ft.) – “Teach aviation in kindergarten,” Pathe News. No. ? (53 ft.) – “Come to talk about scrapping navies,” Pathe News. No. ? (93 ft.) – “Biggest Pacific liner piles on rocks in fog,” Pathe News. No. ? (98 ft.) – “U.S. Senator Robert L. Owen,” newsreel title unknown (124 ft.).

For an untitled edited portion from a news broadcast, such as an interview, use the introductory word newsclip to emphasize that the complete broadcast is not present. Then supply a descriptive title and enclose the whole in square brackets. If the title of the complete program is identified, follow it with a period, space, and supply a descriptive title enclosed in brackets.

Examples: [NEWSCLIP. CAGNEY, JAMES—INTERVIEW CA. 1965]

WRC-TV NEWS (WASHINGTON, D.C.). 1970-09-17. EVENING.
[NEWSCLIP. LIBRARY OF CONGRESS—AN INTERVIEW WITH
PAUL BERRY]

[Note] Telecast on the NEWS-4 WASHINGTON 7:00 PM news program.

1.5.2.3. [Theme]

Use this introductory word in a supplied title for partially edited moving image materials which probably never had official titles, were probably not intended to be complete productions, or may or may not have been organized, but appear to be composed of footage on related topics. Follow the introductory word with a supplied title which describes the theme. Include important elements such as personalities, events, dates, places, subjects, etc., and enclose the entire descriptive title in square brackets. Precede the descriptive portion of the title with a period, space (.). When more than one collection of materials with the same theme exists in an archive, add a number to distinguish between the collections (e.g., . No. _).

Optionally, give a summary describing the content of the material (see 7.2.16.).

Examples: [THEME. EARLY BALLOON FOOTAGE]
[THEME. ORIENTAL SCENES. NO. 2]
[THEME. PEACE RALLIES AND MARCHES IN THE 1970S]
[THEME. WORLD WAR I PATRIOTIC MARCHES. NO. 3]

Alternatively, omit the introductory word, and simply use a supplied descriptive title.

Examples: [ADS AND TOURS OF SEATTLE INDUSTRY]
[PONSELLE, ROSA—SCREENTESTS]

1.5.2.4. Unedited

1.5.2.4.1. Use this introductory word in a supplied title for film or video materials which are completely unedited and which do not all relate to a specific theme. Supply a descriptive term or phrase following the introductory word and preceded by a period, space (.) if appropriate, e.g., a collection name.

Examples: [UNEDITED. KLEINE COLLECTION FOOTAGE]
[UNEDITED. MACMILLAN COLLECTION ASSORTED SCENES]
[UNEDITED. JONES COLLECTION FOOTAGE. NO. 4]
[UNEDITED. JONES COLLECTION FOOTAGE. NO. 5]

Optionally, give a summary of the contents of the film or a contents note.

Example: [UNEDITED. KLEINE COLLECTION FOOTAGE. NO. 3]

Contents: (1) A string-manipulated female puppet dances (20 ft.) – (2) Pans of a golf course with a pond (12 ft.) (3) People view a scenic waterfall (8 ft.) – (4) Scenes from a fictional film, identified as Orphanage on original can, possibly a 1905 production; man inserts shot

card, as in other Edison films; plot includes mistreated children (71 ft.).

1.5.2.4.2. Alternatively, use the introductory word [Record] for unedited moving image material that appears to be coverage of events not specifically staged for the purposes of filming.

Example: [RECORD. JOHNSON COLLECTION. No. 7]

1.5.2.5. [Personal Record]/[Domestic Record]

Use one of these introductory phrases for moving image material, the subjects of which are personal or family events, i.e., “home movies,” usually produced by an amateur. Prefer the phrase “[Domestic record]” when family events are emphasized and “[Personal record]” when they are not. It is of the utmost importance to the integrity of home movie collections to maintain their original intended organization. Supply the name of the person or family who is the subject of the material or is its focal point. Precede the name with a period, space (.). Personal names may be recorded either directly or in inverted form, depending upon the requirements of the archive. If an additional title appears on the film, container, or accompanying documentation, include it following the square brackets with the period, space punctuation (.). Supply additional numerical or descriptive titles if there are several separate home movie works that need to be uniquely identified. Enclose the entire supplied title in square brackets.

Examples: [PERSONAL RECORD. RALPH BARTON]. CAMILLE, OR, The FATE OF A COQUETTE.¹

[PERSONAL RECORD. RALPH BARTON. NEW YORK SCENES, PARIS SCENES, EUROPEAN SCENES]²

[DOMESTIC RECORD. ROBERT A. TAFT FAMILY]

[DOMESTIC RECORD. ICKES, HAROLD]. HEADWATERS FARM³

[DOMESTIC RECORD. EUGENE MEYER FAMILY. FAMILY CAMPING TRIP IN THE CANADIAN ROCKIES]

¹ “CAMILLE, OR, The FATE OF A COQUETTE” appears on the item and on accompanying material.

² Cataloger has supplied titles for separate segments assembled by Barton.

³ Title, HEADWATERS FARM, appears on container.

1.5.2.6. [Commercials], [Public service announcements], etc.

When describing commercials, public service announcements, etc. separately, supply a title for the commercial, announcement, etc., consisting of the words Commercial, Public service announcement, or other appropriate descriptor, a period, space, the name of the product, service, or other interest advertised or promoted. Enclose the descriptor and product, service, etc. in square brackets. Using the period, space punctuation, include the title of the commercial if there is one. If there are not unique titles to distinguish different commercials for the same product, supply a descriptive title and include the entire title in square brackets.

Examples: [COMMERCIAL. AJAX CLEANSER]

[PUBLIC SERVICE ANNOUNCEMENT. ANTI-LITTERING CAMPAIGN]

[COMMERICAL. COCA-COLA CO.]. MEAN JOE GREENE*

[COMMERCIAL. MILLER BEER]. BILLY MARTIN*

[COMMERCIAL. MILLER BEER]. PIT CREW*

[COMMERCIAL. CHAS. PFIZER & CO. NAPOLEON, KING, SECRETARY]

[COMMERCIAL. CHAS. PFIZER & CO. FARMER'S DAUGHTER]

Structuring the title in this manner provides ready access by format and product or service. However, based upon the number of commercials to be cataloged by an archive, user requirements, and cataloging resources available, other elements such as sponsor or title of commercial may be used to create the descriptive supplied title.

For commercials that appear as parts of television programs, treat the television program as the predominant work and refer to the commercials in a note. See also 1.5.1.3.

Examples: [Note] Includes commercials.

[Note] Includes commercials for Scott tissues, Comet cleanser, and Ivory soap.

Optionally, catalog the commercials that appear as parts of television programs separately.

Theatrical trailers, television trailers, and television promotions for television programs are described as qualifiers for the work they are promoting or advertising. See 1.4.3.

* Titles of individual commercials appear on the item or accompanying materials. Titles in the other examples were supplied by the cataloger.

1.6. Statements of responsibility

Introduction. A statement of responsibility is a statement, transcribed from the material being described, from accompanying material, or from secondary sources, which relates to those persons credited with participation in the original production of a moving image work and who are considered to be of major importance to the work. Credits and their functions are synonymous with the concept of statement of responsibility.

For recording the names of corporate bodies, including informally constituted groups such as collectives, communes, etc., credited with participation in the production or distribution of a moving image work, see Area 4, “Production, distribution, etc.”

For choice of the form of personal name, see standards set by national or international library agencies, e.g., the Anglo-American Cataloging Rules, 2nd ed., Chapter 22. Record names as transcribed from accepted authoritative sources. Standardization of names is accomplished through the use of added entries, i.e., index access points.

1.6.1. Record statements of responsibility relating to those persons credited with participation in the original production of a moving image work who are considered to be of major importance, and who have some degree of overall responsibility for the work. Examples of important functions that indicate some degree of overall responsibility for the work include but are not limited to: director, producer, screenwriter, cinematographer, and animator. For instructions for recording statements of responsibility relating to versions/variations of a work, see 2.3 and 2.6.

Because responsibility for moving image materials is most often complex and highly diverse, archives—particularly those with special interests—should determine the types of functions they wish to include in this area. These functions may vary from institution to institution according to the types of moving image material held. For example, an archive holding television material would probably consider the function of producer more important than that of director. The opposite would be the case for archives whose collections are composed of motion picture material. Give persons in the statement of responsibility when they have made an important contribution to the particular work, even when the type of responsibility (credit function) is one that may not be considered major in other works or types of work.

Statements of responsibility should be recorded whether or not they appear on the item in hand. Sources for statements of responsibility which do not appear on the item in hand should be recorded in the notes area (see 7.2.6). Additional statements of responsibility not recorded in the statement of responsibility area, e.g., associates,

assistants, art directors, commercial sponsors for television programs, should be included in notes. Cast members should normally be recorded in a separate note. See 7.2.6.1. and 7.2.6.2. for structuring credit and cast notes.

Examples: The CONTEST KID STRIKES AGAIN / director, Harvey S. Laidman ; producer, Robert Chenault ; writers, Jim Carson, Terrence McDonnell ; editor, Peter Parasheles

[Notes] Credits: Music, John Cacavas.
Cast: Patrick Petersen, Alan Napier, Ronnie Scribner.

MUTINY IN THE BIG HOUSE / director, William Nigh ; cast, Charles Bickford

[Note] Cast: Barton MacLane, Pat Moriarity.

The ETERNAL MOTHER / director, D.W. Griffith ; cast, Mabel Normand

[Notes] Director from Biograph bulletins 1908-1912.
Cast: Ed August, Blanche Sweet.

1.6.2. Wherever possible, identify the credit function or type of responsibility which the named persons hold with respect to the moving image work, particularly when that relationship is unclear. For personal records or domestic records, omit the statement of responsibility area unless someone other than the person named in the title is responsible for the work, or if the person named in the title is credited with some function other than that of camera or photography.

Record the statements of responsibility in the terms and language in which they appear in the principal source, or elsewhere in the item, its container or accompanying textual matter, in secondary sources appropriate to the original release, or in the language of the archive. The order of the statements of responsibility should be determined by the requirements of individual archives. Give the functions (credits), as they are present, followed by a comma, space, and the name (, name). Separate different functions using the space, semicolon, space (;) punctuation. Precede the first statement of responsibility with a space, diagonal slash, space (/).

Examples: The PATSY / director, King Vidor ; continuity, Agnes Christine Johnston
M*A*S*H. GUERILLA MY DREAMS / director, Alan Alda ; producers,
John Rappaport and Jim Mulligan ; writer, Bob Colleary
NBC REPORTS. TROUBLE IN COAL COUNTRY / producer-director,
Fred Flamenhaft ; writer, Douglas Kiker ; filmed by Henry Kokojan,
Gregory Andrade ; editors, George Johnson, Donald Macoun
La PATROUILLE ANDERSON = The ANDERSON PLATOON /
director and writer, Pierre Schoendoerffer ;
CREATION / by Stan Brakhage
[PERSONAL RECORD. EUGENE AND AGNES MEYER. FAMILY
CAMPING TRIP IN THE CANADIAN ROCKIES]

1.6.3. Choose the credit function/type of responsibility terms as found on the item unless secondary research proves them to be inaccurate with relation to the original production, or unless such transcription would result in lack of clarity. The language of the terms depends upon the language of the original, of the item in hand, and upon the availability of secondary reference sources in the language of the original. When there is uncertainty as to the translation of credit functions, use the terminology as it appears on the item or other sources.

Alternatively, record credit functions in the language of the archive.

Example: Les ENFANTS DU PARADIS / réalisation, Marcel Carné ; scénario et
dialogue, Jacques Prevert ; musique, Maurice Thiriet
or Les ENFANTS DU PARADIS / director, Marcel Carné ; script and
dialogue, Jacques Prevert ; music, Maurice Thiriet

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

Example: IT'S TRAD DAD! / director, Dick [Richard] Lester ; producer, Milton
Subotsky

1.6.5. When transcribing information from the item, treat nouns and noun phrases occurring in conjunction with statements of responsibility as other title information.

Example: SKYSCRAPER = SKYSKRAPA : A FILM / by Shirley Clarke, Willard van Dyke, Irving Jacoby [directors]

But, treat nouns or noun phrases indicative of the role of an individual rather than of the nature of the work as part of the statement of responsibility.

Example: The FLYING MAN / animated by George Dunning ; from a story by Stan Hayward

1.6.6. When two or more persons perform the same function, the statement of responsibility is considered to be a single statement. The number of persons (other than the first) recorded in such a statement is at the discretion of the cataloging agency or archive. Omissions are indicated by the use of the abbreviation [et al.] enclosed in square brackets. When a single person performs more than one function, the different functions may also be combined into one statement of responsibility.

Examples: CITY OF ANGELS. The CASTLE OF DREAMS / director, Robert Douglas ; executive producer, Jo Swerling, Jr. ; producers, Philip DeGuere, Jr., William F. Phillips ; teleplay, Stephen J. Cannell, Philip DeGuere, Jr.

CLAYMATION : THREE DIMENSIONAL CLAY ANIMATION / director and animator, Will Vinton ; producer and writer, Susan Shadburne ; animators, Barry Bruce, Don Merkt ; music and effects, Billy Scream, Paul Jameson.

DANCE IN AMERICA. MARTHA GRAHAM DANCE COMPANY / director-series producer, Merrill Brockway ; producer, Emile Ardolino ; choreographed and reconceived for TV by Martha Graham

MEN OF BRONZE / producer-director-researcher, William Miles ; executive producer, Paul Killiam ; photography and editing, Richard W. Adams ; narration writer, Nancy K. Robinson ; archival film restoration, Karl Malkames

SKYSCRAPER = SKYSKRAPA : A FILM / by Shirley Clarke [et al. directors]

L'AMOUR A VINGT ANS / directors, François Truffaut, Renze Rossellini, Marcel Ophuls, Shintaro Ishihara, and Andrzej Wajda ; screenplays by François Truffaut, Renze Rossellini, Shintaro Ishihara, Marcel Ophuls and Jerzy Stawinski ; camera, Raoul Coutard, Mario Montouri, Shigeo Hayashida, Wolfgang Wirth, and Jerzy Lipman ; editor, Claudine Bouche ; music, Georges Delerue

2. Edition/version/variation area

Contents of Edition/version/variation area

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Introduction

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I. Terminology

Introduction

The term “edition,” used in the traditional manner for monographs, rarely applies to the description of archival moving image material. The concepts most analogous to edition are “version” and “variation.” Such “versions” and “variations” may be issued subsequent to or simultaneously with the original release. The following terminology serves as the framework for describing and distinguishing moving image works based on major and minor changes in content.

1.1. Edition/version statement for a work with major changes

A version with major changes is a deliberate issue of a moving image production, with significant changes in content, staffing, etc., such as deletions or additions from a previously or concurrently issued original production. Such changes are made either during the shooting and/or production process, or by a distributor at some later date, e.g., when a film is reissued or rereleased. Reasons for the creation of separate versions with major changes include differing production or exhibition circumstances, different educational level or age of intended audience, control by a studio or individual, e.g. changing the ending from a sad to a happy one in order to enhance the commercial value of a work, time constraints (including commercial breaks), the simultaneous shooting of a work in different languages, and with differing casts and/or credits (e.g., Die DREIGROSCHENOPER and L'OPERA DE QUAT' SOUS), and censorship restrictions. Separate versions with major changes of moving image works often, but not exclusively, occur in educational material. The determination that the work is a separate version with major changes may be difficult to make; in some cases there may be no indication on the work itself. In cases of doubt, the item should be compared to the original work, if this is possible. For sound versions of silent material, see Edition/variation statement for a work with minor changes. When determining whether a change is major, good judgement must be exercised. A decision that an item being cataloged is a major change version dictates that a separate cataloging record from that for the original be made to describe it.

The description of a separate version with major changes includes the title for the separate version, relevant statements of responsibility for the original work, an edition/version statement (from the item itself, accompanying material, secondary sources, or cataloger-supplied), statements of responsibility relating to the version (if this information is available), and production/distribution statements relating to both the original and the version being cataloged. All places, corporate names, functions, and dates which refer to the version should be recorded following those relating to the Production, distribution, etc. area (cf. 3. Production, distribution, etc. statement). If the production information does not differ from the original to the version, there is no need to repeat the production statement for the version. Record distribution information for the original related version in the Notes area (see 7.2.7).

Schematic illustrations of descriptions for:

- (1) an original work
- (2) a version of that work with major changes

1) Original work:

TITLE / statements of responsibility. – Country of original production : original producer [statement of function], date of original production ; country of original distribution : original distributor [statement of function], date of original distribution.

2) Separate version with major changes:

TITLE / statements of responsibility for original work. – Edition/version statement for work with major changes / statements of responsibility relating to version with major changes. – Country of original production : original producer [statement of function], date of original production ; country of production of version : producer of version, [statement of function], date of production of version ; country of distribution of version : distributor of version [statement of function], date of distribution of version.

[Note] Distribution information for the original related version.

Examples:

A) Original work: SPACE SCIENCE : AN INTRODUCTION / director, John Dorf. – US : Coronet Instructional Films [producer, distributor], 1964.

Version with major changes: SPACE SCIENCE : AN INTRODUCTION / director, John Dorf. – Revised version. – US : Coronet Instructional Films [producer], 1964 ; US : Coronet Instructional Films [distributor], 1977.

[Note] The original version of this film was released in 1964 by Coronet.

B) Original work: HEAVEN'S GATE / director-writer, Michael Cimino ; producer, Joan Carelli. – US : Partisan Productions, Ltd. [producer], 1980 ; US : United Artists [distributor], 1980.

Version with major changes: HEAVEN'S GATE / director-writer, Michael Cimino ; producer, Joan Carelli.—[Short version] / re-edited by Michael Cimino and William Reynolds. – US : Partisan productions, Ltd. [producer, 1980?] ; US : Johnson County War Company [producer of version], 1981 ; US : United Artists [rereleaser], 1981.

[Note] A longer version was released by United Artists in 1980 and then pulled for reediting following negative reviews.

1.2. Edition/variation statement for a work with minor changes

An item with minor changes may be described as a deliberate issue of a work in which the change in content is not significant. Indications of minor changes may be found in accompanying documentation, publicity material, secondary sources, as well as on the item itself. Examples of minor changes are changes in sound, such as music, dialogue, sound effects, language, the addition of a sound track, minute censorship changes, or the addition of a prologue and/or epilogue. The determination of whether changes are major or minor may be made by a comparison of the related work with the original work, if both works are available. Individual archives should develop guidelines for distinguishing major and minor changes.

A decision that the item being cataloged is a variation with minor changes dictates that the item be included in the cataloging record for the original, i.e., minor changes/ variations are treated as variant copies of the original. Minor changes are described by using: the original title, a parallel title for the minor change variation if different from the original, statements of responsibility relating to the original, an edition/variation statement (from the item itself, accompanying material, secondary sources, or cataloger supplied), statements of responsibility relating to the variation (if this information is available), and production/distribution, etc. statements relating to both the original and the version being cataloged.

All corporate names, functions, places, and dates which refer to the variation should be recorded following the information relating to the original and in the order listed in the introductory note to the production, distribution, etc. area (cf. Production, distribution, etc. area, p. 57). If the production information does not differ from the original to the variation, there is no need to repeat the production statement for the variation. The relationship of individual copies held by the archive to the information in areas 1-4 may be clarified in the notes area. Such clarification is particularly important when an archive holds more than one minor change version.

Schematic illustration of descriptions for:

- 1) an original work
- 2) a variation with minor changes

1) Original work:

TITLE / statements of responsibility. – Country of producer : producer name [function], date of production ; country of distribution : distributor name [function], date of distribution.

2) Variation with minor changes:

ORIGINAL TITLE = VARIATION TITLE / statements of responsibility for original. – Edition/variation statement / statements of responsibility for variation. – Country of original production : original producer name [function], date of original production ;

country of original distribution : original distributor name [function], date of original distribution ; country of production of variation : name of variation producer [function], date of production of variation ; country of distribution of variation : name of distributor of variation [function], date of variation distribution.

Examples:

- A) Original work: WILD, WILD WORLD OF ANIMALS. The OCTOPUS / writer, Seymour Simon. – US : Time-Life Television [producer, 1975?] ; US : ABC [broadcaster], 1975-05-16.
- Work with minor changes: WILD, WILD WORLD OF ANIMALS. The OCTOPUS / writer, Seymour Simon. – Re-edited for educational distribution. – US : Time-Life Television [producer, 1975?] ; US : ABC [broadcaster], 1975-05-16 ; US : Time-Life Multimedia [reissuer], 1976.
- B) Original work: TUMBLEWEEDS / director, King Baggot ; adapted for the screen by C. Gardner Sullivan ; story, Hal G. Evarts. – US : William S. Hart Co. [producer], 1925 ; US : United Artists [distributor], 1925.
- Work with minor changes: TUMBLEWEEDS / director, King Baggot ; adapted for the screen by C. Gardner Sullivan ; story, Hal G. Evarts. – [Sound version with new prologue]. – US : William S. Hart Co. [producer], 1925 ; US : United Artists [distributor], 1925. US : Astor Pictures [reissuer], 1939.

(cont.)

1.3. Incomplete work

A distinction must be made between a work that is incomplete and a shortened version of an original work. A work that is missing reels or parts of reels is considered an incomplete work. It is not described as a shortened version of an original work. For instructions on how to describe a work that is incomplete and the relationship of the copy the archive holds to the original work, e.g., (4 reels of 5 reels, reel 3 is missing), see Chapter 5, Physical description. For an explanation of a shortened version, i.e., a major change, see Edition/Version statement for a work with major changes listed previously in this terminology list and 2.2. An exception to this provision occurs when a work is so incomplete as to consist only of bits and pieces. In this case, an archive may choose to catalog the item separately, adding the term “EXCERPTS,” or its equivalent in another language, as other title information, cf. 1.4.3, Additions to titles.

1.4. Reissue/Rerelease

A reissue/rerelease is the releasing of a work, subsequent to the original release, by either the same distributor or by a distributor other than the original distributor.

A reissue/rerelease can be: a) a version with major changes; b) a variation with minor changes; or, c) a subsequent issue/release of a work with no changes. In the case of a), follow the instructions in 2.2, Edition/version statement for a work with major changes. In the case of b), follow the instructions in 2.3, Edition/variation statement for a work with minor changes. In the case of c), follow the instructions provided in Chapter 3, Production, distribution, etc. area.

1.5. Remake

A remake is “the later production of a story with different credits, scripts, and/or casts.”* Do not confuse remakes with versions. A remake is not a version, but a separate work. Remakes are related to previous works in notes, if information is available. See 7.2.7.

* Gartenberg, Jon. FIAF Glossary of Filmographic Terms. (Brussels: FIAF, 1985), p. 48.

1.6. Version

A version is a deliberate “issue of a film [or other moving image work], either later or contemporaneous, with significant [i.e., major] changes, such as large deletions or additions, children’s versions, etc.”* The term “version” is often understood in this way, but usage has not been consistent, and “version” has been applied nonspecifically to indicate some change either major or minor. In this manual, “version” will always be used to describe a work with major changes. See also Edition/version statement for a work with major changes, Edition/Variation statement for a work with minor changes, and Variation, defined elsewhere in this terminology list.

1.7. Variation

A variation is a deliberate issue of a moving image work with minor changes. See also Edition/version statement for a work with major changes, Edition/variation statement for a work with minor changes, and Version, defined elsewhere in this terminology list.

* Gartenberg, John. FIAF Glossary of Filmographic Terms. (Brussels: FIAF, 1985), p. 42.

Introduction

The edition/version/variation statement is the area where information describing deliberate major or minor changes in a work will be placed. The distinction between major or significant changes and minor changes is not simple, and normally requires combinations of research and viewing. The inclusion of terms on the item itself such as “revised version”, “long version”, “re-edited”, “revised”, etc. are, with the exception of educational materials and some television rebroadcasts, relatively unusual. Even when they are present, these terms do not always signal the existence of significant change. Individual archives, taking into account cataloging resources and organizational priorities, must define the factors that determine whether significant change has occurred. Criteria that should be considered are length and continuity.

Major Changes

When an archive determines that there are significant changes in the content of the item in hand when compared to the original work, the item should be described (cataloged) separately from its related work.

Schematic illustration of a description for a work with

Major Changes:

TITLE / statements of responsibility for original work. – Edition/version statement for work with major changes / statements of responsibility relating to version with major changes. – Country of original production : original producer [function], date of original production ; country of original distribution : original distributor [function], date of original distribution ; country of production of version : producer of version [function], date of production of version ; country of distribution of version: distributor of version [function], date of distribution of version.

[Note] Title of original related version, if different from title proper, and original distribution information.

Minor Changes

When the archive determines that the changes in a work are minor, the minor change variation should be described on one record with the original, i.e., as a variant copy of that original. If the archive holds both the original and the variant copy, notes can be used to distinguish variant copies from the original.

Schematic Illustration of a description for a work
with Minor Changes:

ORIGINAL TITLE = VARIATION TITLE / statements of responsibility for original.
Edition/variation statement / statements of responsibility for variation. – Country of original production : original producer name [function], date of original production ; country of original distribution : original distributor name [function],. Date of original distribution ; country of production of variation : name of variation producer [function], date of production of variation ; country of distribution of variation : name of distributor of variation [function], date of distribution of variation.

2.1 Preliminary rule

2.1.1. Punctuation

For instructions on the use of spaces before and after prescribed punctuation, see 0.3.

Precede this area by a period, space, dash, space (. --).

If there is more than one edition statement which relates to a single edition/version/variation, precede the additional edition statement with a comma, space (,).

Precede the first statement of responsibility following an edition/version/variation statement for major or minor changes by a space, diagonal slash, space (/).

If the catalog record requires a description of more than one edition/version/variation, precede each new (i.e., parallel) edition statement / statement of responsibility with a space, equals sign, space (=).

2.1.2. Sources of information

Take information recorded in this area from the item, accompanying material, or from secondary research sources. If the information is from accompanying material or secondary research sources, cite the source or sources in a note. See 7.2.7.

2.2. Edition/version statement for a work with major changes

Schematic illustration through edition/version statement for a work with major changes:

Title / statements of responsibility. – Edition/version statement.

2.2.1. Transcribe a statement relating to a version of a moving image work as found on the item or in secondary sources.

Example SNOWBOUND / director, Andrew Young ; producer, Linda Gottlieb ; writers, E. Pomerantz and Kurt Villadsen. -- Classroom version

2.2.2. In case of doubt about whether a statement is an edition/version statement indicating major change, research should be performed. Factors such as the differences in length or running time, or the time span from the original release to the subsequent release of a work, may help in determining the issue, but are not in all cases indicative of the presence or absence of major change. For example, if the work was originally released in 16 mm. and issued as a videorecording the following year, the change may be simply that of format rather than of content and hence, a minor change. Also, time lost by censorship cuts may be balanced by longer intertitles, etc.

The presence of such words as edition, version, re-edited, revised, or their equivalents in other languages, may, but does not always, indicate significant change.

Examples of
Significant
Change

DISCOVERING COLOR / executive producers, Paul Burnford and Jack Stoops. -- Revised

HEIDI / director, Allan Dwan ; producer, Raymond Griffith ; screenplay by Walter Ferris and Julien Josephson. -- School edition

NEVER WEAKEN / director, Fred Newmeyer. -- Re-edited.

2.2.3. If the item or accompanying documentation lacks an edition/version statement as such, but it is known to contain significant changes from the original work or previous works, supply a suitable brief statement and enclose it in square brackets.

- Examples HEAVEN'S GATE / director-writer, Michael Cimino ; producer, Joan Carelli. -- [Short version]
- A CLOCKWORK ORANGE / producer-writer-scenarist, Stanley Kubrick. -- [Re-edited R-rated version]
- HE LOVED AN ACTRESS / director, Melville Brown ; producer, William Rowland ; story, John Harding. -- [Re-edited for American release]

2.3. Statements of responsibility relating to a work with major changes

Record a statement of responsibility relating to a particular version with major changes following the edition/version statement if such statement of responsibility information is available. If a statement of responsibility is not on the item, but appears on accompanying documentation or is available elsewhere, include it and cite the source in a note. See 7.2.6.

- Examples ODYSSEY. The SAKUDEI / director-producer, John Sheppard ; made by anthropologist Reimar Schefold. -- [Re-edited and new narration] / editor, Alexander Anthony ; producer, Sam Low
- HEAVEN'S GATE / director-writer, Michael Cimino ; producer, Joan Carelli. -- [Short version] / re-edited by Michael Cimino and Raymond William
- [Note] Re-editing information from Los Angeles Times, May 13, 1981, pp. 2 & 6.

2.4. Production, distribution, etc. information relating to a work with major changes

Record corporate names, together with their functions, places, and dates, which refer to a work with major changes in Area 3. Production, distribution, etc. following the corporate name information for the original and according to the punctuation prescribed for use in that area, cf. Chapter 3, p. 55. If the production information does not differ from the original to the version, there is no need to repeat the production information for the version. Record distribution information for the original related version in the Notes area (see 7.2.7).

Examples SPACE SCIENCE : An INTRODUCTION / Director, John Dorf. --
Revised version. -- US : Coronet Instructional Films [producer], 1964 ;
US : Coronet Instructional Films [rereleaser], 1977.

[Note] The original version of this film was released in 1964 by Coronet.

HEAVEN'S GATE / director-writer, Michael Cimino ; producer, Joan
Carelli. -- [Short version] / re-edited by Michael Cimino and William
Reynolds. -- US : Partisan Productions, Ltd. [producer, 1980?] ; US :
Johnson County War Company [short version producer and soundtrack
alterations], 1981 ; US : United Artists [short version distribution],
1981.

[Note] A longer version was released by United Artists in 1980 and then
pulled for re-editing following negative reviews.

2.5. Edition/variation statement for a work with minor changes

Schematic illustration through edition/variation statement for a
work with minor changes:

TITLE / statements of responsibility. -- Edition/variation statement

2.5.1. Transcribe a statement relating to a variation edition of a moving image work as found on the item or in secondary sources. Cite secondary sources in notes.

Examples The CONTEST KID AND THE BIG PRIZE / producer, Tom
Armistead ; director, Harvey S. Laidman ; teleplay by Jim
Carlson & Terrence McDonnell. -- Classroom version

Examples (cont.)

SPEEDY / director, Ted Wilde ; story and screenplay, John Grey, Lex Neal, Howard Emmett Rogers, and Joy Howe. -- Re-edited with musical sound track.

NOSFERATU, PHANTOM DER NACHT = NOSFERATU, FANTÔME DE LA NUIT = NOSFERATU, THE VAMPYRE / producer-director-scenarist, Werner Herzog ; executive producer, Walter Saxer. -- English language dubbed version

2.5.2. An edition/variation statement describing minor changes should be given when: 1) a work is a deliberate issue, and 2) the change in content from the original is not significant. Research is most often required to determine whether changes are significant or not. This is particularly true when an edition statement appears on the work being cataloged. As indicated previously, the presence of such words as edition, version, re-edited, revised (or their equivalents in other languages) may, but does not always, indicate significant change.

Example

The CONTEST KID AND THE BIG PRIZE / producer, Tom Armistead ; director, Harvey S. Laidman ; teleplay by Jim Carlson & Terrence McDonnell. -- Classroom version

2.5.3. If the item or accompanying documentation lacks an edition/variation statement as such, but is known to contain minor changes from the original or previous works, supply a suitable brief statement and enclose it in square brackets.

Examples:

TUMBLEWEEDS / director, King Baggot ; adapted for the screen by C. Gardner Sullivan ; story, Hal G. Evarts. -- [Sound version with new prologue]

MÄDCHEN IN UNIFORM = GIRLS IN UNIFORM / director Leontine Sagan ; adaptation and screenplay, Christian Winsloe. -- [New English subtitles]

KITAKITSUNE MONOGATARI = The GLACIER FOX IN SEARCH OF THE NORTHERN SUN / director-writer, Koreyoshi Kurahara ; producer, Hiromu Tsugawa ; co-producer, Atsuchi Tomioka. -- [English narration]

Optionally, if no edition statement appears on the work, accompanying documentation, or in secondary sources and the changes are minor, do not include a formal edition/variation statement. A brief, informal statement in the notes area (cf. Chapter 7) may be included to describe such changes, or, if the minor changes are indicated elsewhere in the record, the note may also be judged to be unnecessary.

2.6. Statements of responsibility relating to a work with minor changes

Record a statement of responsibility relating to a particular variation with minor changes following the edition/variation statement if such statement of responsibility information is available. If a statement of responsibility is not on the item or accompanying documentation, but is available elsewhere, include it and cite the source in a note. See 7.2.6.

Examples

MÄDCHEN IN UNIFORM = GIRLS IN UNIFORM / director, Leontine Sagan ; adaptation and screenplay, Christa Winsloe. -- [New English subtitles] / Angela K. Krinsky

KITAKITSUNE MONOGATARI = The GLACIER FOX IN SEARCH OF THE NORTHERN SUN / director-writer, Koreyoshi Kurahara ; producer, Hiromu Tsugawa ; co-producer, Atsuchi Tomioka. -- [English narration] / writer, Walter Bloch ; co-producer, Mark L. Rosen

2.7. Production, distribution, etc. information relating to a work with minor changes

Record corporate names, together with their functions, places, and dates which refer to a work with minor changes in Area 3. Production, distribution, etc. following the corporate name information for the original and according to the punctuation prescribed for use in that area (cf. Chapter 3). If the production information does not differ from the original to the variation, there is no need to repeat the production information for the variation.

Examples

SPEEDY / director, Ted Wilde ; story and screenplay, John Grey [et al.]. -- Re-edited with musical sound track. -- US : Hal Roach Studios [producer, 1928?] ; US : Paramount Famous Lasky Corp. [distributor], 1928 ; US : [Paragon Films] for Time-Life Films [re-editing and sound track, 1974?] ; US : Time-Life Films [reissuer], 1974.

Examples (cont.)

TUMBLEWEEDS / director, King Baggot ; adapted for the screen by C. Gardner Sullivan ; story, Hal G. Evarts. -- [Sound version with new prologue]. -- US : William S. Hart Co. [producer, 1925?] ; US : United Artists [distributor], 1925 ; US : Astor Pictures [reissuer], 1939.

THE CONTEST KID AND THE BIG PRIZE / producer, Tom Armistead ; director, Harvey S. Laidman ; teleplay by Jim Carlson & Terrence McDonnell. -- Classroom version. -- US : ABC Television Network [producer], 1978 ; US : ABC [broadcaster], 1978-09-16 ; US : ABC Media Concepts [reissuer], 1979.

KITAKITSUNE MONOGATARI = The GLACIER FOX IN SEARCH OF THE NORTHERN SUN / director/writer, Koreyoshi Kurahara ; producer, Hiromu Tsugawa ; Co-producer, Atsuchi Tomioka. -- [English narration] / writer, Walter Bloch ; co-producer, Mark L. Rosen. -- JP : Sanrio Company Ltd. [producer, distributor], 1978 ; US : Sanrio Communications [US distributor], 1979.

2.8. Additional edition/version/variation statements

When an item carries two or more edition statements relating to a single edition/version/variation, precede such subsequent edition statements with a comma, space (,).

Examples

2nd ed., revised issue

Italian version, reissued

2nd ed., reissued

2.9. Describing multiple variations with minor changes

When a description of more than one edition/variation is required for a single cataloging record, provide subsequent edition statements for these variations, if possible in the order of release date, or in any other order

appropriate to the cataloging agency or archive. Precede each subsequent edition statement with the space, equals sign, space punctuation (=). Statements of responsibility referring to the subsequent (i.e., parallel) edition statements may be included following the edition statement to which they refer, using the space, diagonal slash, space punctuation (/). Parallel edition statements are given only when the archive holds copies of the editions/versions to which they refer.

Example

NOSFERATU, PHANTOM DER NACHT = NOSFERATU,
FANTÔME DE LA NUIT = NOSFERATU, THE VAMPYRE /
director-producer-screenplay, Werner Herzog ; executive
producer, Walter Saxer. -- [English language subtitled version]
= [English language dubbed version] / English dialogue, Tom
Schachtman, Martje Grohmann. -- DE : Werner Herzog
Filmproduction [co-producer, distributor], 1979 ; FR :
Gaumont, S.A. [co-producer, distributor], 1979 ; US :
Twentieth Century-Fox Film Corp. [distributor], 1979.

3. Production, distribution, etc. area

Contents of Production, distribution, etc. area

Introduction

- 3.1. Preliminary rule
- 3.2. Place
- 3.3. Corporate name
- 3.4. Statements of function
- 3.5. Date(s)
- 3.6. Trade names
- 3.7. Commercial sponsors for television

Introduction

All corporate names, with the exception of the copyright owner, may be recorded in this area, regardless of function. Since the ways in which corporate names may relate to moving image materials are complex and highly diverse, archives -- particularly those with special interests -- should determine the types of functions they wish to include in this area, and these functions may vary from institution to institution. At a minimum, include the functions of production and release/distribution. Functions not chosen for inclusion in this area, other than copyright, may be included in notes (cf. 7.2.8.3). Distributor names should be included in this area whether they are personal or corporate.

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

Examples

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

THE PRISONER OF ZENDA / director, Richard Quine ; producer, Walter Mirisch ; screenplay, Dick Clement and Ian La Frenals. -- US : The Mirisch Corporation [producer], 1979 ; US : Universal [releaser], 1979.

When more than one corporate name is associated with a particular function, as in the case of international co-productions, list the places, names, and dates of production first, followed by those for cooperation, sponsorship, presentation, studios, laboratories, and distribution/release, as appropriate. Within functions, list places, names, and dates in an appropriate order (as found on the copy held, chronologically, etc.). Archives will normally choose a method of ordering multiple names within functions, and should try to coordinate this choice with that for choice of order for parallel titles (cf. 1.3.3).

Example Der FANGSCHUSS = COUP DE GRÂCE / director, Volker Schlöndorff ; producer, Eberhard Junkersdorf ; screenplay, Geneviève Dorman, Margarethe von Trotta and Jutta Brückner. -- DE : Bioskop Film [producer], 1976 ; FR : Argos Films [producer], 1976 ; DE : Filmverlag der Autoren [distributor], 1976 ; FR : Argos Films [distributor], 1976.

As noted earlier, a film can often be rereleased/reissued at a later date by the same company or by a different company which has purchased the distribution rights from the originator. Record all corporate names, functions, places, and dates which refer to such later releases/reissues following the information relating to the first release, and in the same order. Indications as to which of the archive's holdings correspond to any rerelease/reissue may be included in the Notes area (cf. 7.2.8.2 and 7.2.10.7).

Example GRANDMA'S BOY / director, Fred Newmeyer ; story Sam Taylor, Jean Havez, & Hal Roach. -- [Re-edited with an added sound track]. -- US : Pathe [producer, distributor], 1922 ; US : Time-Life Films [producer, distributor of reissue], 1974 ; US : by arrangement with the Harold Lloyd Foundation, 1974.

For instructions on whether or not to catalog the item in hand separately from the original, see Chapter 2, Edition/version/variation statement.

Data to be included in this area may be taken from the item in hand, or from any relevant secondary source. Record sources for production, distribution, etc. information which do not appear on the item in hand in the Notes area (cf. 7.2.8).

3.1. Preliminary rule

3.1.1. Punctuation pattern

Precede the production, distribution, etc. area by a period, space, dash, space (. --).

Precede each corporate name listed within the same publication, distribution, etc. statement and referring to the same function by a space, colon, space (:).

Enclose a supplied statement of function in square brackets; precede the first bracket by a space and follow the second bracket by a space ([]).

Precede each date by a comma, space (,).

Precede each subsequent publication, distribution, etc. statement by a space, semi-colon, space (;).

Examples

. -- Place : corporate name [function], date.

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

3.1.2. Sources of information

Take information recorded in this area from the item, accompanying material, or from secondary research sources. If the information is from accompanying material or secondary research sources, cite the source or sources in a note. See 7.2.8.

3.2. Place

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

Example

II LEONE DI SAN MARCO / script, Arrigo Frusta. -- IT :
Ambrosio [producer], 1914 ; IT : Ambrosio [distributor], 1914.

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

Optionally, include names of cities, when this information is considered of importance to the archive.

Example ART IN AMERICA : FOLK ART / producer, director, and writer,
Irene Zmerkevych. -- West Hollywood, Calif., US : Handel
Film Corp. [producer, distributor], 1979.

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

Examples [AR?]
 [s.l.]

3.2.3. When more than one place is associated with a particular corporate name and function, either choose the place which has primary importance, or include all the named places. Separate place names with the space, semi-colon, space punctuation (;). Additional places not chosen for inclusion in the Production, distribution, etc. area may be given in the Notes area.

Examples AR ; CL
 CH ; FR ; DE

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

Example I DUE MECHANISTI = The RIVAL ENGINEERS / [personal
credit names unknown]. -- IT : Cines [producer, distributor],
1913 ; US : George Kleine [distributor], 1913.

3.2.5. When no corporate name is associated with a moving image work, give the country of the main residence/nationality of the person(s) responsible for the work.

Examples CREATION / by Stan Brakhage. -- US : Stan Brakhage [producer, distributor], 1979.

 [PERSONAL RECORD. RALPH BARTON]. CAMILLE, OR, THE FATE OF A COQUETTE / photographed and edited by Ralph Barton. -- US, [1926?].

3.3. Corporate name

3.3.1. Record corporate names and personal names credited with production or distribution functions following the places with which they are associated. Precede such names with the space, colon, space punctuation (:). Record names as transcribed from the item itself or from secondary sources. Standardization of names is accomplished through the use of added entries, i.e., index access points.

Examples CBS NEWS SPECIAL : MR. ROONEY GOES TO WASHINGTON / director, producer, writer, Andrew A. Rooney. -- US : CBS News [producer], 1975 ; US : CBS [broadcaster], 1975-01-26.

 The LEGEND OF THE WILLOW PLATE / director, George A. Lessey ; adapter, Hettie Gray Baker. -- US : Thomas A. Edison, Inc. [producer, distributor], 1914.

3.3.2. When no corporate name can be found for either the production or distribution functions, but it can be assumed that such names are associated with the work, supply the abbreviation “s.n.” enclosed in square brackets.

Example [VAUDEVILLE ACTS] / [personal credit names unknown]. -- [S.l. : s.n., 191-?].

3.3.3. When cataloging individually created works which were not intended for distribution, and where no corporate body is associated with the work, do not supply the abbreviation “s.n.” as part of the production, distribution, etc. area, i.e., omit this portion of the production, distribution, etc. statement.

Examples [PERSONAL RECORD. HAROLD ICKES]. HEADWATERS FARM. -- US, 1943.

[THEME. PAPUA NEW GUINEA. IATMUL PEOPLE] / anthropologists, Margaret Mead and Gregory Bateson ; photography, Gregory Bateson. -- US, 1938.

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

Example DUE SUPERPIEDI QUASI PIATTI = CRIMEBUSTERS / director and writer, E. B. Clucher. -- IT : [s.n., producer, distributor], 1976 ; US : United Artists Corporation [distributor], 1979.

3.3.5. Optionally, if two or more companies perform the same function, and the place names and dates are identical for each, they may be listed together, separated by a space, colon, space (:). Depending upon local requirements, archives may also omit additional names for corporate bodies performing the same function. Such omissions are indicated by the word “[etc.],” or its equivalent, enclosed in square brackets.

Examples L’OIE = The GOOSE / director, Gilbert Gratton. -- CA : Les Films Gilbert Gratton-Télé Métropole, Inc. [producer], 1978 ; CA : Bouchard & Associés : Thomas Howe Associates [distributors], 1978.

GANDHI / produced and directed by Richard Attenborough ; written by John Briley. -- IN ; GB : Indo-British Films, Ltd. [producer], 1982 ; in association with International Film Investors [etc.], 1982 ; IN : in association with the National Film Development Corporation of India, 1982 ; GB : Columbia-E.M.I.-Warner Distributors, 1982.

3.4. Statements of function

3.4.1. Statements of function should be added to corporate names in order to clarify functions. If desired, statements may be transcribed in full from the item, or a supplied statement may be added in square brackets immediately following the name, space. For the order in which functions should appear, see 3. Introduction, p. 57.

Examples

US : produced by Disney Studios, 1938-1939 ; US : released by RKO Radio Pictures, 1939.

AU : Film corporation of Western Australia [producer], 1982 ; AU : GUO Film Distributors, 1982.

3.4.2. When the function performed by a particular corporate entity is unclear or cannot be determined, supply the phrase “[function undetermined]” enclosed in square brackets. When the function is probable but not certain, provide the function name followed by a question mark, both enclosed in square brackets.

Examples

[function undetermined]
[producer?]
[producer, distributor?]

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

Examples

US : Pathe [producer, distributor], 1922.

IT : Cines [producer, distributor], 1913 ; US : George Kleine [distributor], 1914.

but

US : CBS News [producer], 1975 ; US : CBS [broadcaster], 1975-01-26.

US : Thomas A. Edison, Inc. [producer, 1914?] ; US : Thomas A Edison, Inc. [distributor], 1914.

3.5. Date(s)

3.5.1. Record dates relating to corporate names and functions following the corporate name/indication of function to which they refer, i.e., production dates should be given for producers, release dates for distributor, etc. Normally, year dates are completely adequate for all dates except release dates. Production dates may include a span of years.

Release dates for films are defined as “the year, and if known the day and month, on which the film was first offered for distribution.”¹ In certain circumstances, it may be more appropriate to use the date of first public screening in the form finally offered for distribution. Explain release dates based on first public screening dates and any other special problems relating to dates in the Notes area (cf. 7.2.8.4). Release dates for television are interpreted to be the date of first broadcast, and should include the month and day, as well as the year. Optionally for television, add the time of the broadcast in parentheses following the date. Indicate times utilizing the 24 hour clock, adding information about time zone, if appropriate.

Record dates in Arabic numerals in the following sequence: year-month-day. Use four digits to represent the year, two digits to represent the month, and two digits to represent the day. Separate the digit sequences with a hyphen.² Sources for dates which are not on the item are given in the Notes area (cf. 7.2.8.4.).

Examples	1975
	1981-04-25
	1974-08-17 (20:00 EST)
	1922 [not MCMXXII]

¹ Gartenberg, Jon. FIAF Glossary of Filmographic Terms. (Brussels: FIAF, 1985), p. 40.

² These instructions follow the ISO standard for recording dates ISO 2014-1976(E).

3.5.2. When dates given on the item are known to be incorrect, supply the correct date as taken from secondary sources and cite the incorrect date in a note.

Example	1976
[Note]	Library of Congress copy gives date as “1796.”

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

Example	THE RIVAL BROTHERS’ PATRIOTISM = SUBLIME SACRIFICE / [personal credit names unknown]. -- US : Pathe [producer, distributor], 1911 ; US : American Kin [rereleaser, 191-?]
---------	--

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

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

3.5.5. For non-commercial footage, personal or domestic records, outtakes, unedited footage, etc., give the year the footage was shot. If the year is unknown, give an approximate date as instructed in 3.5.4. In most instances, a note should be given which further explains the date.

Example [PERSONAL RECORD. EUGENE MEYER FAMILY. FAMILY CAMPING TRIP THROUGH THE CANADIAN ROCKIES].
-- US, 1926.

[Note] Date from notes accompanying film, attached to inventory, and from Merlo Pusey's Eugene Meyer, (New York: Knopf, 1974), p. 195.

3.6. Trade names

A trade name is an arbitrarily adopted name given by producers and/or distributors of moving image works to all, or to particular groups, of their works to distinguish them as being exclusively identified with such producers and/or distributors. Trade names may often be confused with production/distribution functions because they typically include part or all of the names of the companies with which they are associated. Because trade names are typically assigned to groups of moving image works, they may also often be confused with series titles.

Research must typically be performed to determine the precise nature of a trade name. Record names determined to be actual trade names in the Notes area (cf. 7.2.8.5). If, after performing research, doubt remains as to whether or not a name is a trade name, treat the name as a series title, and include it in the Series area (cf. 6.2).

Examples [Note] The trade name "A Triangle Comedy" appears on title frame.

[Note] The trade name "A Universal Jewel" appears within the credit sequence.

3.7. Commercial sponsors for television

Television programs may have commercial sponsors whose only relationship to the program is financial, i.e., the sponsors do not have any production or editorial control over the work. In such cases, include the names of sponsors in the Notes area (cf. 7.2.8.6). Alternatively, they may be omitted entirely.

Examples CBS NEWS SPECIAL. A BLACK VIEW OF SOUTH AFRICA

[Note] Includes commercials for Cascade detergent, Duncan Hines cake mix, Chanel No. 5 perfume, and Salvo detergent.

ALL AMERICA WANTS TO KNOW. MURDER BY MAIL
ORDER

[Note] Includes commercials.

N.B. Do not confuse such tangential sponsors with sponsors who do exercise editorial and/or production control over entire films or television programs. Include the names for these types of sponsors in the Production, distribution, etc. area, as prescribed in 3. Introduction, p. 57.

Example LEVI'S FOR FEET

US : Compix [producer], 1975 ; US : Levi's for Feet Division,
Brown Shoe Company [sponsor, distributor], 1975.

4. Copyright statement area

Contents of Copyright statement area

Introduction

- 4.1. Preliminary rule
- 4.2. Copyright and country
- 4.3. Registration notice
- 4.4. Copyright owner (claimant)
- 4.5. Unprotected materials
- 4.6. Copyright status unknown
- 4.7. Subsequent ownership

Introduction

Record information about copyright status, owners, dates, and registrations, if this information is considered of importance to the archive. Such information is useful for a researcher in beginning a search for rights, but does not absolve him/her from satisfying all legal requirements for obtaining rights to copy or use an archive's materials. For instructions about providing information concerning restrictions other than copyright, see Notes area, 7.2.22 and 7.2.23. Some archives may prefer to maintain separate files for information about copyright and other restrictions.

4.1. Preliminary rule

4.1.1. Punctuation pattern

Precede the copyright statement area by a period, space, dash, space (. --).

Precede the indication of country by a colon, space (:).

Precede the name of copyright owner by a space, colon, space (:).

The remaining punctuation should follow the order and format of copyright documentation for countries which have registration systems.

For countries that do not have registration systems, precede the date by a space, semi-colon, space (;).

Precede statements of subsequent ownership by a period, space, dash, space (. --).

4.1.2. Sources of information

Take information recorded in this area from the item, accompanying material, from secondary sources issued by the official copyright agency of the country for which copyright information is recorded, or from other secondary research sources.

4.2. Copyright and country

Ordinarily the first element of the copyright statement is the word “Copyright” followed by a colon.

Example

Copyright:

Optionally, use a “c” enclosed in parentheses, (c), or the copyright symbol, “©” (if it is available in the character set being used) as the first element of the copyright statement. Follow the (c) or © by a colon.

Record the country to which the copyright statement refers as the second element of the copyright statement area. The ISBD Alpha 2 codes are recommended for recording the names of countries currently in existence.* Follow the code or name of the country by a space, colon, space (:).

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

Examples

Copyright: US : Twentieth Century-Fox Film Corporation

(c): US : Encyclopaedia Britannica Films, Inc.

©: US : Yale University

4.3. Registration notice

For countries which have registration systems, record the copyright registration information in the same order and format as it appears in the copyright documentation or catalogs. Record inaccuracies or misspelled words as they appear in the copyright documentation or catalogs. Follow such inaccuracies either by [sic] or by the abbreviation i.e. and the correction in square brackets. Supply a missing letter or letters in square brackets. If further clarification is needed, give information about inaccuracies or other additional information in a note. See 7.2.9.

Examples

Copyright: US : Monogram Pictures Corp.; 2Oct39; LP9166.

©: US : Twentieth Century-Fox F[i]lm Corporation. DCR 1979;
PUB 18Sep79; REG 25Nov80; PA 89-0508.

Copyright: US : Blazed Trial [i.e. Trail] Productinos [sic];
23Sep21; LP16984.

Optionally, the archive may choose to omit portions of lengthy copyright statements. Such omissions do not require ellipses.

Record names as transcribed from the item itself or from secondary sources. Standardization of names is accomplished through the use of added entries, i.e., index access points.

4.4. Copyright owner (claimant)

For countries which do not have registration systems, or in cases where no registration information can be found, but the word “copyright” or the copyright symbol (©) does appear on the item, record the copyright owner’s name and date as found in the notice. Convert dates given in roman numerals to arabic numerals. Separate the name of the owner from the date by a space, semi-colon, space (;), indicating in the introductory phrase where the notice was found and omitting any reference to a country. Record first the claimant’s name followed by the date. If the notice omits either the owner’s name or the date, these may be omitted without further indication.

Examples

Copyright notice on film: Metropolitan Life Insurance Company ;
1941.

© notice on film: Omni-Zoetrope ; 1981.

Copyright notice on film: Trans Artists Productions, Inc.

(c) notice on film: 1972.

4.5. Unprotected materials

If research has satisfied the archive that the item is in the public domain, or, in countries where registration systems exist, that the item was not registered for copyright, indicate that information in this area. Citations of sources for this information may be given in a note, cf. 7.2.9.

Examples

Copyright: US : public domain.

©: US : no registration.

4.6. Copyright status unknown

If there is a question that the item may or may not be protected by copyright, do not enter data in this area, or, record "Copyright: unknown." Alternatively, for countries which have registration systems, record the code for the country, followed by "registration status unknown."

Examples

Copyright: unknown.

(c): US : registration status known.

4.7. Subsequent ownership

Optionally and when available, include information about present copyright owners in subsequent statements. Always give copyright information for the original work first, if it is available. Separate subsequent statements by a period, space, dash, space (. --), and make appropriate distinctions.

Examples

PANDORA AND THE FLYING DUTCHMAN / ...

Copyright: US : Dorkay Productions, Inc.; 5Apr51; LP1121. -- Present US copyright owner, Raymond Rohauer.

The BANK / ...

(c): US : Essanay Film Mfg. Col.; 14Aug15; LP6086. --
(c): US : Black, Inc., A.G. Prev. reg. 1915, LP6086. NM:
"New sound track." DCR 1973; PUB 3Mar73; REG
18Jul80; PA 117-542.

5. Physical description

Contents of Physical description area

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Introduction

The purpose of the physical description area is to record the physical characteristics of each item pertaining to a particular work existing within the collections of the archive and to relate these -- in a logical, clear, and precise fashion -- to the physical characteristics of an “ideal” or “perfect” copy. Archives need to know exactly what holdings of variant copies or pieces of copies they have on a single title. They also need to know the physical characteristics and conditions of these copies or pieces in order to preserve them and to provide responsibly for their usage. Such information will also be of value to other archives when exchanging information about film preservation plans.

Moving image archives have special problems in describing their holdings accurately. An archive or specialized film library can easily have a large number of physically separate items, e.g., picture, track, music and effects, all of which are essentially parts of a single film. Archives regularly use these parts of a single work in copying and reconstruction, a process which is totally dependent on the existence of clear, logical records of all the film parts. Consequently, it is necessary that all elements be described accurately and carefully, with a terminology which draws together component parts of negatives, mastervideo, masterpositives, tracks, prints, etc., indicating generational relationships and providing a quick method for comparing each set with the next. This is done by providing multiple lines of physical description, each arranged in a standardized manner. Archives may wish to maintain separate files for recoding highly technical information.*

To compound archives’ problems with physical description further, the materials entering the archive are generally not new. They may or may not be complete, and they may or may not have suffered extensive damage from use prior to their receipt by the archive. If such materials are unique (and with film materials, they often are), they are extremely important -- despite their possibly poor physical condition -- to the archive’s mission of preserving the world’s heritage of moving image works. Most typically, archival moving image materials must be copied to be preserved. Thus, the information recorded in the physical description area is changeable. New physical description statements must be added as additional copies are received or are generated by the archive’s preservation process. Existing physical description statements must be amended or deleted as pieces or whole copies are damaged or discarded.

If the work being described exists in more than one copy -- in which the physical characteristics differ in one way or another, e.g., copy status (generation), length, gauge, base, sound, color, etc. -- archives should provide a separate physical description for each variant copy. It is especially advisable to link the physical description of each unit to the storage location number in order to provide for access and retrieval.

* See Karnstädt, Hans and Schulz, Günter. Guidelines for the Description of Technical Data on Film and Video Material in Filmarchives. (Brussels: FIAF, 1990).

5.1. Preliminary rule

5.1.1. Punctuation pattern

Start a new paragraph or precede each physical description statement by a period, space, dash, space (. --). If each physical description begins a new paragraph, follow it with a period. (The examples in this chapter begin new paragraphs.)

Enclose the format of playback modes, projection formats, or other indications of a particular technical system in parentheses when the use of the item is conditional upon this information, or when it is otherwise considered of importance to the archive, e.g. (VHS), (CED).

Precede the extent of item subarea by a colon, space (:).

Enclose the length and/or duration in parentheses, e.g., (3745 m.), (8990 ft.), (90 min.).

If both length and duration are given, separate length from duration by a comma, space, e.g., (1080 ft., 58 min.).

Precede the dimensions subarea by a space, semi-colon, space (;).

Separate the numeric part of the dimensions from the abbreviation indicating scale by a space, e.g., 35 mm., 1/2 in.

Place a period after the abbreviation describing dimensions, e.g., mm., in.

Precede the other physical details subarea by a space, colon, space (:).

Separate elements within the other physical details subarea with commas.

Enclose specific color or sound characteristics in parentheses, e.g., (tinted), (optical).

Precede the location subarea by a space, slash, space (/).

Precede a copy number by a comma, space (,).

5.1.2. Sources of information

Measure or otherwise take information recorded in this area regarding actual holdings from the items being cataloged; take information recorded in this area regarding the “ideal” or “perfect” copy from the item being cataloged or from any secondary source.

5.2. Specific material designation

The first element of the specific material designation subarea names the unit or units constituting the item. Most typically, this name is related to the copy status (generation) of the unit. The second element of the subarea indicates playback mode, projection format, or other technical specifications.

5.2.1. Copy status (generation)

Archives should develop standard lists of terms describing the copy status (generation) of their holdings for use in this subarea.* English language examples include, but are not limited to:

	<u>Film</u>	<u>Video</u>
archival material	original negative reversal original positive masterpositive duplicate negative negative track magnetic track positive track reversal print	video master
viewing material	viewing print/reference print distribution print	video viewing copy

* For additional terms, see Karnstädt and Schulz. Guidelines for the Description of Technical Data...

Examples*

Viewing print: 1 cartridge of 1 (160 ft., 8 min.) ; super 8 mm. : S., col., sd. /

Reference print: 2 reels of 2 (2160 ft., 60 min.) ; 16 mm. : S., col., sd. /

Video viewing copy (Beta): 1 cassette of 1 (60 min.) ; 1/2 in. : col., sd. /

Original negative: 4 reels of 4 (1167 m.) ; 35 mm: N., b&w, si. /

Negative track: 4 reels of 4 (1167 m.) ; 35 mm : N., sd. /

Video master: 1 reel of 1 (30 min.) ; 2 in. : col., sd. /

Masterpositive: 3 reels of 3 (2760 feet.) ; 35 mm. : P., b&w, sd. /

Video viewing copy (CED): 1 disc of 1 (120 min.) ; 12 in. : col., sd. /

5.2.2. Order of physical descriptions

Archives should develop a preferred order of physical descriptions. For example, some archives may elect to list the oldest or earliest generation items first, while others will prefer to list the most expendable of their viewing copies first. Determinants to be considered in providing an order for physical descriptions include: specific material designation, base, and dimension.

Whatever system archives use to determine their preferred order, it is essential that important integral relationships between linked copies are maintained by placing them together in the listing: for example, a sound track unit should be placed immediately after the picture unit to which it corresponds; color separation masters should be listed together, etc.

* For the sake of clarity, examples are given in full; explanations for each component section of the Physical description area appear on the following pages.

Examples

Masterpositive: 10 reels of 10 (2987 min.) ; 35 mm. : S., b&w, si. / USW FBP 2345-2354.
Double edge positive track: 10 reels of 10 (2987 m.) ; 35 mm. : S., sd. / USW FPB 2355-2350.

Duplicate negative: 6 reels of 7 (r1-5, 7) (2066 ft.) ; 16 mm. : S., col., si. / USW FRA 4632-4637.
Negative track: 7 reels of 7 (2418 ft.) ; 16 mm. : S., sd. / USW FRA 4638-4644.

Duplicate negative: 2 reels of 2 (1580 ft.) ; 35 mm. : N., b&w, si. / USW WP 1010773.
Negative track: 2 reels of 2 (1580 ft.) ; 35 mm. : N., sd. / USW WP1010774.

Alternatively, and especially in languages where other more specific terms can take the place of the English language word, “reel(s),” archives may choose to provide a description of a picture and its separate but accompanying track using only one line of physical description.

Examples

Original-Neg.: 2B/2T von je 2 (je 508 m.) ; 35 mm. : S., col., Ton / DDS CSN00170.

Original-Neg.: 11B/12T von je 12 (R1-10, 12B) (2810B/3074T m.) ; 35 mm. : N., sw, Ton /
DDS
50006.

5.2.3. Playback mode or projection format

Add a trade name or other indication of a technical system if the use of the item is conditional upon this information. Enclose the playback mode, trade name of the technical system, etc. in parentheses. Follow the specific material designation subarea with a colon, space (:).

Examples	Viewing print (Anamorphic)
	Video viewing copy (VHS):
	Video master (CED):

Record additional information about specific material designation or playback mode, projection format, etc., not considered essential for the use of the item, e.g., videodisc trademarks, film stock manufacturers, etc., in the Notes area (cf. 7.2.10.1).

5.3. Extent of item

Record the number of physical units of each complete or partial copy of a motion picture or videorecording by giving the number of parts in arabic numerals and one of the following English language format terms (or its equivalent in other languages) as appropriate.

reel
roll
cassette
cartridge
loop
disc

Examples

Reference print: 1 reel (223 ft.) ; 35 mm. : N., b&w, si. /

Masterpositive: 10 reels of 10 (3724 ft.) ; 16 mm. : S., col., sd. /

Reversal positive: 2 rolls (175 ft.) ; 16 mm. : S., col., si. /

Video viewing copy: 2 cassettes of 2 (90 min.) ; 3/4 in. : col., sd. /

Video master (CED): 1 disc of 1 (120 min.) ; 12 in. : col., sd. /

Reference print: 3 cartridges of 3 (200 ft.) ; standard 8 mm. : S., col., si. /

Video master: 1 reel of 1 (45 min.) ; 1 in. : col., sd. /

5.3.1. Reels

35 mm.

Historically, a 35 mm. reel has meant the amount of 35 mm. film which is wound on one standard reel or is stored in one standard film can designed to accommodate up to 300 m. (1000 ft.) of film. With regular 35 mm. film projection speed at 30 m. per minute, projecting 1 reel takes about 10 minutes. So, for example, a “2 reeler” would be a short film on two 300-meter reels running about 20 minutes. The use of “reel” as a unit of measure for 35 mm. film is a universally applied and easily understood standard industry term and does not necessarily reflect the actual number of physical items held.

Example Duplicate negative: 10 reels of 10 (8676 ft.) ; 35 mm. : S., b&w, si.

Although the majority of 35 mm. films made to date use the 300-meter standard reel units, modern 35 mm. projectors can accommodate 600-meter and 900-meter reels. To maintain the 300-meter unit concept, 35 mm. film stored on reels holding up to 600 meters of film are sometimes referred to as “double reels.” Some languages have specific single word terms for this concept, e.g., “akt” in German and Swedish. For archives, it is imperative that the physical description relate the original length of a work in 300-meter reels to the number of physical units (reels) on which it is currently stored. The following example tells the user that the film was originally released on 12 300-meter 35 mm. reels, but is now being stored on 6 large (600-meter) 35 mm. reels (double reels).

Example Duplicate negative: 12 reels of 12 on 6 (3578 m.) ; 35 mm. : N., b&w, sd. /

The fact that the film is being stored on double reels is obvious from the physical description. If further clarification is required, a note should also be included indicating that the film is stored on double or triple reels. See 7.2.10.4.

Other formats

For all other gauges, with the exception of 16 mm. reductions of 35 mm. materials (cf. 5.3.3), the 35 mm. concept of a “reel” does not apply. For these, there is no single standardized reel size which corresponds to the 1000-ft. size standard in 35 mm. Nevertheless, the concept of completeness may still be conveyed in the Physical description area by referring to the actual physical number of units required to make the item complete (cf. 5.3.2.).

Examples

Masterpositive: 2 reels of 2 (2132 ft., 59 min.) ; 16 mm. : S., col., sd.

Distribution print: 11 reels of 11 (11925 ft., 106 min.) ; 70 mm. : S., col., sd.

Archival positive: 1 reel of 1 (160 m.) ; 28 mm. : D., b&w, si.

5.3.2. Completeness

Indicate the completeness of a motion picture or videorecording, if this is considered appropriate by the archive. Because archives often hold fragments and incomplete copies of items, as well as complete copies, it is necessary to indicate the completeness of the item in hand. This should be done in one brief statement which specifies both the number of units in hand and the number of units in the complete copy (if this information is known). If the number of units comprising a complete copy is known, or can be reasonably assumed, include this information in arabic numerals following the number of units in hand and the term describing the item in hand.

Examples

Reference print: 13 reels of 13 (3668 m.) ; 35 mm. : S., b&w, s.i.

Duplicate negative: 2 reels of 2 (652 ft.) ; 16 mm. : S., col., sd.

Video viewing copy (CED): 1 disc of 1 (96 min.) ; 12 in. : col., sd.

Video master: 2 cassettes of 2 (110 min.) ; 3/4 inc. : col., sd.

5.3.2.1. Incomplete items

If the complete number of units comprising a motion picture or videorecording is known, and the copy in hand lacks one or more, indicate which reel (or other unit) numbers you have in hand. Specify the identifying numbers of the items in hand and place this information in parentheses. The following English language abbreviations (or their equivalents in other languages) may be used.*

reel	(r)
cassette	(c)
cartridge	(c)
disc	(d)

Examples

Reference print: 7 reels of 12 (r1-3, 5-7, 10) (6190 ft.) ; 35 mm. : S., col., sd. /
Duplicate negative: 3 reels of 4 (r1, 3-4) (456 m., 38 min.) ; 16 mm. : S., b&2 sd. /
Video viewing copy (Beta): 2 cassettes of 3 (c2-3) (100 min.) : 1/2 inc. : col., sd. /

5.3.2.2. Unit numbering uncertain or unknown

If a reel (or other unit) number is possible but not certain, use rn? (n=reel number) in parentheses following the unit count.

Examples

Masterpositive: 1 reel of 3 (r2?) (300 m.) ; 35 mm. : N., b&w, si. /
Viewing print: 2 reels of 5 (r3?, 5) (1550 ft.) ; 35 mm. : S., b&w, sd. /
Video viewing copy: 1 cassette of 4 (c3?) (40 min.) ; 3/4 inc. : col., sd. /

If the reel (or other unit) number is completely unknown, use r? (or other appropriate designation) in parentheses following the unit count.

Examples

Duplicate negative: 1 reel of 8 (r?) (650 ft.) ; 35 mm. : S., b&w, si. /
Reference print: 6 reels of 10 (r1-5, r?) (1300 m.) ; 35 mm. : S., b&w, sd. /

* Abbreviations should be used only to express incompleteness. This is permissible because the format term that immediately precedes the abbreviation precisely identifies and distinguishes the item.

5.3.2.3. Original release length unknown

If an item's original release length (in units such as reels, discs, cassettes, etc.) is not known, but the items in hand appear to be part of a complete production, regardless of whether it was released or broadcast (i.e., it is not stock footage, unedited film, etc.), state the number of units in hand and substitute a question mark for the total number of units. (For treatment of stock footage, unedited film, etc., see 5.3.3.1.)

Examples

Reference print: 2 reels of ? (r2-3) (1450 ft.) ; 35 mm. : S., b&w, si. /
Video viewing copy: 1 cassette of ? (40 min.) ; 3/4 in. : col., sd. /

If the total unit count is possible but not certain, indicate that.

Example: Duplicate negative: 3 reels of 5? (r1-3) (861 m.) ; 35 mm. : N., b&w, si. /

Include a note stating the source of the possible or probable unit count.

Example: [Note] Possible reel count from leader.

5.3.2.4. Incomplete reels

If part of a reel or reels is incomplete, place the abbreviation "inc." for incomplete (or its equivalent in other languages) in parentheses after the reel count. Give a note describing the extent of the incompleteness if this information can be determined.

Example: Reference print: 1 reel of 1 (inc.) (125 m.) ; 16 mm. : S., b&w, si. /

[Note] Small parts lacking.

Optionally, when the cataloging description is lengthy, and there are many notes, include an asterisk, e.g., (inc.*), to relate the particular physical descriptions to a specific note.

Example

Reference print: 3 reels of 3 on 1 (883 ft.) ; 16 mm. : S., b&w, sd. /

Reference print: 3 reels of 3 (inc.*) (1686 ft.) ; 35 mm. : S., b&w, sd. /

Duplicate negative: 3 reels of 3 on 1 (883 ft.) ; 16 mm. : S., b&w, di. /

Negative track: 3 reels of 3 on 1 (883 ft.) ; 16 mm. : S., sd. /

Duplicate negative: 3 reels of 3 on 1 (inc.*) (675 ft.) ; 16 mm. : S., b&w, sd. / copy 2

Duplicate negative: 3 reels of 3 (inc.*) (1686 ft.) ; 35 mm. : S., b&w, sd. /

[Note] *Main title and part of picture lacking. Two musical numbers, “Poppin’ the cork” and “Here’s looking at you,” included in original release and in complete material, do not appear in 35 mm. reference print, 16 mm. duplicate negative (copy 2) and 35 mm. duplicate negative. Original 35 mm. footage: 2206 ft. per copyright descriptive material and Film Daily Yearbook, 1934, p. 345.

5.3.3. Copies in formats other than the original format of the work

For many archives and film libraries, a common form of material for viewing and often for storage purposes has been 16 mm. film reductions of original 35 mm. works. With the increasing use of video for copying material, 16 mm. reduction copies may become less common.

16 mm. Reduction copies

For a complete 16 mm. film which is known to be a reduction copy (a 16 mm. duplication of a 35 mm. film), indicate completeness using the 300 m. 35 mm. reel count for the item in hand in relation to the reel count of the original complete 35 mm. work, along with the actual number of 16 mm. reels in hand, regardless of the size.

Example: Reference print: 10 reels of 10 on 3 (958 m.) ; 16 mm. : S., col., sd.

(Example describes a complete film, originally ten 35 mm. reels, now on three 16 mm. reels.)

For an incomplete 16 mm. film known to be a reduction print, specify in parentheses as accurately as possible what reels -- in 35 mm. terms -- are in hand, and then give the number of actual 16 mm. reels in hand.

Examples

Reference print: 4 reels of 6 (r1, 4-6) on 2 (1800 ft.) ; 16 mm. : S., col., sd. /
Duplicate negative: 2 reels of 10 (r1, 8) on 1 (267 m.) ; 16 mm. : S., b&w, sd. /

When original 35 mm. reel numbers are uncertain, or completely unknown, use rn? (n = reel number) or r? to indicate this as instructed in 5.3.2.2.

Examples

Reference print: 3 reels of 5 (r1, 3?, 5) on 1 (300 m.) ; 16 mm. : S., b&w, si. /
Duplicate negative: 1 reel of 4 (r?) on 1 (125 m.) ; 16 mm. : S., b&w, si. /

Other formats

When 35 mm. works have been copied on non-film formats, i.e., videocassettes, videodiscs, etc., the relationship of the original 35 mm. reel count to the extent or number of items (videocassettes, videodiscs, etc.) may be difficult to determine and/or describe precisely. Video cassettes and videodiscs have their own physical identity and are not readily compared to 35 mm. reels. Electronic editing further complicates the ability of a viewer to make a precise comparison between reels and cassettes or discs. Present archival practice for non-film formats is to describe the extent of the item in terms of the format on which it is recorded.

Examples

Video viewing copy: 3 cassettes of 3 (125 min.) ; 3/4 in. : col., sd. /
Video viewing copy (CED): 2 discs of 3 (d2-3) (85 min.) ; 12 in. : col., sd. /

Optionally, archives may wish to indicate completeness using the 300 m. 35 mm. reel count for the original item -- along with the actual number of units of the format on which the work has been copied -- if this information can be determined.

Examples

Video viewing copy: 10 reels of 10 on 3 cassettes (125 min.) ; 3/4 inc. : col., sd. /
Video viewing copy (CED) : 7 reels(?) of 10 on 2 discs of 3 (d2-3) (85 min.) : 12 in. ; col., sd.

5.3.3.1. Personal records, domestic records, stock footage, outtakes, etc.

For material which is known or judged not to have been released in the form which the archive now holds (e.g., a reel consisting of 40 different commercials), or where the item is known or judged not to have been released or ever intended to be released (e.g., personal records, domestic records, stock footage, outtakes, etc.), simply use arabic numbers with the unit term describing the item in hand. Do not abbreviate the unit term used.

Examples

Viewing print: 2 reels (560 m.) ; 16 mm. : S., b&w, si. /
Archival positive: 12 rolls (1800 ft.) ; 16 mm. : S., col., sd. /
Video viewing copy: 3 cassettes (180 min.) ; 3/4 inc. : col., sd. /
Video viewing copy (optical): 1 disc (60 min.) ; 12 in. : col., sd. /

Alternatively, archives may prefer not to include indications of completeness in the physical description area. In this case, eliminate the phrase “of n” (n = number), and use only the actual number of items held, followed by the format or unit term.

Examples

Distribution print: 12 reels on 6 (11723 ft., 130 min.) ; 35 mm. : S., col., sd. / USW FGC 2134-2139.
Video viewing copy (PAL): 2 cassettes (118 min.) ; 3/4 in. : col., sd. /

5.3.4. Length and/or duration

5.3.4.1. Length

For films: Record the item’s total length in arabic numerals, using the meter or footage scale -- as appropriate -- following the statement of number of items and the unit count. This figure is normally rounded off to the nearest whole number. Do not include punctuation marks within the numbers. Enclose the number in parentheses, and include an abbreviation for the unit of measure, e.g., (8970 ft.) or (3257 m.). Follow the indication of length/duration with the space, semi-colon, space punctuation (;). See Appendix D for feet/meters/minutes conversion charts.

Examples

Viewing print: 10 reels of 10 (3246 m.) ; 35 mm. : S., col., sd. /
Reference print: 2 reels of 5 (r1-2) (547 m.) ; 35 mm. : S., b&w, si./

If the item is not viewed, and if no indication of meters or footage appears on the item, its container, or on accompanying material, give an approximate count, if one can readily be established. Precede the numerals by the abbreviation “ca.” (circa).

Examples

Duplicate negative: 3 reels of 3 (ca. 850 m.) ; 35 mm. : N., b&w, si. /
Reference print: 4 rolls (ca. 214 ft.) ; 16 mm. : S., b&w, sd. /

Give an explanation for estimated footage or meter count in a note, if such information applies.

Example	[Note]	Footage estimate is from donor’s list: film is too brittle for viewing.
---------	--------	---

Optionally and if known, record information about the original length of the item in the Notes area. See 7.2.10.4. Alternatively, record such information following the length of the item in hand.

Example

Reference print: 3 reels of 3 (836 m.) ; 35 mm. : N., b&w, si. /

[Note] Original length of film was 842 m.

or

Reference print: 3 reels of 3 (836 m. of 842 m.) ; 35 mm. : N., b&w, si. /

Optionally, use notes to record statements of length for individual reels, if this information is desired by the archive. (Some archives prefer to record information about the length of individual reels in separate technical files.)

5.3.4.2. Duration

For videorecordings: Record in arabic numerals the item's total playing time (duration) in minutes, normally rounded off to the nearest minute. Optionally, and particularly for short items, include minutes and seconds. Use the abbreviations "min." or "sec." or their equivalents in other languages, and enclose the duration statement in parentheses, e.g. (52 min.). Do not include punctuation marks within the numbers. Follow the indication of length/duration with the space, semi-colon, space punctuation (;). Running times for individual reels or cassettes, etc. may be included in the Notes area, if this is desired by the archive. When the exact running time is not available, it may be approximated. Precede the numerals by the abbreviation "ca." (circa).

Examples

Video viewing copy: 2 cassettes of 2 (120 min.) ; 3/4 inc. : col., sd. /

Video master (optical): 1 disc of 1 (52 min.) ; 12 in. : col., sd. /

Video viewing copy: 1 cassette of 1 (1 min. 30 sec.) ; 3/4 in. : col., sd. /

Video viewing copy (Beta): 1 cassette of 1 (ca. 90 min.) ; 1/2 in. : col., sd. /

Optionally, include both the length and running time for film materials, enclosed in one set of parentheses and separated by a comma, e.g., (75 ft., 6 min.).

Example: Distribution print: 10 reels of 10 (3082 m., 102 min.) ; 35 mm. : S., col., sd. /

N.B. When recording duration for silent films -- where the rate of frames per second varied over the years and between items -- measure duration at the correct running speed for the item. Indicate conditions such as stretch printing and time compression in notes. See 7.2.10.2 & 7.2.10.4.

5.3.4.3. Separate works on a single item

When separately titled works contained together on a single reel, cassette, disc, etc. have been cataloged separately, provide the total length/duration for the individual work, and link these separate descriptions with notes, optionally explaining the extent of each work. See 7.2.1.

Example: Viewing print: 1 reel of 1 (416 ft.) ; 16 mm. : S., col., sd. /

[Note] On reel with: The TRUMAN STORY (417 ft. - 875 ft.) ; total footage: 875 ft.

5.4. Dimensions

Give the dimensions of a motion picture film in millimeters, using the abbreviation “mm.” Insert a space between the numeric and the millimeter abbreviation, e.g., 35 mm. When describing 8 mm. material, state whether the item is standard 89 mm. or super 8 mm.

Examples

Viewing print: 2 reels of 2 (762 m.) ; 35 mm. : S., col.,sd. /
Duplicate negative: 1 reel (738 ft.) ; 16 mm. : S., b&w, sd. /
Reference print: 1 reel of 1 (516 ft.) ; standard 8 mm. : S., col., si. /
Reference print: 1 cartridge of 1 (ca. 60 m.) ; super 8 mm. : S., col., sd. /

Give the width of the videotape in inches using the abbreviation “in.”

Examples: Video master: 1 cassette of 1 (57 min.) ; 3/4 in. : col., sd. /
 Video master: 2 reels of 2 (ca. 90 min.) ; 2 in. : col., sd. /

Give the diameter of a videodisc in inches using the abbreviation “in.”

Example: Video viewing copy (CED): 3 discs of 3 (119 min.) ; 12 in. : col., sd. /

Follow the indication of dimensions with the space, colon, space punctuation (:).

5.5. Other physical details

Give the following details, as applicable, in the following order. Separate elements within this subarea with the comma, space punctuation (,).

film base
color characteristics
sound characteristics

5.5.1. Film base

Give the film base (i.e., nitrate, safety-triacetate, safety-diacetate [“old safety”], polyester [estar], etc.). The following abbreviations, or their equivalents in other languages, may be substituted for the terms.

Examples

<u>Term</u>	<u>Abbreviation</u>
Nitrate	N.
Safety-triacetate	S.
Safety-diacetate	D.
Polyester [estar]	P.

Examples

Duplicate negative: 1 reel of 1 (292 m.) ; 35 mm. : P., b&w, si. /
Masterpositive: 10 reels of 10 (9431 ft.) ; 35 mm. : N., b&w, sd. /
Viewing print: 7 reels of 7 on 2 (2743 ft.) ; 16 mm. : S., col., sd. /

Optionally, include the film base only for nitrate, diacetate, and polyester. The assumption may then be made that, unless noted, the film base is always safety-triacetate. Archives following this convention must be careful to enter “base unknown” when such is the case, rather than omitting the base pending further research, as such omission could lead to potentially dangerous misunderstandings.

5.5.2. Color characteristics

Indicate whether an item is in color or black and white, using the abbreviation “col.” (including the period) for color and the abbreviation “b&w” for black and white. More specific terms related to color status may be recorded in notes (cf. 7.2.10.5) or optionally in parentheses following the abbreviation. If desired, also give color system trade names or other indications of particular color technical systems or color recording systems for video in a note or in parentheses following the abbreviation. (Archives may prefer to record such information in separate technical files.)

Examples

Reference print: 1 reel of 1 (329 m.) ; 35 mm. : S., b&w, si. /
Video viewing copy (Beta): 1 cassette of 1 (89 min.) ; 1/2 in. : col., sd. /
Reference print: 1 reel of 1 (327 m.) ; 35 mm. : N., b&w (tinted and toned), si. /
Viewing print: 1 reel of 1 (324 ft.) ; 35 mm. : N., col. (hand-colored), sd. /
Reversal original positive: 1 reel of 1 (208 ft.) ; 16 mm. : S., col. (Kodachrome), si. /

If an item is a combination of color and black and white, indicate this combination.

Examples

Masterpositive: 3 reels of 3 (2870 ft.) ; 35 mm. ; S., col. & b&w, sd. /
Viewing print: 2 reels of 10 (r1, 5) (612 m.) ; 35 mm. : S., b&w with col. sequences, sd. /

Indicate color separation negatives with separate lines of description, one for each color.

Example

Duplicate negative: 2 reels of 2 (608 m.) ; 35 mm. : N., cyan, si. /
Duplicate negative: 1 reel of 2 (r2) (104 m.) ; 35 mm. : N. magenta, si. /
Duplicate negative: 2 reels of 2 (608 m.) ; 35 mm. : N., yellow, si. /

If an item consists solely of a sound element of a motion picture or a video recording, omit any color characteristics.

Example: Negative track: 2 reels of 2 (1832 ft.) ; 35 mm. : N., sd. /

5.5.3. Sound characteristics

Indicate the presence or absence of sound by the abbreviations sd. (sound) or si. (silent). If the item being described consists solely of a sound element, describe it as sound (sd.), and eliminate any reference to a color characteristic. Information about more specific sound characteristics may be recorded in notes (cf. 7.2.10.6) or optionally in parentheses following the abbreviation, if this information is desired by the archive. (Archives may prefer to record such information in separate technical files.)

Examples

Viewing print: 3 reels of 3 (2870 ft.) ; 35 mm. : S., b&w, si. /
Video viewing copy: 1 cassette of 1 (59 min.) ; 3/4 in. : col., sd. /
Negative track: 5 reels of 5 (513 m.) ; 35 mm. : S., sd. /
Reference print: 6 reels of 6 (5213 ft.) ; 35 mm. : N., b&w, sd. (variable density track) /

If the material being described contains images without sound but filmed on stock of which the geometry is capable of accommodating a sound track in a later generation, describe the item as silent (si.). Follow the description statement for such silent (picture only) elements with the description statement for the separate sound-only elements designed to accompany them, if any. See 5.2.2. Distinguish between film for which there never was an accompanying sound element and film for which there was such an element but the archive does not hold any copy of it by supplying an appropriate note. See 7.2.10 .6.

Examples

Duplicate negative: 4 reels of 4 (1277 m.) ; 35 mm. : N., b&w, si. /
Negative track: 4 reels of 4 (1277 m.) ; 35 mm. : N., sd. /

Original negative: 1 reel of 1 (90 ft.) ; 35 mm. : S., b&w, si. /
[Note] Record footage on sound stock for which no sound was recorded.

Duplicate negative: 7 reels of 8 (r2-8) (6527 ft.) : 35 mm. : N., b&w, si. /
[Note] Archive duplicate negative copy lacks separate accompanying sound.

Optionally, treat separately film intended to be silent and film whose geometry reflects the expectation that a sound track will be added, designating the latter as mute (mu.).

Example

Duplicate negative: 7 reels of 8 (r2-8) (6527 ft.) : 35 mm. : N., b&w, mu. /
[Note] Archive duplicate negative copy lacks separate accompanying sound.

5.5.3. Sound characteristics (cont.):

Note: Some archives consider language characteristics to be a part of the sound characteristics subarea and wish to indicate language as a part of physical descriptions, as well as in the Edition/version/variation statement and Notes area. This may be accomplished by placing the language condition in parentheses following the abbreviations “sd.” or “si.” If both special sound characteristics (or systems) and language conditions are incorporated into the physical description area, record each in a separate set of parentheses, giving special sound characteristics first.

Example: Viewing print: 5 reels of 5 (513 m.) ; 35 mm. : S., col., sd. (Dolby) (Spanish) /

5.6. Inventory or Location Number

Record archival inventory or location numbers for the materials being described as the last subarea of each physical description statement. Precede this subarea by the space, slash, space punctuation (/).

N.B. Inventory or location numbering systems vary widely from institution to institution. Institutions contributing to bibliographic networks should prefix their location numbers with an abbreviation or code for their institution. See Appendix F for a list of FIAF archive codes.

Examples

Video viewing copy: 2 cassettes of 2 (98 min.) ; 3/4 inc. : b&w, si. / USW VBC 3476-3477.
Viewing print: 9 reels of 9 (8827 ft.) ; 35 mm. : S., b&w, si. / USW FEC 7426-7434.
Masterpositive: 9 reels of 9 (8827 ft.) ; 35 mm. : N., b&w, si. / USW WP 73701198.

5.6.1. Copy number

Give the copy number, other than 1, of an item which is a duplicate of an item in every physical characteristic or which varies only in duration and the variation is minor. Give the copy number as the last element of the location subarea, preceded by the comma, space punctuation (,). Optionally, use the abbreviations “cy., cys.” or their equivalents in other languages for copy, copies.

Examples

Video viewing copy: 1 cassette of 1 (30 min.) ; 3/4 in. : col., sd. / USW VBB 6432.
Video viewing copy: 1 cassette of 1 (30 min.) ; 3/4 in. : col., sd. / USW VGG 6433, copy 2.
Viewing print: 4 reels of 4 (3690 ft.) ; 35 mm. : S., b&w, si. / USW FEA 6589-6592.
Viewing print: 4 reels of 4 (3690 ft.) ; 35 mm. : S., b&w, si. / USW FEA 6593-6596, copy 2.

Give the copy number, other than 2, of an item which duplicates a portion of an item of the same designation and gauge.

Examples

Duplicate negative: 3 reels of 3 (2645 ft.) ; 35 mm. : N., b&w, si. / USW WP 7875502.

Duplicate negative: 1 reel of 3 (r2) (875 ft.) ; 35 mm. : N., b&w, si. / USW WP 7875503, copy 2.

When there are important distinctions between the multiple copies of an item, and these distinctions cannot be made in the Physical description area, make them in a note. See 7.2.10.7.

Example

Viewing print: 4 reels of 4 (3690 ft.) ; 35 mm. : S., b&w, si. / USW FEB 3541-3544.

Viewing print: 4 reels of 4 (3688 ft.) ; 35 mm. : S., b&w, si. / USW FEB 3545-3548, copy 2.

[Note] Copy 1 is original release copy; copy 2 is rerelease copy.

6. Series area

Contents of Series area

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Introduction

A series title is defined as a group of separate items related to one another by the fact that each item bears, in addition to its own title proper, a collective title applying to the group as a whole. When describing archival film and videorecordings, series titles most often constitute parts of the title proper and are therefore cataloged according to the rules found in 1.1.2.2. The use of the Series area is thus limited to cases when individually complete items are released as parts of an arbitrarily designated series. Only in such instances will catalogers make use of the rules found in this chapter.

Series titles which are candidates for inclusion in this area normally serve as broad umbrella-like identifiers, and are not linked directly to specific episode or part titles, or to the viewing of individual titles in sequential order. The individual works within these broad or arbitrarily designated series may or may not be numbered, but each work can stand on its own and is basically independent from the other works within the series. In these situations archives do permit the separation of series titles from the title of each of their parts and therefore allow for their inclusion in this portion/area of a bibliographic record.

6.1. Preliminary rule

6.1.1. Punctuation pattern

Precede the Series area by a period, space, dash, space (. --) unless it begins a new paragraph. (The examples in this chapter begin new paragraphs.)

Enclose each separate series statement within its own set of parentheses. Separate each set of parentheses with a space, e.g., (GODS AND HEROES) (The ADVENTURE OF MAN).

Precede parallel titles of a series or sub-series by a space, equals sign, space (=).

Precede other title information relating to a series or sub-series by a space, colon, space (:).

Precede the first statement of responsibility relating to a series by a space, diagonal slash, space (/).

Precede subsequent statements of responsibility for distinct functions relating to a series by a space, semicolon, space (;) unless the statements are considered to form a single phrase.

Precede the International Standard Serial Number of a series or sub-series by a comma, space (,). (N.B.: No such numbers exist as yet for moving image materials.)

Precede the numbering within series or sub-series by a space, semicolon, space (;).

Precede the title of a sub-series by a period, space (.).

6.1.2. Sources of information

Take information recorded in this area from the item, accompanying material, or from secondary research sources. If the information is taken from accompanying material or secondary research sources, cite the source or sources in a note. See 7.2.12.

6.2. Title proper of series

Give the title proper of series as found on the item, accompanying material, or from any secondary source. If variant forms of the titles of the series (other than parallel titles) appear, choose the title associated with original release as the title proper of the series. Give the variant form(s) in a note. See 7.2.12.

Examples WHILE AMERICA SLEEPS / director, Fred Zinnemann ; original story and screenplay, Karl Lamb. -- US : Metro-Goldwyn-Mayer [producer, distributor], 1939.

[Series title] Viewing print: 2 reels of 2 (631 m.) ; 35 mm. : S., b&w, sd.
(CRIME DOES NOT PAY)

DIVE TO THE EDGE OF CREATION / producer, director & writer, James Lipscomb ; co-director, Alfred Giddings. -- US : National Geographic Society [producer], 1980 ; US : WQED, Pittsburgh [producer], 1980 ; US : PBS [network], 1980-08-01.

[Series title] Viewing print: 2 reels of 2 (2160 ft., 60 min.) ; 16 mm. : S., col., sd.
(NATIONAL GEOGRAPHIC SOCIETY SPECIAL)

[Note] Variant series title: NGS SPECIALS.

6.3. Parallel titles of series

For archival moving image cataloging, a parallel series title is defined as the title of a series in another language or script, any series title qualifying as an original series title but which is not chosen for inclusion as the first named title (other than variant forms of the same title), and reissue/rerelease series titles appearing on the item described (see also 1.3). Enclose both the title proper of the series and the parallel series titles in one set of parentheses, separating the first parallel series title from the title proper and from any subsequent parallel series titles by the space, equals sign, space punctuation (=). When the relationships of a parallel series title to the work being cataloged is unclear, provide an appropriate explanation in the Notes area (see 7.2.12).

Examples

The MONK'S PARASOL = Le PARASOL DU MOINE / director, Paul Saltzman ; script, Deepa Saltzman. -- CA : Sunrise Films, Ltd. [producer], 1979 ; CA : CBC [co-producer], 1979 ; CA : Viking Films, Ltd. [distributor], 1979.

Reference print: 1 reel of 1 (300 m., 25 min.) ; 16 mm. : S., col., sd.
(SPREAD YOUR WINGS = Les HÉRITIERS)

L'OIE = The GOOSE / director, Gilbert Gratton. -- CA : Les Films Gilbert Gratton-Télé-Métropole, Inc. [producer], 1978 ; CA : Bouchard & Associés : Thomas Howe Associates [distributor], 1978.

Viewing print: 1 reel of 1 (540 ft., 15 min.) ; 16 mm. : S., col., sd.
(MERCI MONSIEUR NOÉ = THANK YOU, MR. NOAH)

SPRUCIN' UP / director, Gus Meins ; producer, Hal Roach. -- US : Metro-Goldwyn-Mayer [producer, distributor], 1935 ; US : Monogram Pictures Corp. [distributor for television reissue, 195-].

Masterpositive: 2 reels of 2 (501 m.) ; 35 mm. : S., b&w, sd.
(OUR GANG = The LITTLE RASCALS)

[Note]

Series title for television reissue: The LITTLE RASCALS.

6.4. Other title information of series

Other title information of series is defined as a word or phrase appearing in conjunction with, and subordinate to the title proper or parallel title of a series, and which qualifies, explains, or completes the series title to which it applies, or which is indicative of the character, contents, etc., of the item or its production. It includes subtitles, avant-titres, etc., but does not include variant titles (see 6.2). Separating series titles into title proper and other title information is not required simply because such separation is grammatically possible. Catalogers may constitute subordinate phrases as part of the title proper when, in their judgement, such phrases form an integral part of the title proper (see also 1.4).

Transcribe other title information following the series title proper or parallel series title to which it pertains. Separate the series title proper or parallel series title from other title information by a space, colon, space (:). Alternatively, archives may choose to omit lengthy other title information of series.

Examples

BIP HUNTS BUTTERFLIES / Marcel Marceau. -- US : Marcel Marceau [producer] , 1975 ; US : Encyclopaedia Britannica Educational Corp [distributor], 1975.

Viewing print: 1 reel of 1 (360 ft., 10 min.) ; 16 mm. : S., col., sd.

(ART OF SILENCE : PANTOMIMES WITH MARCEL MARCEAU)

HOUSING ALTERNATIVES. -- US : Chrome Yellow Film, Inc. [producer], 1980 ; US : Butterick Publishing [sponsor, distributor], 1980.

Video viewing copy (Beta): 1 cassette of 1 (15 min.) ; 3/4 in. : col., sd.

(CONCEPTS IN FOCUS : HOUSING & HOME FURNISHINGS)

6.5. Statements of responsibility relating to series

Give statements of responsibility relating to a series following the space, diagonal slash, space punctuation (/).

Alternatively, give such statements of responsibility in a note (see 7.2.12).

Example: DANCE IN AMERICA. The FELD BALLETT / producer, Judy Kinberg ; director, Emile Ardolino ; choreographed and reconceived for television by Eliot Feld. -- US : WNET/13, New York [producer], 1979 ; US : PBS [network], 1979-05-16.

Video viewing copy: 1 cassette of 1 (60 min.) ; 3/4 in. : col., sd. (GREAT PERFORMANCES / series producer, Merrill Brockway)

or

(GREAT PERFORMANCES)

[Note] Credits: series producer for GREAT PERFORMANCES, Merrill Brockway.

6.6. ISSN of series

Record the International Standard Serial Number (ISSN) of a series if it appears in the item being described. Record the ISSN in the standard manner, i.e., ISSN followed by a space and two groups of four digits separated by a hyphen.

Note: This rule is not currently applicable because producers and distributors do not utilize the ISSN in connection with moving image materials. It is nonetheless included here in the event that the practice of assigning ISSNs to these materials comes into use.

6.7 Numbering within series

Note: See 1.1.2.2 for series which are both numbered and designed to be viewed consecutively. It should be observed that not all series which are numbered are thereby necessarily designed to be viewed consecutively. The following are examples of programs that have been judged to stand alone, i.e., they may be viewed independently, even though they include numbering or some type of sequential designation.

6.7.1. Record the numbering of the item within the series in the terms given in sources relating to the original release. Use standard abbreviations, and substitute arabic numerals for other numerals or for spelled out names.

Retain roman numerals if the substitution of arabic numerals makes the statement less clear, as, for example, when roman and arabic numerals are used in conjunction to distinguish a series, episode, or group from the number, part, or other division of that group. When roman numerals are retained, record them in capitals.

Example

ART IN AMERICA : FOLK ART / producer, director & writer,
Irene Zmurkevych. -- US : Handel Film Corp. [producer,
distributor], 1979.

Viewing print: 1 reel of 1 (336 m., 28 min.) ; 16 mm. : S., col.,
sd.
(AMERICANA SERIES ; NO. 27)

6.7.2. If the item has a designation other than a number, give the designation as found.

Example

The GREEK AND ROMAN WORLD / writer and consultant,
Joseph Chada. -- US : Society for Visual Education [producer,
distributor], 1977.

Video viewing copy: 1 cassette of 1 (30 min.) ; 3/4 in. : col., sd.
(SVE ANCIENT HISTORY PROGRAM ; SERIES B)

6.8 Sub-series statements

If an item is one of a sub-series (a series within a series, whether or not it has a dependent title), give the details of the main series first, and follow them with the name of the sub-series and the details of that sub-series. Precede the title of a sub-series by the period, space punctuation. (.).

Example

GEOPOLITICS : The SHAPE OF THINGS TO COME. -- CA :
National Film Board of Canada [producer, distributor], 1972.

Reference print: 1 reel of 1 (792 ft., 22 min.) ; 16 mm. : S., col.,
sd.
(HERE COME THE 70S. SENIOR HIGH LEVEL)

Note: The determination of whether to include series and sub-series titles in this area rests on the provisions of 1.1.2.2. If those rules apply, the sub-series title will become part of the title proper, and only the broader series title will remain in the series area. In some cases, both the series and sub-series titles may become part of the title proper.

Examples

COLUMBO. FORGOTTEN LADY / producer, Everett Chambers
; director, Harvey Hart ; writer, Bill Driskill. -- US : Universal
City Studios [producer], 1975 ; US : NBC-TV [network], 1975-
08-11.

Viewing print: 2 reels of 2 (1193 m.) ; 16 mm. : S., col., sd.
(NBC SUNDAY MYSTERY MOVIE)

*The BOLD ONES. The DOCTORS. IS THIS OPERATION
NECESSARY?. -- US : Hartour U T V [producer], 1972 ; US :
NBC-TV [network], 1972-11-13.

Reference print: 1 reel of 1 (1908 ft.) ; 16 mm. : S., col., sd.

* Example of series and sub-series titles treated as part of the title proper as instructed in 1.1.2.2.

6.8.1. If the sub-series has an alphabetic or numeric designation and no title, give the designation. If such a sub-series has a title as well as a designation, give the title after the designation. If the sub-series also has numbering, add the numbering, preceded by the space, semicolon, space punctuation (;).

Example

The STORY OF MODERN EGYPT. -- US : Bonnard Film Corp.
[producer], 1970 ; US : Time-Life Multimedia [distributor],
1970.

Video viewing copy: 1 reel of 1 (20 min.) ; 3/4 in. : col., sd.
(WORLD HISTORY FROM 1917 TO THE PRESENT. UNIT
5, NEW NATIONS)

6.8.2. Add parallel titles, other title information, and statements of responsibility relating to sub-series in the same manner as they are added to series.

6.8.3. Add the ISSN of a sub-series if it appears in the item being described; in such a case, omit the ISSN of the main series.

Note: This rule is not currently applicable, but is included in the event that distributors or producers begin to use ISSNs for moving image materials (see also 6.6).

6.9. More than one series statement

The information relating to one series, or series and sub-series, constitutes collectively one series statement. If an item belongs to two or more separate series and/or series and sub-series, make separate series statements and enclose each statement in its own set of parentheses. Do not confuse separate series statements with parallel series titles, described in 6.3. If the criterion applies, give the more specific series first.

Example

The TALE OF THESEUS, THE ATHENIAN HERO / C.E.W.
Peckett. -- US : Visual Publications [producer], 1976 ; US :
McIntyre Visual Publications [distributor], 1977.

Video viewing copy: 1 cassette of 1 (45 min.) ; 3/4 in. : col., sd.
(GODS AND HEROES) (The ADVENTURE OF MAN)

If parts of an item belong to different series and this relationship cannot be stated clearly in the Series area, give details of the series in a note. See 7.2.12.

7. Notes area

Contents of Notes area

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 - 7.2.27. Cataloger opinion

Introduction

Record information in this area that does not readily fit into the other areas of the description. The extent and specificity of notes will depend upon the resources (staff, viewing facilities, documentation, etc.) available in an individual archive, or other organization. The Notes area should not include complex, lengthy, and highly detailed information. Preferably, this type of data should be maintained separately in files (manual or automated) that may be linked to the filmographic description of individual titles.

7.1. Preliminary rule

7.1.1. Punctuation pattern

Precede the notes area, and separate each note from the next by a period, space, dash, space (. --), or start a new paragraph for each separate note. (The examples in this chapter begin new paragraphs.)

Separate introductory wording from the main content of a note by a colon, space (:).

Within notes, utilize the punctuation prescribed for areas 1-6 where appropriate; for example, separate a title from a statement of responsibility by a space, diagonal slash, space (/).

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

7.1.2. Sources of information

Take data recorded in notes from the item itself or from any suitable source, e.g., censorship records, filmographies, copyright records, trade journals, etc.*

* For a list of national filmographies and other sources useful for film cataloging, see Gebauer, Dorothea. FIAF Bibliography of National Filmographies. (Brussels: FIAF, 1985).

7.1.3. Form of notes

Order of information. When recording notes which further describe data elements already found in the catalog record, follow that sequence wherever possible, e.g., title, statement of responsibility, edition/version/variation, production, distribution, etc., copyright statement, physical description, series.

When appropriate, combine two or more notes to make one note.

Also when appropriate, list the information given within notes in the order in which it would appear within each data element area.

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

Example Intended audience: secondary school students.

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

Example Based on a short story by Colette.

7.2. Notes

The following instructions for notes should be considered neither all-inclusive nor mandatory. The number and type of notes included in a description must be dictated by the material being described and the needs of the individual archive.

7.2.1. Nature, scope, or artistic form of the item

Make notes on the nature, form, genre, or other intellectual category to which an item belongs, unless it is apparent from the rest of the description, or, include such information as part of the summary. See 7.2.16.

Examples Television series pilot
 Documentary
 Amateur footage
 Comedy
 Western
 Cel animation

7.2.2. Language

Give the language or languages of the spoken, sung, or written content of the film or videorecording, or each copy of it, unless they are apparent from the rest of the description.

Examples

In Arabic with English subtitles.

English language credits and narration.

Main title, credits, and preface in French; dialogue in special languages created by Anthony Burgess.

Sound track dubbed in English.

English translation voice-over.

7.2.3. Title proper

Make notes on the source of the title proper (original release title), if it does not appear on the item.

Examples

Title from Moving picture world 3:122.

Original release title, production company, country of production, original release date, and US release date per phone call to production company, 1980-08-01.

Title supplied by donor, Mrs. Pare Lorentz (Elizabeth Meyer).

Tentative title taken from label on nitrate can.

Make notes on the title proper data that cannot be given in the title proper area.

Examples The word "LOVE" in the title is represented by the drawing of a heart.

Mathematical equations appear as part of the title.

Episode production number: 87802.

Brook inventory no. 24.

"HSP 80" appears on synopsis accompanying cassette.

7.2.4. Variations in titles

Provide notes which give titles other than those chosen to appear in the Title/Statement of responsibility area. If the original release title is not in the roman alphabet, give a romanization of the title. Added entries (access points) may be made from any title included in the Notes area, if desired by the archive.

Examples Incorrect title spliced on film: DAYS OF GLORY.

Working title: HEAVEN AND HELL.

Inventory list title: TALK WITH JIMMY.

Title on can: MONEY.

7.2.5. Parallel titles and other title information

Give the source or function of parallel titles unless they are apparent from the rest of the description. Give lengthy other title (subtitle) information.

Examples Parallel title, MAD ABOUT MONEY, is American release title.

Subtitle: A VISUALIZATION OF AN EXPERIENCE
WITHIN MUSIC -- THE PRELUDE AND LIEBESTOD FROM
TRISTAN UND ISOLDE, BY RICHARD WAGNER.

7.2.6. Statements of responsibility

Give further information about statements of responsibility appearing in the body of the entry basically in the same order in which they are found there. Notes should be used to elucidate complex relationships, to give the sources of information found in the statement of responsibility not taken from the item in hand, and to add additional statements of responsibility not previously included.

Examples

Director's name varies in different sources; film, Variety, v. 89, p. 75, and New York Times Film Reviews list director as Eugene Smallwood; Film Daily Yearbook 1943 lists director as John Belldorfer.

Editors for short version from Los Angeles Times, May 31, 1981, pp. 2 & 6.

Writer for English narration from accompanying teacher's guide.

Based on William Shakespeare's play, Othello.

Two specific types of statement of responsibility notes are credits and cast notes.

7.2.6.1. Credits

List persons who have contributed to the off-screen artistic, intellectual, and technical production of a film or videorecording, whose functions are considered of importance to the archive, and who are not previously listed in that capacity in the statement of responsibility or in other areas of the catalog description.

Begin the credits note with the word “Credits” (or its equivalent in other languages) followed by a colon, space (:). Preface each name or group of names with a statement of function. Follow the function name by a question mark and enclose both in brackets when the attribute is questionable, e.g., [associate producer?]. Names listed as unspecified credits on the item and for which no precise credit function can be found may be preceded by the phrase “function undetermined.” Separate a function from its associated names by a comma, space punctuation (,). Separate each function, together with its associated names, from other functions/names with the space, semicolon, space punctuation (;).

Added entries may be created for any name listed in the credits note. Archives should provide guidelines for the types and numbers of credits they wish to trace. Appropriate national or international rules should be used for standardizing names to be used as access points.

Examples

Credits: Associate producers, Ronald L. Weaver, Julie Martin ; cinematographer, Michael Livesay ; supervising film editor, Nick Masci ; music supervisor, Ethel Huber ; still photographer, Stephen Paley ; executive producer, George Dessart ; [researcher?], Mary Gay Heckman ; [function undetermined], Wilfred White.

Credits: Editors, Robert C. Jones, Don Zimmerman.

7.2.6.2. Cast

List persons or performing groups (and, if desired, animals) who have contributed to the on-screen artistic or intellectual production of a film or videorecording, whose functions are considered of importance to the archive, and who are not previously listed in that capacity in the cataloging record. Separate individual names from one another by the comma, space punctuation (,). Introduce the cast note with the word “Cast” or other appropriate term (or their equivalents in other languages) followed by the colon, space punctuation (:). Optionally, include character names in parentheses, following the cast member name to which they refer. Questionable player/performer information may be indicated by the inclusion of a question mark following the name or role, whichever is appropriate, and bracketing them, e.g., [Bill Jones?], [Aunt Fanny?].

Prepare separate notes for narrators, moderators, reporters, interviewers, etc. who appear or are heard on screen, but whose function is not that of a player/performer. Also, prepare separate notes for players/performers whose voices are heard but who do not appear on screen, e.g., actors who read dialogue for animated characters.

Added entries may be created for any name listed in cast notes. Archives should provide guidelines for the types and numbers of cast members, performers, etc., they wish to trace. Appropriate national or international rules should be used for standardizing names to be used as access points.

Examples

Narrator: Orson Welles.

Anchor: Walter Cronkite.

Cast: Anne Baxter (Louise), Maria Perschy (Angela), Gustavo Rojo (Bill), Reginald Gilliam (Mr. Johnson), [Catherine Elliot?] (Aunt Sallie), Ben Tatar (waiter).

Cast: Marion Shilling, Gaylord Pendleton, Reb Russell, Eddie Phillips, Ted Stroback, Bruce Mitchell, Lloyd Ingraham, Henry Hall, “Captain” (a dog).

Voices: Peter Ustinov, Cloris Leachman, Sally Kellerman, Andy Devine, John Carradine, Alan Barzman.

Performers: Gaby Casadesus and the Juilliard String Quartet.

7.2.7. History of edition/version/variation

Make notes relating to the history of the film or videorecording and its editions/versions/variations. If an edition/version/variation statement has been included, give additional information as it applies. If changes are judged to be minor and no formal indication of version has been included, give additional information as it applies.

Examples

Short version of work of the same title originally released in 1965.

Version information (re-editing and new narration) from copyright descriptive material.

Censored version.

Remake of the 1941 motion picture, **HERE COMES MR. JORDAN**.

Originally developed for ABC-TV.

Teaching version includes questions for discussion about the novel's theme and philosophy presented in a classroom setting at the end of the film; discussion is 10 min. in length.

Title of work is clearly, **TEN NIGHTS IN A BAR ROOM**; however, several versions of this film were produced between 1910-1931. It is probable that this work is the 1921 version, but due to vagueness of available plot summaries and disappearance of copyright descriptive material for the 1921 version, date cannot be verified at this time.

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

Rerelease includes new narration and sound track.

7.2.8. Production, distribution, etc.

Give additional information concerning the production, sponsorship, laboratory, studios, distribution, broadcast, and release, etc. of the item, if such information has not already been given in the Production, distribution, etc. area. Also, cite the source of any information stated in the Production, distribution, etc. area which was not taken from the item.

Examples

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

Production company from copyright description; verified in Moving Picture World 10: 781.

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

Series telecast: CBS, Nov. 22, 1953 - July 5, 1955.

Date from notes accompanying film and from Merlo Pusey's Eugene Meyer. -- New York : Knopf, 1974, p. 195.

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

Filmed on location in India.

Original Pathe marking printed through on edge of film.

7.2.8.1. Places

If the countries of production, distribution, etc. are not apparent from the item, cite the source of that information in a note.

Examples

Country of original production taken from Winquist & Jungstedt's Svenskt filmskådespelarlexikon, p. 31.

"Released in Italy" in copyright statement may refer to Locarno Film Festival per Variety review in archive's descriptive file.

Original version released in the United Kingdom in 1932 under title: STARDUST.

Examples (cont.)

British release company from Monthly Film Bulletin, vol. 21, p. 75.

Original work released in 1935 by Metro-Goldwyn-Mayer.

Title reissued by Warner Brothers in 1978; archive holds original release copy only.

Archive holds copies of both 1953 original release (copy 1) and 1982 rerelease (copy 2).

Parallel title, the ALL-AMERICAN, is reissue title; archive holds copies of both original 1928 release (copy 1) and 1929 reissue (copy 2).

Archive holds copies of both original German 1931 release (copy 1) and 1978 reissue with new English language subtitles (copy 2).

7.2.8.3. Dates

Cite the sources of information concerning production, distribution, etc. dates, not taken from the work being cataloged, in a note. Provide additional information concerning dates not already given in the Production, distribution, etc. area in notes.

Examples

First released in Los Angeles 1979-12-28 and in New York 1980-01-03.

Date from notes accompanying film and from Merlo Pusey's Eugene Mayer. -- New York: Knopf, 1974, p. 195.

Tentative year of release from nitrate edge code date.

Footage probably taken by Agnes Meyer, according to notes accompanying film; date from apparent ages of children.

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

Archive copy lists date as "1697."

7.2.10. Physical description

Give notes that apply to the entire physical description.

Examples	Videocassette not viewed; physical description from data sheet supplied by the distributor.
	Viewed for credit sequences only.

Make the following notes on the physical description when appropriate and if the level of detail is desired.

7.2.10.1. Specific material designation

Give details about the designation of a film or videorecording which were not or could not be described by copy status/generation or specific material designation terminology or by additions to the title proper, e.g., [trailer], [outtakes], etc.

Examples	Viewing print is fine grain masterpositive rejected for pre-print use.
	Track is music and effects track.
	Reel 8 is completely interior titles; r1-7 have no interior titles, but do include slugs for interior titles.

If there is more than one element in the physical description, specify the element to which the note refers.

Example	Masterpositive reel 4 lacks color sequence at ft. 57-95.
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7.2.10.2. Special projection requirements or playback/recording mode

Give special requirements for projection or playback/recording mode which are not already apparent in the physical description area.

Examples	Anamorphic lens required.
	Silent with sound aperture.
	Silent aperture.
	Quadruplex.
	EIAJ.
	MCA DiscoVision.
	Secam color system.
	“Filmed in SchizophrenoScope.”
	Viewing copy should be projected at 18 frames per second.

7.2.10.3. Incompleteness

Note the nature and extent of incompleteness -- to the extent of precision known.

Examples	Main title, credits, and some footage at head of reel lacking.
	Sound track lacking in reel 1: ft. 278-353.
	Jumps in continuity and original length indicate part of picture lacking.
	Possible reel count from leader.
	Original nitrate reel 3 discarded owing to extensive deterioration.
	Main title and part of picture lacking. Two musical numbers, “Poppin the cork” and “Here’s looking at you,” included in original release and in complete material, do not appear in 35 mm. viewing print, 16 mm. duplicate negative (copy 2) and 35 mm. duplicate negative. Original 35 mm. footage: 2206 ft. per copyright descriptive material and <u>Film Daily Yearbook 1934</u> , p. 345.

7.2.10.4. Length and/or duration

Note any additional information relating to the length or duration of the item.

Examples

Length estimated; film too brittle to be viewed.

Copy 2 is on double reels.

Projection copy is stretch-printed.

Cassette label incorrectly lists duration as 60 min.; commercials have probably been erased.

Total footage includes introduction, commercials (Ford, RCA, RCA Victor), station break, and an appearance by guest producer, Max Gordon, at end.

Length of individual reels: r1 = 310 m. ; r2 = 292 m. ; r3 = 301 m. ; r4 = 273 m. ; r5 = 293 m. ; r6 = 289 m. ; r7 = 232 m. ; r8 = 256 m.

Original release length: 7629 ft., 85 min.

Originally released in 8 reels (2246 m.).

Alternatively, individual reel lengths may be incorporated into the summary (see 7.2.16), and total original release length may be incorporated into the Physical description area (see 5.3.4.1).

7.2.10.5. Color characteristics

Give any special color characteristics or indications of special color systems of a film or videorecording, which are desired by the archive but are not already indicated in the Physical description area. See 5.5.2.

Examples

Hand-colored original copied on color stock.

Technicolor print.

Color sequence in reel 10: 200-275 ft.

Color very faded.

7.2.10.6. Sound characteristics

Give any special characteristics of the sound component of a film or videorecording not covered by the sound characteristics or the specific material designation in the Physical description area. See also 5.5.3.

Examples	Sound track lacking.
	Magnetic track.
	Optical track in English; simultaneous magnetic stripe track in French.
	Dolby sound.
	Stereo magnetic print with optical control track for Sensurround effects.

7.2.10.7. Variant copies

If there are two or more variant copies of a single title, any distinctions between the copies should be made clear in a note.

Examples	Viewing print (copy 2) is a rerelease copy.
	Reference print (copy 2) is television print.
	Copy 1 is original Italian release; copy 2 is US release with English subtitles.

7.2.10.8. Illustrations

Indicate the number and type of still illustrations, such as charts, diagrams, and stills.

Examples	Includes 7 diagrams and 2 charts.
	Film is entirely composed of still photographs; the illusion of movement is created via the use of camera movement and editing.

7.2.10.9. Location and type of credit sequences

Give information about the form and placement of credit sequences.

Examples

Full credit sequence appears at beginning of reel 1; no additional credits at end of film.

Credit sequences appear at both the beginning and end of the videocassette.

Credit sequences appear at the beginning of each episode.

Credit sequence on moving background appears following 5 min. of story action.

Animated credit sequence appears at beginning of reel 1.

Credit sequence provided by narration on sound track.

7.2.10.10. Other physical details important for use or storage

Give other physical details that are important to the use of the film or videorecording.

Examples

Reference print (copy 1) too brittle to be viewed.

Film is warped and brittle and telescopes on takeup; handle with care.

Distorted image results from original cinemascope production dubbed on 3/4 in. videocassette.

Workprint contains many splices.

Copy 3 is out-of-sync.

7.2.10.11. Research notes for physical description

Indicate the source of information for elements recorded in the Physical description area.

Example

Original reel count from Moving Picture World, vol. 21, p. 435.

7.2.11. Accompanying material

Make notes on the existence and type of accompanying material, and, optionally, on other related documentation materials.

Examples

With teacher's guide in German and English.

With "Odorama" cards.

With computer disc for interactive use.

With student workbook.

Archive holds continuity list.

Archive holds lobby cards, pressbook, posters, and other publicity material.

Archive holds stills.

Documentation library holds synopsis and script.

7.2.12. Series

Provide additional information on series titles, numbering, and statements of responsibility, not provided in the Series area. Cite the source of any information stated in the Series area which was not taken from the item.

Examples

Series title from Educational Film Locator, 2d ed. (1980),p.1127.

Reissued in 1974 as part of series: NEW VERSIONS OF COMEDY CLASSICS / by arrangement with the Harold Lloyd Estate and Foundation.

Variant series title: NGS SPECIALS.

Parallel series title, The LITTLE RASCALS, is for television reissue.

Credits: series producer for GREAT PERFORMANCES, Merrill Brockway.

If it is known that parts of an item belong to different series, give details of the series.

Example

Parts 1-3 (ca. 45 min.) are also included in: OIL SPILL CONTINGENCY PLANNING SERIES.

7.2.16. Contents

A contents note lists the individual parts, segments, etc. of a moving image work. Contents notes may be given for newsreels or newsreel segments, newsfilm, magazine-type programs, compilation works, and any other works that consist of several parts. Include data such as title, footage, copyright, and any other appropriate information. A contents note may appear in conjunction with a summary or may substitute for a summary. See also 7.2.17.

Examples

Title: PATHE NEWS [EXCERPTS NO. 6]

Contents: “Newest U.S. Submarine Goes into Commission,” PATHE NEWS NO. 60 [1921] (160 ft.) -- “Span of New Memorial Bridge to Connect N.H. and Maine,” PATHE NEWS NO. 57 [1923] (72 ft.) -- “Celebrate 300th Anniversary of Settling of Portsmouth,” PATHE NEWS NO. 69 [1923] (99 ft.) -- “World’s Largest Sub Takes First Plunge,” PATHE NEWS NO. 93 [1927], (c) 21Nov27; MP4478 (134 ft.) -- “New Memorial Bridge between N.H. and Maine!” PATHE NEWS NO. 70 [1923] (105 ft.) -- “Launch Largest Submarine Cruiser,” PATHE SOUND NEWS NO. 1 [1930], (c) 29Dec29; MP1025 (80 ft.).

Title: MAGAZINE. EDITION 2

Contents: 1) Sex after Sixty -- 2) Ten Ways to Kill Your Husband -- 3) Coffee, Tea or Radiation?

Title: FLICKER FLASHBACKS. SERIES 2, NO. 4

Contents: The BANKERS DAUGHTER, OR, A BRAVE GIRL SAVES THE DAY. -- US : Biograph, 1910 (308 ft.) -- PATHE NEWS 1906. -- US : Pathe, 1906 (110 ft.) -- TWO PATHS, A SYMBOLIC TRAGEDY. -- US : Biograph, 1911 (327 ft.).

Added entries (access points) may be provided for titles of previously existing works included in contents notes.

7.2.17. Summary

Give a brief summary of the content of the item. The summary should be an accurate and objective description of the film's actual content, based on a viewing of the item. It should indicate the work's bias, but should not reflect the cataloger's own moral, political, or aesthetic opinions. (Such opinions may, at the discretion of the archive, be listed in a separate, clearly identified, cataloger opinion note, within the guidelines suggested in 7.2.27.)

The summary is designed to assist the user in pre-selecting moving image materials for viewing, thus helping him/her to eliminate unwanted materials and to concentrate upon those items most useful for his/her purposes. This avoids potential damage to materials, and likewise cuts the costs and efforts incurred by the unnecessary movement of materials to and from storage locations.

The summary should be written in a style that is easy to read. It should not include technical terms, abbreviations, or allusions significant to the specialist only; it must be remembered that the user's native language may differ from that in which the summary is written. Avoid slang expressions and colloquialisms fashionable at the time of writing, and, where several catalogers are viewing independently, they should, ideally, try to achieve a common written style. If acceptable summaries are already available in secondary sources, catalogers may use these, instead of taking the time to prepare summaries of their own. In such cases, the secondary sources should be cited at the end of the summary.

Subject to the nature of the material, the summary should consist of two parts:

1. An introduction outlining the plot, subject, or nature of the moving image, preferably including genre(s), time period(s), and location(s) of the events depicted, if appropriate. This introduction, able to stand alone, is a guide to what follows and can be used in printed catalogs or other contexts when space is at a premium. Such an approach may be necessitated by certain types of computer systems.
2. An expansion of the introduction. The expansion may be either short or long -- a condition which will be determined by (1) the staff and space (either computer or manual files) available to the archive for creating and storing long summaries, and (2) the complexity of the content of the work being cataloged. The beginning and ending of each reel, together with an indication of reel length, may or may not be provided; the nature of the shots used (e.g., close up, long shot, etc.) may or may not be given. If known, indicate the contents of missing sections in parentheses. Also if known, indicate the presence and nature of stock footage or excerpts from other moving image materials which are used. If the film is a compilation of several separately titled, previously released works, the cataloger may prefer to use the more formal contents note for this purpose. See 7.2.16.

Formally structured access points for the contents of films may be provided by either the use of classification numbers (e.g., UDC, Dewey, etc.), or by the use of terms from standardized subject and/or genre thesauri. Certain computer systems will be able to generate access points from keywords embedded in the summary.

Examples

Summary: An historical drama set in 16th century England in which King Henry VIII divorces his wife, Catherine of Aragon, and marries Anne Boleyn, a former lady-in-waiting, who is in love with Sir Thomas Wyatt. After several years, Henry becomes infatuated with Lady Jane Seymour and arranges to have the innocent Anne found in a compromising situation with Sir Thomas. Anne is tried for infidelity, found guilty, and executed.

Summary: A detective thriller which tells the story of murder and subsequent blackmail. R1. Scotland Yard's flying squad arrest a criminal; after he has been subjected to an interrogation, identification parade, charged, fingerprinted, and put in the cells, the men in charge of the case, including Detective Frank Webber, prepare to leave (787 ft.). R2. Alice White, Frank's girl friend, is peeved at being kept waiting; he takes her to a Lyon's Corner House; they quarrel and Frank leaves her, but subsequently observes Alice leaving the cafe in the company of another man with whom she has made an assignation (1468 ft.). R3. The man, an artist, invites Alice into his studio; they are observed by Tracy, a furtive character not unknown to the artist (2272 ft.). R4. The artist offers to paint Alice; whilst she is changing . . .

Summary: A drama in which a young man in a French village is wrongly arrested for stealing. He escapes and is recaptured; with a gun held to his back, he leads the capturer to a tree where the real thief is burying the money. He is then reunited with his sweetheart.

Summary: A documentary which tells the story of the North Sea herring fisheries, filmed at Lerwick in the Shetlands, Lowestoft and Yarmouth, and in the North Sea. R1. Fishermen at Lerwick; fishing fleet at Lewsoft; leaving for the North Sea; the herring shoals are reached (89-357 ft.). R2. Life on board a trawler; casting the nets (1803 ft.). R3. Hauling commences; a storm rises; the trawlers commence their race to harbour on completion of the hauling (2674 ft.). R4. En route to Yarmouth; entering the harbour; fish auction and busy quayside scenes; fish girls gutting herring; taking fish to city markets by train. The End (3631 ft.).

Examples (cont.)

Summary: A comedy set in contemporary France in which a man resolves to cure his wife's malaise by inviting another man into their lives. The two men become great pals. "Their ostensible pursuit of the wife's happiness launches the two...on a series of adventures that make them seem ever more boyish, until they encounter an adolescent who is infinitely wiser and manlier than they." New York Times, Dec. 18, 1978, p. C 15.

Summary: A biology film which traces the life cycle of a common housefly from egg to maggot, then pupa, and finally maturity. Utilizes close-up magnified photography.

Summary: Newsfilm which shows scenes and incidents of Winston Churchill's visit to Belfast. A shot of mounted troops wearing capes (ft. 6-9); a contingent of the Irish Guards form fours and march off (ft. 41); policemen at a street corner search and check the identity of passers-by (ft. 50); a queue of people waiting to gain admittance to the hall (ft. 57). Arrival of Lord Pirrie and Mr. and Mrs. Winston Churchill. Lord and Lady Pirrie in close shot leaving their car (ft. 61-68); a similar shot of Mr. Churchill who is immediately followed by Mrs. Churchill (ft. 81).

Summary: Factual footage which includes panoramic views of Buckingham palace, the Queen Victoria Memorial, and crowds lining the Mall. A military band marches toward the palace gates. A group of automobiles and a single carriage proceed down the Mall toward the gate.

Summary: A theme film composed of footage relating to the early years of the Panama Canal. Film has ca. 2 ft. of views of Dr. William Crawford Gorgas, chief sanitation officer of the Panama Canal (1904-1913) and member of the Isthmian Canal Commission, standing in front of a building; location of this sequence is undetermined. Remainder of film shows Dr. Gorgas and an unidentified man riding on a Panama Canal Company train. The two men are silhouetted against passing scenery of the Canal Zone as Dr. Gorgas shows the other man points of interest. The train passes a body of water -- which is probably a part of the canal -- countryside, and buildings -- probably on Front Street, Colon -- including a YMCA club. The final scene is of people walking across tracks after the train passes.

Examples (cont.)

Summary: An abstract film in which the camera, mounted on a swing, moves “in an arc, in and out of the space which it observes.... The camera also has a secondary shutter mounted before the lens, rotating at various speeds and interacting with the shutter of the camera as it also explores different running speeds,” achieving shapes and spatial relationships similar to those in Cubist painting. Le Grice, Malcolm. Abstract Film and Beyond (Cambridge, Mass.: MIT Press, 1977, p. 129).

Summary: A compilation film consisting of a satire made up of topical pictures taken between 1896 and 1928. R1. Various stills from a family photograph album (ft. 37-56) are followed by shots of two women in costumes of 1905 playing tennis (ft. 83-97) and cycling (ft. 98-115); flashback shots of the Woodford cycle meet (1897) (ft. 120-176) and a congestion of traffic at the Mansion House (ca. 1897) (ft. 189-262) are followed by shots of an early car driven by a man with a woman passenger, which breaks down but moves off after assistance from a cyclist (ft. 312-396); further flashbacks follow of Queen Alexandra in a car (ca. 1909) (ft. 405-419) and King Edward VII on horseback and shooting at Sandringham (December 1909) (ft. 420-648); a flashback of the 1896 Derby (June 3, 1896) (ft. 668-686) precedes another of Queen Victoria’s Diamond Jubilee procession (June 22, 1897) (ft. 700-733). R2. Further shots of the procession (ft. 734-803) precede shots of two men wearing top hats and frock coats (ft. 804-811) and four men drinking beer at 2d. a pint outside a country pub (ft. 813-849); a long shot of three cyclists (ft. 857-864) precedes a close shot of a man in an early cycling costume posing with his bicycle (ft. 887). Excerpts of D.W. Griffith’s FEUD IN THE KENTUCKY HILLS are then shown under the title “The Only Child, or, Twins Are Worse” (ft. 1107). The film concludes with the following actual shots of early fashions: afternoon dresses (ft. 1115-1193), hats (ft. 1126), and underwear (ft. 1417). The End (ft. 1420).

7.2.18. Numbers borne by the item

Give important numbers borne by the item.

Examples (Physical description)
Viewing print: 1 reel of 9 (r5?, inc.) (241 m.) ; 35 mm. : b&w, si.

[Note] At head of reel: "Part 5," which could mean either reel 5 or reel 9; if it is reel 9, it is incomplete and lacks end title; if reel 5, part of picture may be lacking.

Donor's inventory number: RMA 301-4.

Accession number: 82-05-30-1.

7.2.19. With notes

When two or more separate works are contained on a single reel, or other single physical element, give the titles of the other separate works in a note. Indicate whether the titles on the reel were released together or are simply held by the archive in this manner.

Examples Held on one reel with reel 1 of: the FABLE OF THE HONEYMOON THAT TRIED TO COME BACK.
Released on one reel with WHEN LITTLE LINDY SANG.

Optionally, give the location of the additional separate works on the item, the length in meters or feet, and/or minutes, and the total length or duration.

Examples Second film held on one reel with: LIFE OF AN AMERICAN FIREMAN and [UNIDENTIFIED BOULDIN NOS. 2, 4-6].
Released on cassette with: The LITTLE ENGINE THAT COULD (25 min., min. 30-55); total time 55 min.
Held on reel with: The TRUMAN STORY (ft. 1-416); total footage 875 ft.

7.2.20. Censorship and other rating designations

Indicate whether the work has been viewed by a censorship board or other similar official agency. This note may explain why portions of the film have been cut from the copy in the archive's collection. Cite any other rating designation considered of importance to the archive, such as industry boards or panels. Indicate both the rating and the body that gave the rating. Optionally, add an explanation of the meaning of the rating.

Examples	Approved by the New York State Board of Censors.
	Rated 18 by the British Board of Film Censors
	Passed by the National Board of Review.
	Rated X by the Motion Picture Association of America.
	Rated PG (parental guidance suggested) by MPAA.
	Rated Grön (Green) permitted for persons 11 years or older by Statens Biografbyrå (the Swedish Board of Censors).

7.2.21. Awards

List any awards which the work has received in notes.

Examples	Received best documentary award at the Cannes Film Festival in 1982.
	Received Academy Award for best director in 1957.

7.2.22. Restrictions on access

Give any donor imposed restrictions on viewing or projecting the work in a note. If restrictions are lengthy, indicate that the item has restrictions, and refer the user to appropriate paperwork or person.

Examples	Cannot be viewed until 1995.
	Cannot be viewed without permission of the donor; see letter in acquisitions file.
	Restricted viewing; see reference librarian.
	May be shown in archive's theater a maximum of twice a year.

7.2.23. Terms governing use

Give information regarding rights to use (copy) the materials (or any portion thereof) if not apparent from copyright restrictions. If copying restrictions are complicated, indicate that the item has copying restrictions and refer the user to the appropriate paperwork or person.

Examples

Copying is allowed only with permission of donor.

Copying is allowed for noncommercial purposes only.

Restricted copying; see Smith, John Collection file.

No transfer to video is allowed.

No copying of this material is allowed.

Archive owns full rights.

7.2.24. Source of acquisition

Give the provenance or method of acquisition of the item in a note. (Some archives may choose to maintain such information in separate internal files.) Cite date of receipt, method of acquisition (gift, purchase, deposit, loan, etc.) and source of the material.

Examples

Received: 1972-11-25 as copyright deposit.

Received: 1982-05-15 as gift from the estate of John Smith; for paperwork, see Smith, John Collection file.

Received: 1981-06-06; negative copies from nitrate loaned by the Museum of Modern Art; viewing print and video viewing copy received: 1981-08-03 from archive laboratory.

Received: 1968-09-09; purchased from Janus Films; purchase order no. 68-398.

Received: 1977-02-15; transferred from university manuscript archives.

Received: 1948-03-12 as gift from the XYZ Corp.; masterpositive copied from nitrate original at Bono Labs: 1974-02-27.

7.2.25. Location of related materials

When the location of related materials not held by the archive is known, give the location of such related materials, e.g., scripts, posters, stills, pressbooks, outtakes, etc. (For related documents held by the archive, see 7.2.11.)

Examples

The Museum Modern Art, New York, holds stills.

Brigham Young University, Harold B. Lee Library holds original script.

Academy of Motion Picture Arts and Sciences, Margaret Herrick Library holds posters, pressbooks, and stills.

University of Pennsylvania holds field study notes.

Outtakes are preserved at the Staatliches Filmarchiv der D.D.R.

7.2.26. Publications

Give the citation or information about a publication based on the use, study, or analysis of the material described.

Example

The Granik Collection is described in: “Dedicated to Debating : the Television and Radio Forums of Theodore Granik” / Sarah Dashiell Rouse. Quarterly Journal of the Library of Congress, vol. 40, pp. 162-173.

7.2.27. Cataloger opinion

Although normal standards of librarianship and archivism place heavy emphasis on the impartiality of the cataloger, some archives have found it useful to provide space where catalogers may record a subjective evaluation of the film. In part, the intention may be to provide a “safety valve” which will help insure impartiality elsewhere; more usefully, cataloger evaluations are considered valuable by some archives when preparing screening programs.

When included, cataloger opinion notes should be brief but informative. Judgments should be accompanied by some indication of the reasoning behind them; extremes of abuse, praise, dogmatism, or attempted humor should be avoided. The note must also include some form of identification of the cataloger whose opinions are recorded which will be meaningful at least to the originating archive: the cataloger’s initials will usually suffice.

Example

Cataloger opinion: With its uncritical nostalgia for an idealized pre-war Britain, this film offers an excellent contrast to later Ministry of Information films which acknowledged bad pre-war conditions and turned improvement of them into a war aim, e.g., WALES - GREEN MOUNTAIN, BLACK MOUNTAIN. (RBNS)

Note that this is a permissive, not a prescriptive rule: archives that record cataloger opinions may still choose to retain them as internal notes only, and to exclude them from any published or public catalog, or from any exercise in information exchange.

APPENDIX A -- EXAMPLES

List of Examples

1. An early silent film
2. A documentary short
3. A full length silent documentary
4. A sound newsreel
5. A silent newsreel
6. A theatrical serial cataloged to a minimal level only
7. A theatrical serial
8. A feature film
9. An incomplete sound feature
10. A silent feature
11. A piece of record footage
12. An animated short
13. An animated feature
14. An experimental film
15. A feature film -- German language version
16. The same feature film -- French language version
17. A remake of the feature film shown in examples 15 & 16
18. A sound feature
19. A sound feature
20. A documentary short
21. A feature film
22. A documentary short
23. An international co-production
24. A compilation of television commercials
25. A program from a television cultural anthology series
26. A theatrical trailer
27. An unidentified silent film
28. A television news broadcast
29. A home movie
30. A television discussion program
31. An educational film in a series
32. A feature film with holdings in several generations
33. Television news [1]
34. Television news [2]
35. A home movie

Example 1: An early silent film

MARDI GRAS PARADE. -- US : Thomas A. Edison, Inc. [producer, distributor],
[190-?].

Viewing print: 1 reel of 1 (47 ft.) ; 16 mm. : S., b&w, si. / USW FLA 1644.

Dupe neg: 1 reel of 1 (47 ft.) ; 16 mm. : S., b&w, si. / USW FRA 4152.

Archival positive: 1 reel of 1 (47 ft.) ; 16 mm. : S., b&w, si. / USW FRA 4153.

Summary: Early actuality footage, shot from a single location on a street in New Orleans, showing a Mardi Gras parade. Mule drawn floats, children and adults in costumes, and brass bands march down the street, as crowds of spectators mill about the sidewalks, sometimes spilling into the street.

Source of acquisition: All copies received ca. 1959 from USDA lab; they replace 35 mm. nitrate original material which was received 1947-03-27 as a purchase from the George Kleine estate. Following copying, the nitrate was destroyed.

Access points:

Subjects: 1. Carnival -- Louisiana -- New Orleans. 2. Parades -- Louisiana -- New Orleans. 3. Holidays.

Genres: 1. Actualities. 2. Shorts.

Added: I. Thomas A. Edison, Inc. II. Kleine (George) Collection (Library of

Entries: Congress)

Example 2: A documentary short

Zeichen der Bäume / Regie, Drehbuch und Kamera, Christian Lehmann ; Musik, Ulrich Gumpert. -- DDR : DEFA-Studio für Dokumentarfilme [Produzent], 1983 ; DDR : Progress Film-Verleih [Verleiher], 1984.

Archivkopie: 2R von 1 Akt (508 m.) ; 35 mm. : S., col., Ton / DDS CSP00230.
Original-Neg.: 2B/2T von je 2 (je 508 m.) ; 35 mm. : S., col., Ton / DDS
CSN00170.

Verleihkopie: 1K von 1 Akt (508 m.) ; 35 mm. : S., col., Ton / DDS V0240.
Videokopie (VHS): 1 Kassette (16 min.) ; 1/2 in. : col. (SECAM), Ton / DDS
VK1120.

Dokumentarfilm.

Stab: Schnitt, Ingeborg Marszalek ; Sprecher, Rolf Liebmann, Ernst Cantzler.

Sprachfassung: Deutscher Vor- und Abspann und deutscher Kommentar.

Inhalt: Zeichen in Bäumen -- eingeritzte Namen und Häftlingsnummern -- sind fast alles, was an den Überlebenskampf von KZ-Häftlingen während der letzten Kriegstage am Belower Wald erinnert. Ein Film zum Thema Faschismus als Mahnung für die nachfolgende Generation.

Technischer Hinweis: Alle Farbkopien wurden auf ORWO-Farbmaterial hergestellt.

Auszeichnung: Prädikat "Besonders wertvoll".

Literaturhinweis: Filmbibliografischer Jahresbericht. 1983, S. 53.

Deskriptoren: II. Weltkrieg ; Konzentrationslager.

Example 3: A full length silent documentary

The BATTLE OF THE SOMME / producer, William F. Jury ; editor, Charles A. Urban [and Geoffrey H. Malins?] ; cameramen, Geoffrey A. Malins and J.B. McDowell. -- [Reissue?]. -- GB : British Topical Committee for War Films [production company], 1916 ; GB : War Office [sponsor], 1916. -- (c): GB : Crown Copyright.

Archival positive: 5 reels of 5 (4765 ft.) ; 35 mm. : S., b&w, si. / GBI IWM 191:F 1:A:35.

Duplicate negative: 5 reels of 5 (ca. 4765 ft.) ; 35 mm. : S., b&w, si. / GBI IWM 191:D 1:A:35.

Duplicate negative: 5 reels of 5 on 2 (1980 ft.) ; 16 mm. : S., b&w, si. / GBI IWM 191:D 1:A:16.

Viewing print: 5 reels of 5 (4760 ft.) ; 35 mm. : S., b&w, si. / GBI IWM 191:P 1:A:35.

Video viewing print (VHS): 5 reels of 5 on 1 cassette (ca. 80 min.) : 1/2 in. : b&w, si. / GBI IWM 191:V 3:P:13.

Sources for credits: Credits from various contemporary sources, as summarized in Badsey (see below).

History of version: Film was first screened on 10 August 1916. The version held is ca. 150 ft. shorter than the original length given in War Office Cinematograph Committee ledgers, has some discontinuities in caption numbering sequence, and ends with a map showing events up to 8 April 1917, almost eight months after first screening; it is therefore assumed to be a re-issue.

Physical description: Listing is representative not comprehensive, as the Museum holds more than one duplicate negative and several viewing, loan and theatre prints in various film and video formats -- IWM technical files have full details.

References: Badsey, Stephen, "Battle of the Somme : British War Propaganda," in Historical Journal of Film, Radio and Television, Volume 3 Number 2, 1983 ; Viewing Guide: the Battle of the Somme (Imperial War Museum, 1987) ; Smither, Roger, "'A wonderful idea of the fighting' : the question of fakes in the Battle of the Somme," in Imperial War Museum Review, No. 3 (Imperial War Museum, 1988).

Summary: British forces, chiefly 7th and 29th Divisions, in the opening of the Somme offensive, 1st July 1916. The 'big battle' structure of the film opens with the preparatory bombardment for the days before the attack, and the Infantry marching to their final positions, then shows the attack itself, the casualties and prisoners, and the consolidation of the next few days as the attacking troops are withdrawn for rest. The bombardment, shown in the opening reels, is by a variety of guns from a giant 15-inch howitzer down to trench mortars. The attack by 29th Division at Beaumont Hamel is shown, including the explosion of a mine under Hawthorn Redoubt. The remainder of the film includes the treatment

(cont.)

of British and German wounded at the Minden Post dressing station in the 7th Division sector and the consolidation of captured German positions at Fricourt and Mametz, as well as British soldiers coming out of the line and German prisoners being sent to the rear.

Example 4: A sound newsreel

WELT IM FILM. No. 110. -- DE [British and American Zones] : Welt im Film
[producer], 1947-07-04.

Viewing print: 1 reel of 1 (1198 ft.) ; 35 mm. : N., b&w, sd. / GBI WIF 110:p
1:N:35.

Duplicate negative: 1 reel of 1 (1198 ft.) ; 35 mm. : S., b&w, sd. / GBI WIF
110:D 1:A:35.

Contents: I. International Youth Congress in Munich: delegates accommodated in Hotel City (converted bunker); conference scenes, with notable guests including Andre Gide (who later speaks) and Ernst Weichert; proceedings opened by Harry Wilde-Schulze -- II. US President Truman visits Canada: met by Alexander and Mackenzie King, makes speech in Canadian Parliament (some original sound) -- III. 'Streiflichter aus Deutschland' (presumed title, story title missing): a. Testing purity of water in various parts of Berlin. b. The bombed, burned and no longer seaworthy liner St. Louis is restored for use as a floating hotel in Hamburg -- IV. Fashion, horse racing and British Royal Family at Ascot -- V. 'A historic opportunity': meeting of bi-zonal Economic Council in Frankfurt. Speeches from British and US representatives (Gen. Macready, Adcock) and elected president (Koehler) -- VI. 'Agreement in India': explanation of the partition scheme worked out under arbitration of Mountbatten, with film of Mountbatten, of Nehru, of Jinnah (and of the two together), and of Gandhi; illustrative maps -- VII. Sport: a. Motorcycle racing in Scholten. b. US/European amateur boxing tournament.

Completeness: In addition to the missing story or section title noted in the summary, this copy has one item missing according to the contents list held by the Imperial War Museum Department of Film; this indicates that the missing story concerned a passion play in the Ruhr.

Example 5: A silent newsreel

BRITISH CANADIAN PATHE NEWS. NO. 83A / L.E. Ouimet presents. -- CA : British Canadian Pathe News [producer], 1919 ; CA : Specialty Film Ltd. [distributor], 1919.

Viewing copy: 1 reel of 1 (844 ft.) ; 35 mm. : S., b&w, si. / USW FEB 8303.
Dupe negative: 1 reel of 1 (844 ft.) ; 35 mm. : S., b&w, si. / USW FPE 3493.

British and American footage possibly used in newsreels produced by Pathe for Great Britain and for the United States, per Public Archives of Canada/Dawson City file notes.

Contents: London: Ilford Municipal Market proves great success (43 ft.) -- Yarmouth, Eng.: Happy hours by the sea (46 ft.) -- Lauzon, Que.: World's largest drydock (84 ft.) -- Toronto: Cycle racing at Exhibition Park (218 ft.) -- Kingston: [Geo. Vernot, Canadian swimmer, demonstrates strokes] (140 ft.) -- Fresno, Cal.: [Staged train wreck at fair] (69 ft.) -- Gary, Ind.: [Federal troops in big steel centers as result of recent riots] (150 ft.) -- Getting together, an animated cartoon by Bert Green (65 ft.) -- A Review of events in Great Britain: Yarmouth: Deutschland, German Navy ship, now tourist attraction; London: "Pussyfoot" Johnson trying to make Britain "dry;" Doncaster: horse racing; Manchester: statue of Abraham Lincoln unveiled, gift of the U.S. to England's great Cotton City (123 ft.).

Source of acquisition: Both copies received 1983-05-20 from LC film lab; copied from nitrate on loan from the Public Archives of Canada.

Access points:

Subjects: 1. Markets -- England -- London. 2. London (England) -- Description. 3. Seaside resorts -- England. 4. Yarmouth (Isle of Wight) -- Description. 5. Dry-docks -- Canada. 6. Saint Henri (Quebec) -- Description. 7. Bicycle racing -- Canada. 8. Swimming -- Canada. 9. Strikes and lockouts -- Steel industry -- United States. 10. Prohibition -- England. 11. Horse-racing -- England. 12. Doncaster (South Yorkshire) -- Description. 13. Lincoln, Abraham, 1809-1865 -- Statues. 14. Manchester (Greater Manchester) -- Description.

Genre: 1. Newsreels.

Added: I. Ouimet, Leo, Ernest, 1877-1972. II. British Canadian Pathe News. III.
Entries: Specialty Film Import Ltd. IV. Public Archives of Canada/Dawson City Collection (Library of Congress)

Example 6: A theatrical serial cataloged to a minimum level only*

The HOPE DIAMOND MYSTERY. EPISODE 3, The FORGED NOTE / Director,
Stuart Paton. -- US : Kosmik Films, Inc. [producer], 1921 ; US : Howells Sales
Company [distributor], 1921.

Reference print: 2 reels of 2 on 1 (668 ft.) ; 16 mm. : S., b&w, si. / USW FLA
1964.

* Note that these rules permit great flexibility in the levels of detail required for the creation of cataloging records. Example 7 shows the same film title cataloged to a much fuller extent.

Example 7: A theatrical serial

The Hope Diamond mystery. Episode 3, The Forged note / director, Stuart Paton ; story by May Yohe ; screen adaptation by Charles Goddard and John B. Clymer ; photography, William Thornley ; cast, Grace Darmond, May Yohe, Captain C. Clayton, Ethel Shannon, William Marion, William Buckley, Harry Carter, Frank Seka, George Chesebro, Harry Archer, Carmen Phillips. -- US : Kosmik Films, Inc. [producer], 1921 ; US : Howells Sales Company [distributor], 1921. -- Copyright: US : Kosmik Films, Inc.; 19Feb21; LP16151.

Reference print: 2 reels of 2 on 1 (668 ft.) ; 16 mm. : S., b&w, si. / USW FLA 1964.

Dupe neg: 2 reels of 2 on 1 (668 ft.) ; 16 mm. : S., b&w, si. / USW FRA 3554.

Archival positive: 2 reels of 2 on 1 (668 ft.) ; 16 mm. : S., b&w, si. / USW FRA 3601.

Distributor, production and release dates from Moving Picture World, v. 49, p. 181.

Reviewed in: Moving Picture World, v. 49, pp. 114-115 & 181 ; Motion Picture News, v. 23.2, pp. 1748-1749.

Summary: This fifteen-part serial drama follows the story of the Hope Diamond, beginning in the sixteenth century, and shows the tragedies it brings to those who are involved with it until it is returned to its rightful place in the breast of a Hindu idol representing the goddess of love. In this episode, Dakar, Marcon's Hindu servant, discovers that his master is not dead. The diamond, which had been dropped in a mail box, is returned to Lord Hale. Both Atherton and Dakar send Lord Hale forged notes which state that Marcon no longer wishes to sell the diamond, and ask that Lord Hale give it up. John and Mary go to the Hale mansion in search of their employer, Marcon. The diamond is taken by Dakar.

Source of acquisition: All copies received ca. 1959 from USDA lab; they replace 35 mm. nitrate original material which was received 1947-03-27 as a purchase from the George Kleine estate. Following copying, the nitrate was destroyed.

Access points:

Subjects: 1. Hope diamond -- Drama. 2. Idols and images -- Drama. 3. Gods, Hindu -- Drama. 4. Hypnotism and crime -- Drama. 5. Incantations -- Drama. 6. Avarice -- Drama. 7. India -- History -- 1500-1765 -- Drama.

Genres: 1. Serials. 2. Crime drama. 3. Mysteries.

Added Entries: I. Paton, Stuart, b. 1885, direction. II. Yohe, May, 1869-1938, writing, cast. III. Goddard, Charles, 1879-1951, writing. IV. Clymer, John B., d. 1937, writing. V. Thornley, William H., camera. VI. Darmond, Grace, 1898-1963, cast. VII.

Example 7 (cont.)

Karloff, Boris, 1887-1969, cast. VIII. Clayton, C., cast. IX. Shannon, Ethel, 1898-1957, cast. X. Marion, William, 1878-1957, cast. XI. Buckley, William R., cast. XII. Carter, Harry, b. 1879, cast. XIII. Seka, Frank, cast. XIV. Chesebro, George, 1888-1959, cast. XV. Archer, Harry, 1888-1960, cast. XVI. Phillips, Carmen, b. 1895, cast. XVII. Kosmik Films. XVIII. Howells Sales Company. XIX. Forged note. XX. Kleine (George) Collection (Library of Congress)

Example 8: A feature film

Berliner Ballade / Regie, Robert Adolf Stemmle ; Drehbuch, Günter Neumann. -- BRD : Comedia [Produzent], 1948 ; BRD : Anton E. Dietz [Verleiher], 1948. -- (c): BRD : Dr. B. Jakob. Zu Verleih: Norddeutscher Filmverleih, Adolf Bejühr / Neue Filmkunst / DED; zusätzlich Bundesarchiv (Neg. + Pos.).

Archivkopie: 5 Akte von 5 (2496 m.) ; 35 mm. : S., S/W, Ton / DED 10600.
Komb.Dup-Neg.: 10 Rollen von 10 (2496 m.) ; 35 mm. : S., S/W, Ton / DED 11138.

Spielfilm.

Stab: Kamera, Georg Krause ; Musik, Werner Eisbrenner, Günter Neumann ; Bauten, Gabriel Pellon.

Darsteller: Gert Fröbe (Otto Normalverbraucher), Aribert Wäscher (Anton Zeithammer), Tatjana Sais (Ida Holle).

Genre: Kabarettistische Satire.

Inhalt: Leben und Wiederaufbau in Berlin nach dem II. Weltkrieg.

Dokumentationsmaterial: Drehbuch befindet sich im DED.

Literaturhinweis: Filmforum, Nr. 8/1951; P. Pleyer. Der deutsche Nachkriegsfilm. Münster, 1965.

Auszeichnungen: Venedig 1949 Sonderpreis.

Freigabe [Zensur]: All.Mil.Z. Dez.48 ; FSK: 1.9.53/30.8.55 (2499 m.); 16 Jh; nff.

Uraufführung: West-Berlin 31.12.48.

Example 9: An incomplete sound feature

L'ASSEDIO DELL' ALCAZAR / director, Augusto Genina. -- IT : [s.n., 1939?].

Viewing print: 4 reels of ? (r2-3, 7, 9) (3378 ft.) ; 35 mm. : N., b&w, sd. / GBI
COI 24:P 1:N:35.

Summary: Four reels only of the Italian feature based on the defense by Franco-supporters of the Alcazar fortress in Toledo against besieging Republican forces in the Spanish Civil War. The reels held show: R2. News reaches Toledo of Franco's mutiny; as workers demonstrate in the street, the garrison opts for Franco; the Minister of War issues an ultimatum; women and children shelter in the fortress cellars. R 3. The attack starts: aerial bombing and an undisciplined charge. Hard-pressed outposts hold out (one steals the Republican battlecry 'No pasaran'). Preparations are made for siege in the fortress itself (boys trained in rifle use). R7. A priest is admitted to the garrison, celebrates Mass, administers Last Rites and performs a death-bed wedding. R9. A determined Republican assault; grave supply situation; an officer prepares in disguise to penetrate the besiegers' lines.

Example 10: A silent feature

DORNRÖSCHEN / Regie, Paul Leni ; Titel, Rudolf Presber ; Drehbuch, Paul Leni. --
Deutschland : Universum Verleiher, 1917. -- (C) : BRD : Friedrich Wilhelm
Murnau-Stiftung. zu Verleigh: DED nichtkommerziell.

Archivkopie: 4 Rollen von 4 (1328 m.) ; 35 mm. : N., viragiert, stumm / DED
20143.

Bild-Dup-Neg.: 4 Rollen von 4 (521 m.) ; 16 mm. : S., sw, stumm / DED 1168 a.

Bild-Dup-Neg.: 4 Rollen von 4 (1328 m.) ; 35 mm. : S., F., stumm / DED 1168.

Verleihkopie: 2 Rollen von 2 (1328 m.) ; 35 mm. : S., F., stumm / DED 10756.

Spielfilm.

Stab: Kamera, Paul Leni ; Bauten, Paul Leni.

Darsteller: Harry Liedtke (Prinz), Mabel Kaul (Dornröschen), Käthe Dorsch
(Königin), Paul Biensfeldt (König), Victor Janson (Hofmarschall).

Genre: Märchenfilm

Inhalt: Durch den Fluch einer bösen Hexe fällt die Prinzessin Dornröschen in
einen todesähnlichen Schlaf und mit ihr alle Bewohner des Schlosses. Ein mutiger Prinz
bricht den Bann und befreit Dornröschen.

Example 11: A piece of record footage

[RECORD. A700 SERIES NO. 30/2, D-DAY LANDING OF ROYAL MARINE COMMANDOS ON 'QUEEN RED' BEACH AT LA BRECHE] / cameraman, Sergeant Ian Grant. -- GB : Army Film and Photographic Unit [producer], 1944-06-06. -- (c): GB : Crown Copyright.

Archival positive: 1 reel of 1 (90 ft.) ; 35 mm. : S., b&w, si. / GBI A70 30-02:F
1:A:35.

Original negative: 1 reel of 1 (90 ft.) ; 35 mm. : N., b&w, si. / GBI A70 30-02:N
1:A:35.

Duplicate negative: 1 reel of 1 (90 ft.) ; 35 mm. : S., b&w, si. / GBI A70 30-02:D
1:A:35.

Viewing print: 1 reel of 1 (90 ft.) ; 35 mm. : S., b&w, si. / GBI A70 30-02:P
1:A:35.

Sources for credits: Camera credit from dope sheet.

Physical description: Material of each generation is held on single reels with other A70 30 sub-numbers.

Summary: Cameraman pans over the blackened faces of troops belonging to No. 45 (Royal Marine) Commando and two naval gunners behind their starboard Oerlikon cannon as their Landing Craft Infantry (Small) steams towards 'Sword' Beach. In compliance with Lord Lovat's orders, all commandos wear berets rather than helmets. An LCT explodes in a ball of flame as it and other invasion craft approach 'Queen Red' Beach at La Breche which is dotted with vehicles making for a beach exit. Sgt. Grant's own craft discharges its complement of commandos alongside a burning 22nd Dragoons flail tank and two knocked-out 13/18th Hussars amphibious tanks. Commandos have difficulty in getting ashore from an LCI(S), whose boarding ramps are askew, before they make for the beach exit where a 5th Assault Regiment RE AVRE has laid its bridge over the sea wall. From the top of the beach, the cameraman pans over commandos heading inland through the exit marked by a windsock, seen here being erected by an engineer. Sappers and other members of the Beach Party are seen at work. Lining the water's edge are several LCI(S)s slowly coming afloat as the tide rises.

Related materials: Still photographs reference BU 5700-5703 taken by Captain Evans, AFPU, in Imperial War Museum Department of Photographs.

Cataloguer opinion: Excellent shots of wary, tense commandos. The run-in to the beach is very spectacular and there are exceptionally clear shots of troops landing, and of the wrecked vehicles scattered along the water's edge. (PJB)

Example 12: An animated short

O skleníku víc / režisér, Bretislav Pojar ; námet, Alois Mecera ; scénár, Jirí Brdecka a Bretislav Pojar ; hudba, Jan Rychlík ; výtvarník, Jirí Trnka. -- CS : Studio loutkového filmu Praha [vyrobce], 1953 ; CS : Ústřední Půjčovna filmů Praha [distributor], 1954. -- Copyright na filmu: CS : Studio loutkového filmu Praha ; 1953.

Archivní kopie: 2 díly ze 2 (548 m.) ; 35 mm. : S., bar., zvuk / CS 1134.

Duplikacní kopie: 2 díly ze 2 (510 m.) ; 35 mm. : S., bar., zvuk / CS 6917.

Duplikátní negativ obrazu: 1 díl z 1 (548 m.) ; 35 mm. : S., bar., nemy / CS 8346.

Duplikátní negativ zvuku: 1 díl z 1 (548 m.) ; 35 mm. : S., cb. / CS 8346.

Loutkový film.

Animace: Zdenek Hrabe, Jan Karpas, Josef Kluge, Stanislav Látal.

Obsah: Po silnici jede mladý motocyklista. Jede rychle, ale stroj kokonale ovládá. Při jízdě dodržuje dopravní předpisy. Zastaví před zájezdním hostincem a poručí si limonádu. Z vedlejší místnosti zní hudba. Hostinský vdává dceru. Svatebčané objeví motocyklistu u sklenky limonády a vybízejí ho k přípitku na zdraví novomanželů. Motocyklista se zdráhá, ale nakonec neodolá. Znovu se zdráhá a znovu neodolá... Novomanželé se mezitím vytratili a svatebčané je hledají. Motocyklista osamel. Vzpomíná na svou dívku, za níž jede a představuje si, jaké to bude, až budou spolu phromade. Poručí si ještě jednu skleničku, zaplatí a dává se znovu na cestu. Protože má náladu, krouží nejdříve po silnici, pak závodí s automobilem a později s rychlíkem. Na prejezdu je jen o zlomek vteriny dříve než supící lokomotiva. V zatáčce před městem motocykl dostal smyk a řídí se rítí do jisté záhuby...

Ceny: Cena za nejlepší loutkový film, Cannes, 1954.

Example 13: An animated feataure

Sen noci svatojanské / režisér, scénár a výtvarník, Jirí Trnka ; hudba, Václav Trojan. --
CS : Studio loutkového a kresleného filmu Praha [vyrobce], 1959 ; CS : Ústřední
pujcovna filmu Praha [ditributor], 1959.

Archivní kopie: 5 dílu z 5ti (2 050,0 m.) ; 35 mm. : S., bar., svuk / CS 8091.

Originální negativ obrazu: 9 dílu z 9ti (2 050,0 m.) ; 35 mm. : S., bar., nemy / CS
1192.

Originální negativ zvuku: 9 dílu z 9ti (2 050,0 m.) ; 35 mm. : S., cb. / CS 1192.

Duplikátní negativ obrazu: 5 dílu z 5ti (2 050,0 m.) ; 35 mm. : S., bar., nemy / CS
2486.

Duplikátní negativ zvuku: a5 dílu z 5ti (2 050,0 m.) ; 35 mm. : S., cb. / CS 2486.

Duplikacní kopie: 5 dílu z 5ti (2 050,0 m.) ; 35 mm. : S., bar., zvuk / CS 1638.

Loutkovy film.

Podle hry William Shakespeara Sen noci svatojanské.

Komentár: Josef Kainar.

Mluví: Rudolf Pellar.

Spolupráce na scénáři: Jirí Brdecka.

Choreografie: Ladislav Fialka.

Poradce: Bretislav Hodek.

Animace: Jan Adam, Vlasta Jurajdová, Jan Karpas, Stanislav Látal, Bretislav

Pojar, Bohuslav Sránek.

Obsah: Aténské krasavici Hermii se dvorí dva mladí soci: Lysandr a Demetrius. Hermie miluje Lysandra, ale její otec si preje za zete Demetria. Nestastná Hermie prchá z domova s Lysandrem. V této době se chystá slavná svatba vévody Thesea s amazonkou Hyppolitou. Všichni poddaní připravují bohatý pořad radovánek. Skupina remeslníku chce překvapit dvůr hrou o Pyramovi a Thisbé. V dílně nemají ke zkoušce klid a proto odcházejí do lesa. Je pozdní večer, přichází kouzelná noc svatojanská. Les je oziven tisíci tvory. Dovádívy skřítek Puk, který má moc se proměnovat v jakéhokoli tvora, dnes sehraje tem, které cesta přivede do lesa, prapodivné kousky. Vládce lesa Oberon, aby si získal lásku královny víl Titanie, posle Puka pro carovny kvítek. Když jím potres očí spáče, na koho po probuzení popatří, k tomu zahorí láskou. Do lesa přichází Lysandr s Hermií. Za nimi se plíží Demetrius, jsa tajně sledován Helenou, která ho marně miluje. Puk se vrací s kouzelným kvítkem. Oberon, který zná strasti milencu, chce pomoci Helene vzbudit Demetrioovu lásku. Avsak nez se tak stane dojde k nekolika omylum. Najednou Helenu miluje Lysandr i Demetrius, Hermie je obema zavrzena, az si konecne Lysandr s Hermií a Demetrius s Helenou spocinou v náručí. Zatím už je Titanie také ocarována. Prvního spatřila Klubka, malého remeslnícka, kterému Puk pricaroval oslí

(cont.)

hlavu. Ta však Titánii nevaďí. Nakonec se Oberon nad ní smiluje; dost ji mytrestal za její chaldnost. Pretre oci Titanie kouzelnym kvítkem a ta rázem zapomene na lásku k usatci. Pak Puk vezme na milost Klubka. Kouzelná noc svatojanská koncí, nebe se barví jitrním úsvitem. Oberon s Titánií, provázeni Pukem, letí k blednoucí obloze. Pod rozlozitym dubem spí dve dvojice milencu. Kdyz Hermiin otec spatří spící stastnou dceru, svolí k její svatbe s Lysandrem. A tak se na aténském dvore slaví trti hlucné svatby. Podívaná strídá jedna druhou, az se panstvo zacne nudít. Ted prisla pravá chvíle pro remeslníky. Svou hrou dojmou diváky. Je opet noc, vsichni spí. Objevuje se Puk a symbolickym kostetem smetá vse lzivé a vencí Klubkovy skráne vavrínovym vencem. Prichází Oberon a Titanie se svym Koncí príbeh, který “kusem nebyl, byl to sen.”

Ceny: Grand Prix (Supreme Technical Commission), Cannes, 1959.

Poznámka: První celovecerní loutkovy film natoceny systémem Cinemascope.

Example 14: An experimental film

Piquez sur la ligne brisée / réalisatrice, France Renaud ; caméra, Mario Darveau, Anne De Guise ; son, Guy Bellavance ; montage, France Renaud, Anne De Guise. --
CA : Université du Québec à Montréal [société de production], 1976 ; CA : Les Films du Crépuscule [distributeur], 1976.

Copie de projection: 1 bobine sur 1 (148 m.) ; 16 mm. : S., n&b, son / CAQ
9131/1.

Contre type négatif: 1 bobine sur 1 (148 m.) ; 16 mm. : S., n&b, son / CAQ
9131/1.

Résumé: Un film expérimental dans lequel on voit des ouvrières dans une manufacture de textile, le travail répétitif, le rythme des gestes, l'asservissement de l'oeil et de l'oreille à la machine. Image et son vinent en contrepoint d'un discours du Dr. Gendron sur le rôle sexuel de la femme généreuse et soumise.

Two versions (original and major change) and a remake of a theatrical feature

Example 15 - 1931 German version

Die **Dreigroschenoper** / Regie, G.W. Pabst ; Drehbuch, Leo Lania, Béla Balázs, Ladislaus Vajda. -- Deutsche Version. -- DE : Tobis, Berlin [Produzent], 1930 ; US : Warner Bros. Pictures [Co-Produzent], 1930 ; DE : National-Film Verleih und Vertriebs AG. [Verleiher], 1931 ; US : Warner Bros. [Verleiher], 1931.

Archivkopie: 12 Rollen von 12 (3074 m.) ; 35 mm. : S., sw, Ton / DDS SP00001.

Original-Negativ: 11B/12T von je 12 (R1-10, 12B) (2810B/3074T m.) ; 35 mm. :

N., sw, Ton / DDS 50006.

Dup.-Negativ: 12B/12T von je 12 (je 3074 m.) ; 35 mm. : S., sw, Ton / DDS SN00020.

Verleihkopie: 12R von 12 auf 6 Akte (3074 m.) ; 35 mm. : S., sw, Ton / DDS VL0004.

Videokopie (VHS): 1 Kassette (100 min.) ; 1/2 in. : sw, Ton / DDS VK0023.

Spielfilm.

Stab: Kamera, Fritz Arno Wagner ; Musik, Kurt Weill, Theo Mackeben ; Bauten, Andrej Andrejew ; Ton, Adolf Jansen ; Tonmontage, Hans Oser.

Darsteller: Rudolf Forster (Mackie Messer), Carola Neher (Polly), Reinhold Schünzel (Tiger-Brown), Fritz Rasp (Peachum), Valeska Gert (Frau Peachum), Lotte Lenja (Jenny).

Literarische Vorlage: Gleichnamiges Theaterstück von Bertolt Brecht ; Song-Musik, Kurt Weill.

Sprachfassung: Deutscher Vorspann und deutscher Dialog.

Genres: Literaturverfilmung ; Musikalisch-satirische Komödie.

Inhalt: Der berühmte Bandit Mackie Messer hat Polly, die Tochter des Bettlerkönigs Peachum geheiratet. Da der Vater mit der Wahl seiner Tochter aus Geschäftsgründen nicht einverstanden ist, fordert er vom Polizeichef Tiger-Brown, dass Mackie wegen seiner zahllosen Verbrechen gehängt wird. Peachum droht, mit seiner Bettlerschar den morgigen Krönungszug zu stören. Dem Polizeichef, den gemeinsam verbrachte Kriegsjahre fest mit Mackie verbinden, bleibt nichts anderes übrig, als seinem Freund zur Flucht zu raten. Im Freudenhaus wird Mackie durch einen von Peachums Frau vorbereiteten Verrat der Polizei in die Hände gespielt. Aber Jenny, die ihn zunächst ausgeliefert hat, verhilft ihm auch zur Flucht aus dem Gefängnis. Polly hat unterdessen mit dem Geld der weitverzweigten Mackie-Messer-Bande eine Bank errichtet und so den Übergang zum bürgerlichen Beruf vollzogen. Alles ist nun legalisiert. Mackie, der in Ungnade gefallene Polizeichef und Peachum vollziehen gemeinsame Geschäfte.

(cont.)

Version: Der Film wurde in einer deutschen und einer französischen Version (Titel: L'Opéra de quat'sous) hergestellt. Das Archiv besitzt beide Versionen.

Zensur: Die Filmprüfstelle hat "Die Dreigroschenoper" am 10.8.33 wieder verboten.

Example 16 - 1931 French version

L'Opéra de quat'sous / Regie, G.W. Pabst ; Drehbuch, Leo Lania, Béla Balázs, Ladislaus Vajda. -- Französische Version. -- DE : Tobis, Berlin [Produzent], 1930 ; US : Warner Bros. Pictures [Co-produzent], 1930 ; DE : National-Film Verleih und Vertriebs AG. [Verleiher], 1931.

Archivkopie: 9 Rollen von ? (2537 m.) ; 35 mm. : S., sw, Ton / DDS SP00006.
Dup-Negativ: 9B/9T von ? (je 2544 m.) ; 35 mm. : S., sw, Ton / DDS SN00045.
Verleihkopie: 9R von ? auf 5 akte (2544 m.) ; 35 mm. : S., sw, Ton / DDS VL0010.

Spielfilm.

Stab: Kamera, Fritz Arno Wagner ; Musik, Kurt Weill, Theo Mackeben ; Bauten, Andrej Andrejew ; Ton, Adolf Jansen.

Darsteller: Albert Préjean (Mackie Messer), Florelle (Polly), Margo Lion (Jenny), Gaston Modot, Jacques Henley.

Literarische Vorlage: Theaterstück von Bertolt Brecht ; Song-Musik, Kurt Weill.

Sprachfassung: Französischer Vorspann und Dialog, Songs Deutsch mit französischen Untertiteln.

Genres: Literaturverfilmung; Musikalisch-satirische Komödie.

Inhalt: s. Die Dreigroschenoper. -- Deutsche Version.

Version: Der Film wurde in einer deutschen und einer französischen Version hergestellt. Das Archiv besitzt beide Versionen.

Zensur: Die Filmprüfstelle hat den Film am 10.8.33 wieder verboten.

(cont.)

Example 17 - 1963 Remake

Die **Dreigroschenoper** = **L'Opéra de quat'sous** / Regie, Wolfgang Staudte ; Drehbuch, Wolfgang Staudte, Günther Weisenborn. -- BRD : Kurt Ulrich [Produzent], 1962 ; FR : C.E.C. [Co-Produzent], 1962 ; BRD : Gloria [Verleiher], 1963.

Archivkopie: 6 von 6 Akten (3344 m.) ; 35 mm. : S., col., Ton / DDS CSP00019.

Spielfilm.

Stab: Kamera, Roger Fellous ; Musik, Peter Sandloff.

Darsteller: Curd Jürgens (Macheath), June Ritchie (Polly), Gert Fröbe (Peachum), Hilde Hildebrandt (Seine Frau), Hildegard Knef (Spelunken-Jenny), Lino Vertura (Brown), Sammy Davis, Jr. (Moritatensänger).

Literarische Vorlage: Gleichnamiges Theaterstück von Bertolt Brecht ; Song-Musik, Kurt Weill ; Wiederverfilmung der 1930 von G.W. Pabst realisierten deutschen und französischen Versionen.

Sprachfassung: Deutscher Vorspann und Dialog.

Genres: Literaturverfilmung ; Musikalisch-satirische Komödie.

Inhalt: s. Die Dreigroschenoper 1930.

Verleih: Der Film wurde in der DDR vom Progress-Filmvertrieb übernommen (Einsatz 21.4.1964).

Lizenz: Die Rechte für die DDR sind abgelaufen, das Filmarchiv darf eine Archivkopie aufbewahren.

Dokumentationsmaterial: Plakat, Fotos, Werbematerialien.

Literaturhinweise: Lexicon der Filme 1962 - 1964, S. 39.

Example 18: A sound feature

Vesnicko má stredisková / režisér, Jirí Menzel ; námet a scénár, Zdenek Sverák ; kameraman, Jaromír Sofr ; hudba, Jirí Sust ; architekt, Zbynek Hloch ; strihac, Jirí Brozek. -- CS : Filmové studio Barrandov [vyrobce], 1985 ; CS : Ústřední půjčovna filmu Praha [distributor], 1986. -- Copyright na filmu: CS : Filmové studio Barrandov, 1985.

Archivní kopie: 5 dílu z 5ti (2 802,0 m.) ; 35 mm. : S., bar., zvuk / CS 1668.

Originální negativ obrazu: 5 dílu z 5ti (2 802,0 m.) ; 35 mm. : S., bar., nemy / CS 4988.

Originální negative zvuku: 5 dílu z 5ti (2 802,0 m.) ; 35 mm. : S., cb. / CS 4988.

Duplikací kopie: 5 dílu z 5ti (2 802,0 m.) ; 35 mm. : S., bar., zvuk / CS 18 248.

Hrany film.

Hrají: János Bán (Otík Rákosník, závozník), Marián Labuda (Karel Pávek, ridic nákladáku v zemedelském družstvu), Rudolf Hrusínsky (lékar Dr. Skruzny), Petr Cepek (Turek, ridic v družstvu), Libuse Safránková (jeho žena Jana), Jan Hartl (zootechnik Vasek Kaspar), Miloslav Stibich (predseda družstva Kalina), Oldrich Vlach (rostlinár Kunc), Rudolf Hrusínsky mladší (mechanik Drápalík), Stanislav Aubrecht (stredoskolák Kája Pávek), Zdenek Sverák (Evzen Ryba, akademicky malír), Marie Sebestová (ucitelka Vera Kousalová), Július Satinsky (pilot Stefan), Josef Somr (reditel Kovodreva), Frantisek Vlácil (deda Tichácek), Milena Dvorská (Pávková), Milada Jezková (Hrabetová, Otíkova susedka), Ladislav Zupanic (chalupár Rumlena, námestek v podniku Kovodrevo), Jitka Asterová (jeho žena), Jirí Lír (hostinsky Rambousek), Blanka Lormanová (Pulpánová), Eugen Jegorov (Broz), Jirí Schmitzer (Tlamicha), Vera Vlková (bábi Pávková), Jana Vanková (Kalinová), Bohumila Myslíková (Filaková).

Obsah: Komédie s hadhledem zobrazující zivot malé ceské vesnice.

Example 19: A sound feature

BELLE DE JOUR / réalisateur, Luis Buñuel ; produit par Robert et Raymond Hakim ; adaptation et dialogue, Luis Buñuel et Jean-Claude Carrière. -- FR : Paris Film Production, 1966 ; IT : Five Film, Rome [société de production], 1966 ; FR : Valoria [distributeur], 1967.

Copie de projection: 11 bobines sur 11 (2853 m.) ; 35 mm. : S., coul., son / CAQ C6069/11.

D'après le roman de Joseph Kessel.

Générique: directeur de la photographie, Sacha Vierny ; décors, Robert Clavel ; directeur de la production, Henri Baum ; l'assistant mise en scène, Pierre Lary ; chef monteuse, Louissette Hauteceur ; cameraman, Philippe Brun ; ingénieur du son, René Longuet ; ensambleur, Maurice Barnathan. Les assistants: mise en scène, Pierre Li ; deuxième assistant, Lionel Legros ; montage, Walter Spohr ; son, Pierre Davoust ; régie générale, Marc Goldstaub ; script girl, Suzanne Durrenberger ; costumière, Hélène Nourry ; chef-maquilleuse, Janine Jarreau ; coiffure, Simone Knapp ; photographe, Raymond Voinquel ; accessoiriste, Pierre Roudeix ; secrétaire, Jacqueline Delhomme ; administrateur, Robert Demollière ; Catherine Deneuve est habillée par Yves Saint Laurent.

Interprétation: Catherine Deneuve (Séverine), Jean Sorel (Pierre), Michel Piccoli (Husson), Geneviève Page (Anaïs), Francisco Rabal (Hyppolite), Pierre Clementi (Marcel), Françoise Fabian (Charlotte), Macha Meril (Renée), Francis Blanche, Georges Marchal, Muni, Maria Latour, Claude Cerval, Michel Charrel, Iska Khan, Bernard Musson, Marcel Charvey, François Maistre.

Résumé: Drame surréaliste dans lequel la très belle épouse d'un jeune médecin mène une double vie en devenant une prostituée durant la journée. L'intrigue est développée au travers d'un scénario mêlant presque indistinctement réalité, rêve et fantaisie.

Prix: Le Lion d'or, Festival de Venise 1967.

Example 20: A documentary short

Príbeh staré reky / námet, scénár a rezie, Jirí Lehovec ; kameraman, Jirí Bronec ; strih, Miloslav Hájek. -- CS : Filmové studio Barrandov [vyrobce], 1957 ; CS : Ústřední půjčovna filmu Praha [distributor], 1957. -- Copyright na filmu: CS : Filmové studio Barrandov, 1957.

Archivní kopie: 2 díly ze 2 (925 m.) ; 35 mm. : S., bar., zvuk / CS 8060.

Originální negativ obrazu: 4 díly ze 4 (925 m.) ; 35 mm. : N., bar., nemy / CS 4309.

Originální negativ zvuku: 4 díly ze 4 (925 m.) ; 35 mm. : S., cb. / CS 4309.

Documentární film.

Obsah: Poema o rece Vltave a stavbe Slapské prehrady, která pohrbila nejnebezpečnější, ale i negrásnější místa reky - Svatojanské proudy.

Example 21: A feature film

[In Cyrillic]

Example 22: A documentary short

[In Cyrillic]

Example 23: An international co-production

O Beijo da mulher aranha = Kiss of the spider woman / director, Hector Babenco ; producer, David Weisman ; screenplay, Leonard Schrader. -- BR : HB Filmes [producer], 1995 ; US : Sugarloaf Films [producer], 1985 ; US : Island Alive [distributor], 1985. -- Copyright: US : Island Alive. DCR 1985; PUB 26Jul86; REG 4Mar85; PA 293-687.

Viewing print: 14 reels of 14 on 7 (10876 ft.) ; 35 mm. : S., col., sd. / USW CGA 2157-2163.

Based on the novel, *El beso de la mujer araña* by Manuel Puig.

Credits: Executive producer, Francisco Ramalho, Jr. ; director of photography, Radolfo Sanchez ; editor, Mauro Alice ; music, John Neschling in association with Nando Carneiro ; production design, Clovis Bueno; art director, Felipe Crescente ; costume design, Patricio Bisso ; assistant director, Amilcar Moneira ; second unit camera, Lucio Kodato.

Cast: William Hurt (Luis Molina), Raul Julia (Valentin Arregui), Sonia Braga (Leni Lamaison/Marta/spider woman), José Lewgoy (warden), Nuno Leal Maia (Gabriel), Miriam Pires (mother), Antonio Petrim (clubfoot), Denise Dumont (Michelle), Milton Gonçalves (Pedro), Fernando Torres (Americo), Patricio Bisso (Gréta), Herson Capri (Werner), Nildo Parente (butler/resistance leader).

Reviews: Variety, 1985-05-15. New York Times, 1985-07-26.

Summary: Molina, a homosexual window-trimmer convicted on a morals charge, shares a dreary prison cell with Valentin, a clandestinely-held politically active journalist who has been endlessly tortured by prison authorities in a vain attempt to extract information about his activities. Both men could not be farther apart in personal attitudes, lifestyles, and emotional makeup: Molina is a glib raconteur, who dwells in a fantasy world of glamorous movies from yesteryear, of romantic screen heroes and tragic heroines. Valentin is a self-disciplined intellectual who is devoted to the cause of human rights and his political concerns. Each night in the darkness of their cell, Molina spins a fantastic yarn of celluloid romance and intrigue, a Nazi propaganda film he once saw, involving the unlikely love affair between a ravishing French chanteuse caught up in the Resistance, with the handsome chief of German counter-intelligence for Occupied France. At first, Valentin is repelled by Molina and his tale. Their relationship is like a constant sparring match between two radically different but equally desperate human beings trying to maintain their identities under terribly confining and numbing conditions. Gradually, they come to understand each other and to form a bond of friendship, fraternal love, and self-sacrifice.

(cont.)

Source of acquisition: Received on 1987-04-20 as a copyright deposit.

Access points:

Subjects: 1. Prisoners -- Drama. 2. Interpersonal relations -- Drama. 3. Homosexuality, Male -- Drama. 4. Political prisoners -- Drama. 5. Torture -- Drama.

Genres: 1. Drama. 2. Features.

Added I. Babenco, Hector, direction. II. Weisman, David, production. III. Schrader, Leonard, writing. IV. Hurt, William, cast. V. Julia, Raul, cast. VI. Braga, Sonia, 1951- , cast. VII. Puig, Manuel. Beso de la mujer araña. VIII. HB Filmes. IX. Sugarloaf Films. X. Island Alive, Inc. XI. Copyright Collection (Library of Congress). XII. Beijo da mulher aranha.

Entries:

Example 24: A compilation of television commercials

The Classics of political television advertising / produced and written by David Beiler.

-- US : Campaigns and Elections, Inc. [producer & distributor], 1986. --

Copyright: US : Notice on film: Campaigns and Elections, Inc., 1986.

Video viewing copy: 1 cassette of 1 (ca. 60 min.) ; 3/4 in. : col. & b&w, sd. /
USW VBE 4511.

Video master: 1 reel of 1 (ca. 60 min.) ; 1 in. : col. & b&w, sd. / USW VTA
0543.

Credits: Executive producer, Elisabeth L. Strasburg ; editor, Jayne Lukas.

Host: Eugene McCarthy.

From accompanying documentation, "Campaigns and Elections, Inc., The Journal of Political Action, presents."

Summary: A documentary comprising a selected group of 78 political commercials, culled from 1200 and grouped by type, representing a variety of campaigns and 36 years of television broadcasting, from 1952 to 1985. Spots of 1 minute and less are presented intact; spots originally longer are edited for this presentation. Includes 18 1-minute spots, 51 shorter spots, and 9 others.

Source of acquisition: Master copy received: 1987-01-02 as a gift from Campaigns and Elections, Inc. Viewing copy made from master at LC video lab.

This compilation is more fully described in *Classics of political television advertising: a viewer's guide* / by David Beiler. -- Washington, D.C. : Campaigns and Elections, Inc., 1987.

Access points:

Subjects: 1. Advertising, political. 2. Television in politics.

Genre: 1. Political spots.

Added: I. Beiler, David, 1953- , production, writing. II. Strasburg, Elisabeth L.,

Entries: production. III. Lukas, Jayne, editing. IV. McCarthy, Eugene J., 1916- , host. V. Campaigns and Elections, Inc. VI. Campaigns and Elections, Inc. Collection (Library of Congress)

Example 25: A television cultural anthology series

Omnibus. I, vol. 2 / executive producer, Robert Saudek; producer, William Spier ; director, Andrew McCullough. -- US : TV-Radio Workshop of the Ford Foundation [producer], 1952 ; US : CBS Television Network [broadcaster], 1952-11-16.

Video viewing copy: 2 cassettes of 2 (90 min.) ; 3/4 in. : b&w, sd. / USW VBD 5858-5859, copy 1.

Video viewing copy: 2 cassettes of 2 (90 min.) ; 3/4 in. : b&w, sd. / USW VBD 9562-9563, copy 2.

Video master: 1 reel of 1 (90 min.) ; 1 in. : b&w, sd. / USW VCA 0301.

Season number, volume number, production date and telecast date from production papers.

Executive producer credit from Mary Ahern, USW staff, 1986-11.

Credits: Production associate, Paul Feigay ; production designer, Henry May.

Host: Alistair Cooke.

Contents: Mr. Lincoln, the end and the beginning / director, Norman Lloyd ; writer, James Agee ; producer, Richard de Rochemont ; cast, Royal Dano, Richard Purdy ; narrator, Martin Gabel (27 min.) -- Dog / director, Judd Whiting (7 min.) -- Lonely hearts / director, Jean Benoit-Levy ; performers, Denise Bourgeois, Gerard Ohn (11 min.) -- Plastics / produced by Princeton Film Center, Inc. (7 min.) -- The Telephone / librettist and composer, Gian Carlo Menotti ; cast, Edith Gordon, Andrew Gainey (15 min.) -- Leonardo da Vinci / produced by Leonid Kipnis and Herman Starr for Pictura Films (12 min.)

Summary: An episode of the television cultural anthology series consisting of 6 segments of varying lengths. The first, fourth, and last segments are films.

Includes commercials for Aero Willys.

Source of acquisition: viewing copy (copy 1) and master received 1985-09-20 from LC video lab; viewing copy (copy 2) received 1986-05-07 from LC video lab; gift, copied from material on loan from Wesleyan University.

Access points:

- Subjects: 1. Lincoln, Abraham, 1809-1865, in fiction, drama, poetry, etc. 2. Leonardo, da Vinci, 1452-1519. 3. Dogs -- Training. 4. Courtship -- Drama. 5. Plastics. 6. Marriage proposals -- Drama.
- Genres: 1. Television series. 2. Compilations. 3. Anthologies. 4. Educational/cultural works. 5. Ballets. 6. Operas.
- Added entries: I. Saudek, Robert, 1911- , host. II. Spier, William, d. 1973, production. III. McCullough, Andrew, direction. IV. Cooke, Alistair, 1908- , host. V. Lloyd, Norman, 1914- , direction. VI. Agee, James, 1909-1955, writing. VII. De Rochemont, Richard,

(cont.)

production. VIII. Dano, Royal, cast. IX. Whiting, Judd, direction. X. Benoit-Levy, Jean, 1888-1959, direction. XI. Bourgeois, Denise, performer. XII. Ohn, Gerard, performer. XIII. Menotti, Gian Carlo, 1911- . Telephone. XIV. Ford Foundation. TV-Radio Workshop. XV. CBS Television Network. XVI. Princeton Film Center. XVII. Pictura Films. XVIII. Mr. Lincoln, the end and the beginning. XIX. The Telephone. XX. Leonardo de Vinci. XXI. Wesleyan University Collection (Library of Congress)

Example 26: A theatrical trailer

WALL STREET : [TRAILER]. -- US : Twentieth Century-Fox [distributor], 1987.

Viewing print: 1 reel of 1 (96 ft.) ; 35 mm. : S., col., sd. / USW CGA 6695.

This trailer is the second of two trailers appearing at the head of reel one for the feature film, THE PRINCESS BRIDE.

Cast: Michael Douglas, Charlie Sheen.

Summary: A trailer for the feature film WALL STREET, which includes a short sequence featuring Michael Douglas and Charlie Sheen.

Source of acquisition: Received: 1988-04-52 as a copyright deposit.

Access points:

Genre: 1. Trailers and promos.
Added: I. Douglas, Michael, 1945- , cast. II. Sheen, Charlie, cast. III. Twentieth
Entries: Century-Fox Film Corporation. IV. Copyright Collection (Library of Congress)

Example 27: An unidentified silent film

[UNIDENTIFIED KLEINE. NO. 2, PERIOD DRAMA]. -- IT : Ambrosio [producer?],
[191-?].

Viewing print: 1 reel of ? (163 ft.) ; 16 mm. : S., b&w, si. / USW FLA 1721.
Dupe neg: 1 reel of ? (163 ft.) ; 16 mm. : S., b&w, si. / USW FRA 4296.

All titles and many scenes lacking; name of possible producer handwritten on leader of original nitrate acquisition.

Summary: Miscellaneous segments of a period drama in which a priestly-looking man wearing a Byzantine design pectoral cross over his robe and a large ring on his index finger enters a formal salon and speaks with dramatic gestures, then sits down and opens a book; no other people are visible in the room. In another room, three men with curled wigs, ruffled shirts, knee breeches, and tri-cornered hats confer around a table. They exit, and a well-dressed woman enters, is seated and fastidiously cared for by the butler. One of the men from the former group returns and appears to plan an intrigue with the woman. This scene repeats itself immediately. The man then incites a quarrel with another man.

Source of acquisition: Both copies received ca. 1959 from USDA lab; they replace 35mm. nitrate original material which was received 1947-03-27 as a purchase from the George Kleine estate. Following copying, the nitrate was destroyed.

Access points:

Subjects: 1. Conspiracies. 2. Priests.
Genres: 1. Historical re-creations. 2. Unedited footage.
Added
Entries: I. Ambrosio (Firm). 2. Kleine (George) Collection (Library of Congress)

Example 28: A television news broadcast

CBS NEWS. 1987-06-15. EVENING. -- US : CBS News [producer], 1987 ; US : CBS Television Network, 1987-06-15. -- Copyright: US : CBS, Inc. DCR 1987; PUB 15Jun87; REG 10Jul87.

Viewing copy: 1 videocassette of 1 (30 min.) ; 3/4 in. : col., sd. / USW VBE 8575.

Includes commercials for Kellogg's Nut & Honey Crunch, Isuzu, Citrucel, Cepacol, Post Grape-Nuts, Benjamin Moore Paints, Subaru, Total Cereal, Anacin, and Fleischman's Margarine.

Anchor: Dan Rather.

Reporters: Bill Plante, Robert Schakne, Bob Faw, Richard Wagner, Victoria Corderi, Jerry Bowen, Martha Teichner, Bob McNamara.

Contents: Review of Reagan television address (2 min.) -- Goetz trial (1/2 min.) -
- Supreme Court decision on victims' rights (7 min.) -- Anti-government rioting in South Korea (2 min.) -- Anti-government rioting in Panama (2 min.) -- Corruption charges against Ferdinand Marcos (2 min.) -- Recent Supreme Court decisions concerning drunken driving and freedom of speech (1 min.) -- Ford Motor Company divestment in South Africa (2 min.) -- Warsaw Pact accident in the Baltic Sea (1/2 min.) -- Limited immunity for Col. North in Iran/Contra hearings (1/2 min.) -- Appeals court decision on constitutionality challenge by defense in Michael Deaver case (1/2 min.) -- Stock market report (1/2 min.) -- Mountain climbing in Colorado (2 min.).

Source of acquisition: Received: 1987-09-17 as a copyright deposit.

Access points:

Subjects: 1. Reagan, Ronald -- Speeches. 2. Arms control. 3. Budget deficits -- United States. 4. Goetz, Bernhard Hugo, 1947- -- Trials, litigation, etc. 5. Victims' rights -- United States. 6. United States. Supreme Court -- Decisions. 7. Riots -- Korea (South). 8. Riots -- Panama. 9. Marcos, Ferdinand E. (Ferdinand Edralin), 1917- -- Trials, litigation, etc. 10. Freedom of speech -- United States. 11. Drunk driving -- United States. 12. Corporate divestiture -- South Africa. 13. Ford Motor Company. 14. Marine accidents -- Baltic Sea. 15. North, Oliver -
- Trials, litigation, etc. 16. Iran Contra Affair, 1985- 17. Deaver, Michael K. -- Trials, litigation, etc. 18. Stock-exchange -- United States. 19. Mountaineering -- Colorado.

Genres: 1. Television. 2. News.

Added Entries: I. Rather, Dan, anchor. II. Plante, Bill, reporter. III. Schakne, Robert, reporter. IV. Faw, Bob, 1944- , reporter. V.

(cont.)

Wagner, Richard, reporter. VI. Corderi, Victoria, reporter. VII. Bowen, Jerry, reporter. VIII. Teichner, Martha, reporter. IX. McNamara, Bob, reporter. X. CBS News. XI. CBS Television Network. XIII. Copyright Collection (Library of Congress)

Example 29: A home movie

[Domestic record. Albert Einstein]. Albert Einstein at country home, Caputh, near Berlin, May 1931. -- Germany, 1931.

Viewing print: 1 reel (205 ft.) ; 16 mm. : S., b&w, si. / USW FAB 1175.

Dupe neg: 1 reel (205 ft.) ; 16 mm. : S., b&w, si. / USW FRA 7570.

Archival positive: 1 reel (205 ft.) ; 16 mm. : S., b&w, si. / USW FRA 9313.

Title, "Albert Einstein at country home, Caputh, near Berlin, May 1931" from original container for archival positive.

Summary: Home movies of Albert Einstein, members of his family, and friends in the garden of his country home, Caputh, near Berlin in May 1931. Various family members and friends pose for the camera, then move over to a table, seat themselves and converse with one another.

Source of acquisition: Archival positive and dupe neg received: ca. 1977 from an unknown source. Viewing copy made from dupe neg at Capital Film Lab: 1977-10-02.

Access points:

Subject: 1. Einstein, Albert, 1879-1955 -- Family.
Genre: 1. Home movies and video.
Added: I. Miscellaneous Collection (Library of Congress) II. Title: Albert
Entries: Einstein at country home, Caputh, near Berlin, May 1931.

Example 30: A television discussion program

CBS NEWS SPECIAL REPORT. ISSUE OF BUSING / executive producer, Ernest Leiser. -- US : CBS News [producer], 1972 ; US : CBS Television Network, 1972-04-30. -- Copyright: US : Columbia Broadcasting System, Inc.; 30Apr72; MP26508.

Viewing print: 2 reels of 2 (2071 ft.) ; 16 mm. : S., b&w, sd. / USW FCA 7383-7384.

Host & speakers: News correspondent, Roger Mudd ; speakers, John Conyers, John Tower, Norman Lent, Theodore Hesburgh, Roy Wilkins, Elliot Richardson, Roy Innis, Richard Kleindienst, Arthur Goldberg.

Summary: A television special in which nine speakers, Rep. John Conyers, Sen. John Tower, former Congressman Norman Lent, Father Theodore Hesburgh of Notre Dame University, Roy Wilkins of the NAACP, HEW secretary Elliot Richardson, Roy Innis of CORE, Attorney General Richard Kleindienst, and former Supreme Court Justice Arthur Goldberg present opposing views on the issue of busing for racial integration of the public schools of the United States. Includes excerpts of speeches by President Richard Nixon on the issue.

Source of acquisition: Received on 1974-04-01 as a copyright deposit.

Access points:

- Subjects: 1. Busing for school integration. 2. Discrimination in education. 3. Separation of powers.
- Genres: 1. Television. 2. Public affairs.
- Added I. Leiser, Ernest, 1921- , production. II. Mudd, Roger, 1928- , reporter.
- Entries: III. Conyers, John, 1929- IV. Tower, John. V. Lent, Norman, 1931- VI. Hesburgh, Theodore Martin, 1917- VII. Wilkins, Roy, 1901- VIII. Richardson Elliot L., 1920- IX. Innis, Roy, 1934- X. Kleindienst, Richard G., 1923- XI. Goldberg, Arthur J. XII. CBS News. XIII. CBS Television Network. XIV. Columbia Broadcasting System, Inc. XV. Copyright Collection (Library of Congress) XVI. Title: Issue of busing.

Example 31: An educational film in a series

ABOIO E CANTIGAS : MUSICA FOLCLORICA BRASILEIRA / direção, Humberto Mauro ; fotografia, José A. Mauro ; cenário musical de José Mauro ; arranjo do maestro Aldo Taranto. -- BR : Instituto Nacional de Cinema Educativo [produção, distribuição], 1954. -- Direitos legais: Fundação do Cinema Brasileiro.

Negativo original: 1I/1S de 1 (240I/260S m.) ; 35 mm. : S., b&p, son. / BRS SN50278X e Y.

Contratipo: 1I/1S de 1 (220I/270S m.) ; 35 mm. : S., b&p, son. / BRS SNX e Y - NE 00574.02 e 03.

Contratipo: 1I/1S de 1 (230I/240S m.) ; 35 mm. : S., b&p, son. / BRS SN50611X e Y, contratipo 2.

Master: 1I/1S de 1 (220I/250S m.) ; 35 mm. : S., b&p, son. / BRS SP50567X e Y.

(BRASILIANAS ; N° 3)

Conjunto vocal “Os Cariocas.”

A metragem anotada no Livro de Tombo de INCE é 260 m.

Conteúdo: “ABOIO é o canto com que o vaqueiro acalma a boiada. E melodia de caráter suave, um som prolongado e macio que tem como que o dom de transformar o ‘bravo’ em ‘manso.’ Aboiando pelos sertões, o boiadeiro reúne o gado das invernadas;” “Depois de reunida, a boiada é conduzida para um dos currais da região, onde tem lugar a ‘apartação’ - separação do gado;” “Na tradição das vaquejadas, existem romances de bois lendários, como as solfas do BOI SURUBI e MEU BOI MORREU. Essas cantigas, como as de aboio e apartação constituem das mais belas melodias do folclore brasileiro” (intertítulos do filme).

Sugestões para descrição: Folclore. Música Folclórica. Bois.

Example 32: A feature film with holdings in several generations

DEUS E O DIABO NA TERRA DO SOL / direção, argumento, roteiro e diálogos, Glauber Rocha ; fotografia, Waldemar Lima ; edição, Rafael [Justo] Valverde ; música, [Heitor] Villa-Lobos e Sérgio Ricardo ; elenco, Geraldo del Rey, Yoná Magalhães, Othon Bastos, Mauricio do Valle, Lidio Silva, Sonia dos Humildes. -- BR : Luiz Augusto Mendes [produção] : Herbert Richers S.A. [distribuição], 1964. -- Direitos legais: Espólio Glauber Rocha.

Negativo original: 13I/13S de 13 (3.299 m.) ; 35 mm. : S., b&p, son. / BRS SN00777X e Y.

Contratipo combinado: 13 em 7 de 13 (2.845 m.) ; 35 mm. : S., b&p, son. / BRS SN00878Z.

Cópia de som: 13 de 13 (3.090 m.) ; 35mm. : S., son. / BRS SP01758Y.

Master combinado: 13 de 13 (3.320 m.) ; 35 mm. : S., b&p, son. / BRS SP50183Z.

Contratipo de imagem: 13 de 13 (3.320 m.) ; 35 mm. : S., b&p, son. / BRS NE00955-01.

Negativo de som: 13 de 13 (3.320 m.) ; 35 mm. ; S., son. / BRS NE01029-01.

Cópia de difusão: 13 3m 7 de 13 (3.028 m.) ; 35 mm. : S., b&p, son. / BRS SP00575Z.

Cópia de difusão: 13 partes em 2 de 13 (1.110 m.) ; 16 mm. : S., b&p, son. / BRS SP02026Z.

Matriz de vídeo: 2 fitas (120 min.) ; 3/4 in. : b&p, son. / BRS NE01066-03.

O Contratipo combinado SN00878Z é uma versão reduzida do filme; constam todas as cenas, mas encurtadas. A matriz de copiagem é compo-;sta pelo ?Contratipo de imagem NE00955-01 e Negativo de som NE01029-01, tirados do Master combinado SP50183Z, feito na França, que tinha anotado no rótulo “LE DIEU NOIR ET LA DIABLE BLOND,” embora todos os créditos estemam em português.

Sinopse: Drama sobre um vaqueiro no sertão nordestino que, após matar seu patrão, foge com a mulher, indeciso entre o misticismo de um beato ou a violência do cangaço, ambos exterminados por um matador profissional.

Sugestões para indexação: Nordeste - sertão nordestino. Messianismo. Cangaço. Problemas sociais.

Bibliographia: ver livro Sertão/Mar, de Ismail Xavier.

(A descrição abaixo não entra no Banco de Dados.)

Conteúdo: (descrição a partir da cópia de difusão em 35 mm.) : 1º rolo: Sertão, caatinga. O vaqueiro Manuel observa, a cavalo, a procissão de fiéis conduzida pelo beato

(cont.)

Sebastião. Chega ao seu casebre onde Rosa, sua mulher, bate o pilão sem querer ouvi-lo falar sobre a figura do beato. Manuel mói a mandioca em uma roda rudimentar girada por Rosa. Passando pela feira pública de um vilarejo, Manuel se defronta com o Coronel Morais, seu patrão, para dar prestação de seu serviço. Sentindo-se explorado nos seus negócios, Manuel o mata e foge, sendo perseguido por dois capangas do coronel que, após matarem a mãe de Manuel, são mortos por ele (409 m.). -- 2º rolo: Manuel enterra a mãe e decide juntar-se aos fiéis de Sebastião que, numa pregação, exorta a procura da terra da fartura onde não há seca nem exploração. Rosa tenta impedir Manuel mas ele rumo decidido ao encontro do beato, a quem beija os pés. Os pescadores são massacrados pelo grupo de Sebastião: as armas se juntam à penitência, compondo os fiéis de Monte Santo. Rosa, idolada, tenta demover Manuel de seus novos valores, mas a força de Sebastião a vence em seus intentos. Antonio das Mortes, “matador de cangaceiros,” contratado por um padre e um fazendeiro, hesita, pondera e concorda afinal em exterminador o grupo do beato Sebastião (517 m.). -- 3º rolo: O padre efetua o pagamento a Antonio. Manuel e os fiéis aguardam a chegada da “ilha,” da terra do bem, sob o olhar descrente de Rosa. Para redimir-se, Manuel de joelhos carrega, pela encosta do morro, uma pedra na cabeça. Rosa, desesperada, não suporta mais as preces dos fiéis. Sebastião pede a Manuel a alma de Rosa e a de uma criança para que o demônio se afaste do grupo. Manuel, agarrando Rosa, passa a cumprir as ordens do beato (354 m.). -- 4º rolo: Em nome da fé, Sebastião mata a criança que Manuel segura nos braços. Rosa, acuada em um canto do “templo,” aguarda a sua vez, enquanto Manuel parece arrependido de seus atos. Rosa, levantando-se, mata Sebastião, enquanto Antonio das Mortes inicia o massacre dos fiéis. Ao encontrar Sebastião já morto, Antonio poupa Rosa e Manuel. A um cantador cego, Antonio relata os acontecimentos de Monte Santo. Manuel e Rosa, perambulando pelo sertão, encontram Corisco e seu grupo de cangaceiros que vingam a morte de Lampião. Corisco acredita estar possuído pelo espírito de seu ex-chefe que lhe dará força para acabar com a maldade do sertão. Manuel, aos pés de Corisco, pede para ser integrado ao grupo (420 m.). -- 5º rolo: Dadá, mulher de Corisco, e Roas se irmanam. O cantador relata a Corisco o massacre de Monte Santo. Corisco relata a morte de Lampião e Maria Bonita na Toca dos Angicos. Novamente solicitado por

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Manuel, Corisco o aceita no bando, batizando-o de Satanás. A vingança de Corisco atinge a família de um “coronel.” Manuel, ainda indeciso entre a cruz e a espada, opta afinal pelo cangaço, metando um noivo da família. A Rosa, novamente descrente com os destinos, resta a aliança de paz com Dadá (464 m.). -- 6º rolo: Dadá tenta convencer Corisco a “ir embora,” enquanto Rosa bate em Manuel para convencê-lo de que não há justiça com sangue. Corisco, para Manuel, repete o ideal de Sebastião: o sertão vai virar mar e o mar vai virar sertão. Antonio das Mortes, “comprindo seu destino,” continua suas andanças à procura de Corisco. Para o cantador, que lhe fornece pequenos detalhes de Manuel e Corisco, Antonio revela seu papel na grande luta do sertão. O cantador traz para Corisco o aviso de morte de Antonio. Dadá tenta demover Corisco de sua entrega voluntária a Antonio, mas ele não se deixa convencer: a revolução só é feita pelo embate das armas. Corisco dá ordens a Manuel e a Dadá para que se afastem no cumprimento de suas tarefas (512 m.). -- 7º rolo: Sozinhos, Rosa se entrega ao amor (furioso) de Corisco. De volta, Dadá fala de seu filho morto e Manuel fala do cerco inevitável de Antonio. Indeciso entre ficar ou partir, Manuel procura a decisão de Rosa, que diz preferir a vida. Antonio das Mortes, a caminho deles contudo, logo se defronta com Dadá e Corisco, que são mortos, e com Manuel e Rosa, que fogem pelo sertão. Na corrida, Rosa cai e Manuel continua seu caminho, enquanto o mar (invade o sertão) (352 m.).

Observações do catalogador: Cópia muito contrastada: ora superxposta, ora subexposta. Som muito baixo em diversos trechos.

Example 33: Television news [1]

TUPI. 1954-01-02, 09, 13 E 16 / BR : TV Tupi [produção e emissão], 1954. -- Direitos legais: Cinemateca Brasileira.

Negativo original: 1 rolo (330 m.) ; 16 mm. : S., b&p, mudo e son. / BSR.

Contém matérias dos telejornais REPORTER ESSO e IMAGENS DO DIA.
Rolo montado na Cinemateca.

Existe roteiro correspondente às edições integrais.

Conteúdo: 1954-01-02 - “Realizou-se hoje no Tribunal de Justiça do Estado [de São Paulo] a cerimônia de posse do novo corregedor geral do Estado, sr. Pedro Rodovalho Marcondes Chaves.” -- “Teve início hoje o prazo para o licenciamento de veículos na capital [de São Paulo].” “Apesar da movimentação que se notou desde as primeiras horas da manhã na recebedoria da prefeitura,” “a sétima seção da DST continuava às moscas (...) pos os proprietários de veículos e os próprios despachantes estão tateando ainda, sem ter descoberto a melhor maneira de consegue rapidamente lacrar um veículo.” -- “Eliminatórias para o Trampolim do Diabo, prova sensacional a se realizar amanhã na Gávea [Rio de Janeiro]. Somente os volantes nacionais inscritos retularmente participaram das eliminatórias.” “Os volantes internacionais, convidados pelo Autómovel Club, são automaticamente classificados.” Chico Landi “vai largar no primeiro pelotão. Este ano há uma dama inscrita - Madame Danille Foufounis, com um Jaguar esporte. Nas eleminatórias o melhor tempo foi alcançado pelo barão de Grafereid, competidor europeu. O volante urugauio Daniel Griapesoni sofreu um acidente na eliminatória e possivelmente não correrá amanhã.” -- A fechadura elétrica, “inventada pelo sr. Johanes Alber,” põe-se “a buzinar estridentemente” quando “tocada por chave falsa ou instrumento semelhante.” -- “Fechada a zona do baixo meretricio” em São Paulo. -- “No salão nobre de A Gazeta, o sr. Carlos Joel Nelli abre a solenidade de entrega does prêmios da São Silvestre.” Emil Zatopék “recebe a grande medalha de ouro;” “Franjo Mihalic, da Iugoslávia, recebe a medalha de prata;” “o brasileiro Luiz Conzaga, terceiro colocado, recebe também o seu galardão;” “Lucien They, da Bélgica, quarto colocado;” “a equipe da Argentina recebe a troféu atribuido ao país vencedor por equipe;” Zatopék recebe ainda o prêmio Governo de São Paulo e o troféu Quarto Centenário; Luiz Gonzaga o prêmio Prefeitura de São Paulo, “como primeiro brasileiro colocado.” --

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Declarações do “sr. Queiroz Filho, presidente do PDC, a propósito da renúncia do sr. Franco Montoro” (SOM). -- “Realiza-se no ginásio do Estádio Municipal do Pacaembú a apuração final do concurso para a eleição da Rainha dos Trabalhadores do Quarto Centenário. As dez moças eleitas finalistas realizam o desfile perante os juizes;” “mais de mil e quinhentos votos elegem Rainha dos Trabalhadores do Quarto Centenário a senhorita Dora Manfredi.” “O sr. Ataliba Leonel, secretário do Trabalho, o sr. Antonio Devisate e outras autoridades, presidem à festa de coroação da rainha dos Trabalhadores.”

1954-01-09 - “um senhor que vinha dirigindo seu automóvel, ao atingir o início da rua Vinte e Quatro de Maio [São Paulo] em frente a um grande magazine, faleceu acometido de mau súbito, ainda preso ao volante. As providências ordinárias determinadas pelas autoridades ainda retêm por algum tempo o automóvel no local enquanto a multidão se aglomera espantada com insólita ocorrência.” -- “O Viveiro Manequinho Lopes [São Paulo] determinou a construção de um restaurante para servir aos seus trabalhadores. O prédio já está concluído e tudo se está aprestando para a próxima inauguração.” -- “Em homenagem ao arquiteto Walter Gropius e senhora, que atualmente se encontram em São Paulo, o Instituto dos Arquitetos do Brasil promove, nos salões da boite Bambú, um jantar dançante.” -- “No grande auditório do Teatro de Cultura Artística, têm lugar as solenidades de colação de grau da turma denominada do Quarto Centenário da cidade de São Paulo, da faculdade de Ciências Econômicas. E a parte culminante do programa que se inicia pela manhã com Missa solene de Ação de Braças. O professor Heraldo Darbuy, (...) escolhido para paraninfar a turma deste ano, inicia a cerimônia de entrega dos certificados aos novos economistas.”

1954-01-13 - “Tiveram início as obras de remodelação do Jardim da Luz [São Paulo].” -- “Estas cenas foram colhidas no Hospital Central do Câncer, e nos mostram a bomba de radium” - “adquirida pelo Instituto Central da Associação Paulista de Combate ao Câncer” - que “dentro dos próximos dias deverá entrar em funcionamento.” -- “Esta manhã o delegado regional do IAPC [Instituto de Aposentadoria e Pensões dos Comerciantes], sr. Rolando Perri, propiciou à imprensa (...) uma visita às instalações do Hospital [a ser inaugurado no dia 25 de janeiro], á avenida Brigadeiro Luiz Antônio.” -- Devido ao grande calor de hoje em São Paulo “as piscinas estiveram superlotadas.” “Os vendedores de refrescos e

(cont.)

refrigerantes não tiveram mãos a medir. Os que não dispunham de piscina, também deram um jeito na vida. Vejam esse garotinho.” -- “Quase no interior da estação do Tucuruvi, ramal da Cantareira, linha Sorocabana, ocorreu logo às primeiras horas da manhã de hoje um descarrilamento de uma locomotiva que puxava uma composição de seis vagões repletos de passageiros.” Não houve vítimas, mas “todos os trens que procediam da direção da Guarulhos (...) ficaram paralisados”. -- “Em sessão solene realizada no Tribunal de Justiça Militar do Estado de São Paulo, toma posse o novo presidente [juiz Mário Severo Maranhão], em presença do coronel Melo Gaia, comandante da Força Pública, desembargador Genésio de Moura, do Tribunal de Contas, (...) e outras autoridades civis e militares.” -- “O engenheiro agrônomo João Aloisi [sic] Sobrinho toma posse na manhã de hoje de suas funções de chefe do escritório de São Paulo do Instituto Brasileiro do Café, em (...) solenidade levada a efeito na sede do escritório. O engenheiro agrônomo Walter Lazarini, ao efetuar a transmissão do cargo, cumprimenta o novo titular.” -- “O crack Aureko chega a São Paulo, viajando em avião especial a fim de tomar parte na disputa do Grande Prêmio Quarto Centenário, no próximo dia 24 de janeiro. Aureko, devido ao estafante calor de todo o dia de hoje, não quis deixar o seu abrigo.” -- “Salão de exposições da Casa Pia São Vicente de Paula, agora exibindo uma preciosa coleção de pinturas, esculturas e cerâmica em geral, fruto do trabalho das alunas da casa.” -- “O motivo principal de quase todas as peças, principalmente da parte de cerâmica, são os evocativos das glórias paulistanas.”

1954-01-16 - “Tiveram início hoje as obras que representam a execução do plano de reforma do mercado municipal, proposto pela Divisão de Abastecimento da Prefeitura [de São Paulo] (...). Aqui estão alguns aspectos colhidos na manhã de hoje quando já iam adiantados os trabalhos de demolição das bancas das casas de carne.” -- “Atualmente é aqui [Avenida Tiradentes, nas proximidades da estação da Luz] que os coletivos procedentes dos bairros [da Zona Norte] fazem seu ponto final.” Para resolver a questão da distância do local ao centro comercial da cidade “a prefeitura resolveu dar utilização ao terreno de sua propriedade situado nos baixos do Viaduto Santa Ifigênia, (...) atualmente servindo de estacionamento de automóveis.” -- Entre as hipóteses para a construção de um jardim zoológico em São Paulo, surgiu agora a de um “no parque da Água Branca,

(cont.)

onde aliás já existem alguns representantes da fauna brasileira.” -- “Perante o secretário da Justiça, sr. Sales Filho (...), toma posse no cargo de Reitor da Universidade de São Paulo, o Professor Melo Moraes.” “A cerimônia tem lugar na Reitoria da Universidade de São Paulo. O novo Reitor faz uso da palavra.” -- “A direção dos Diários Associados reúne em uma noite de amizade e confraternização, no recinto da boite Oásis, figuras de projeção nos círculos publicitários de São Paulo;” “o show é animado por William Fournaut.” -- “O Centro Social de São Paulo, no pico do Jaraguá, ‘está servindo de sede ao Congresso da Federação das Sociedades Metodistas de Senhoras,’ presidido por ‘Abigail Dutral Gelcich e reunindo cerca de duzentas senhoras no debate e exame de teses numerosas sobre a fraternidade cristã.’” -- “O secretário do Trabalho, sr. Ataliba Leonel, abre solenemente os trabalhos do Congresso dos Economistas, instalado em São Paulo, integrando a parte cultural do programa comemorativo do Quarto Centenário da cidade. A sessão tem lugar na sede da Federação das Indústrias.” -- “Recebido com exuberante aclamação, chega ao recinto do auditório do Centro do Professorado Paulista, o sr. André Franco Montoro, que vem de renunciar ao seu mandato de vereador à Edilidade Paulista.” -- André Franco Montoro expõe “os objetivos que movem o comitê Contra os Abusos dos Institutos de Previdência à campanha ora iniciada” (SOM). -- “Chega ao aeroporto de Congonhas o avião especial que conduz o crack peruano Guignol.” O cavalo vem disputar o Grande Prêmio Quarto Centenário. -- Violento incêndio “irrompeu cerca das 18,30 horas de hoje, hum depósito de material bélico da Força Pública do Estado, situado à rua Jorge Miranda, na Ponte Pequena.”

Example 34: Television news [2]

TUPI. 1954-01-02. -- BR : TV Tupi [produção e emissão], 1954. -- Direitos legais: Cinemateca Brasileira.

Negativo original: 16 mm. : S., b&p, mudo e son. / BSR.

Contém matérias dos telejornais REPORTER ESSO e IMAGENS DO DIA.

Este material não está agrupado em um rolo físico. Este é um formato de saída do computador. Cada reportagem abaixo possui seu número próprio e uma metragem aproximada de 9 metros.

Conteúdo: Posse do novo corregedor geral do Tribunal de Justiça do Estado de São Paulo -- Licenciamento de veículos na capital de São Paulo -- Eliminatórias para o Trampolim do Diabo, no Rio de Janeiro -- A fechadura elétrica -- Fechada a zona do baizo meretrício em São Paulo -- Entrega dos prêmios da São Sivestre -- Declarações do presidente do PDC, a propósito da renúncia do sr. Franco Montoro (SOM) -- Eleição da Rainha dos Trabalhadores do Quarto Centenário.

Existe roteiro correspondente às edições integrais.

Example 35: A home movie

[DOCUMENTARIO DOMESTICO. CARMENCITA DA SILVEIRA JULLIEN.
CARMENCITA E PAIS NO NAVIO BAGE]. BAGE, DEC. 1934 - JANV. 1935.
-- BR, 1935-1936. -- Direitos legais: Cinemateca Brasileira (?).

Reversível original: 1 rolo (36 m.) ; 16 mm. : S., b&p, sil. / BSR SP02662X.

A titular possui cópia em vídeo.

Este material faz parte de um conjunto que cobre eventos ocorridos entre amigos e familiares da titular: viagem a Paris e arredores, Roma, Veneza, Florença, Turim, Lausanne, Genebra, Chamonix, Nice, Monte Carlo (anos 20); casa de Joana d'Arc; cenas de São Paulo (1928 e 1950), Santos (1928), Rio de Janeiro (1928), Prais Grande (1930); convívio com amigos; casamentos (1930 e 1954); formatura na Faculdade de Direito do Largo de São Francisco (1948) e lançamento das pedras fundamentais da Clínica Infantil Ipiranga e da capela do Colégio Sion. Todos materiais filmados em 16 mm. por Carmen da Silveira, mãe da titular. Há também material de 35 mm., sob o título [BATISMO DE CARMENCITA], da Guarani Films, de 1920.

Conteúdo: Carmencita, já adolescente, nada na piscina do navio, apoiando-se em duas boias onde se lê "Bagé." Grupo de pessoas reunidas em lugar coberto posa para a câmera. Ao fundo, botes salva-vidas e o mar. Homem oriental carrega pequena máquina fotográfica de fole, enquanto outro senhor aparentemente prepara-se para ser fotografado. Vê-se bóia com a inscrição "Bagé - Rio de Janeiro." Várias tomadas de pessoas em diferentes lugares do navio; entre elas identifica-se Carmencita, seus pais, e a poetisa Cecília Meireles, debruçada na amurada do navio, à contra-luz. Panorâmica do mar, avistando-se terra no horizonte. Vista do mar, mais próxima da terra. Distingue-se uma grande cidade à beira-mar e ao fundo um morro, possivelmente o Pão de Açúcar. No mar, várias embarcações, entre elas um enorme veleiro.

De acordo com depoimento da titular, o "Bagé" era um vapor brasileiro, no qual seus pais resolveram viajar, por patriotismo. Arrependeram-se devido à falta de condições higiênicas do navio.

(Neste registro, a classificação "Documentário doméstico" é anotada no campo "Gênero", do registro no Bando de Dados.)

APPENDIX B - GLOSSARY

The following glossary includes general cataloging terms, cataloging terms adapted for use in cataloging moving image materials, and terms used specifically for cataloging moving image materials. The sources used for compiling this glossary are listed in Appendix G - Bibliography. Relatively few credit and technical terms have been included. Sources for definitions of additional credit and technical terms not noted here may also be found in Appendix G.

A

Access point - a name, term, code, etc. under which a bibliographic record may be searched and identified. See also Heading.

Accompanying material - non-moving image materials which are related to the production of the item or are intended to be used with it.

Added entry - an entry, additional to the original release title, by which an item is represented in a catalog, e.g., production company name, director name, cast names, variant titles, etc.; a category of access point (q.v.).

Alternate title - see Variant title.

Alternative title - the second part of a title proper that consists of two parts, each of which is a title; the parts are joined by the word "or" or its equivalent in another language, e.g. The LIMEJUICE MYSTERY, OR, WHO SPAT IN GRANDFATHER'S PORRIDGE? (The alternative title is, WHO SPAT IN GRANDFATHER'S PORRIDGE?)

Animator - the person responsible for moving image works or portions thereof which are created by photographing drawings, sculptures, or other inanimate things in sequence to create the illusion of movement.

Avant-titre - in library usage, other title information introducing the title proper and occurring above the item's title proper on the prescribed source of information for the title and statement of responsibility.

B

Base - see Film base.

Bibliographic description - a set of bibliographic data recording and identifying an item.

B (cont.)

Body of the entry - that portion of the catalog record that begins with the title (area 1) and ends with the production, distribution, etc. area (area 4).

Broadcast - see Telecast.

Broadcast date - see Original telecast date.

C

Caption - see Subtitle.

Cartridge - a permanently encased film or tape which has the ends joined together to form a loop that provides playback without rewinding. Also, the case itself. See also Loop.

Cassette - a permanently encased film or tape that winds and rewinds from reel-to-reel.

Cast - a collective term for actors and their roles. Names of actors may be preceded by such terms as: starring, co-starring, also starring, introducing, featuring, guest star, guest appearances, cameo appearance, or with. A broad distinction is made between cast and credits by defining cast as those in front of the camera and credits as those behind the camera. See also Talent.

Catalog - a descriptive list of materials contained in a collection, an archive, or a group of archives, arranged according to some definite plan, e.g., by title.

Cataloging agency - the organization or institution, etc. responsible for the creation of a catalog.

Cinematographer - the person in charge of all camera operations, who plans the technical aspects of lighting and photographing of scenes, and also often assists the director in the choice of angles and setups of the camera, and mood of lighting. He/she may also supervise the further processing of filmed material up to completion of the workprint.

Claimant - the person or corporate body in whom is vested the rights of ownership and protection against unauthorized use of any given published or unpublished work.

Clip(s) - a short section or sections extracted from a film. When created during the process of editing, the short sections are often called cuts or trims (q.v.).

C (cont.)

Collective title - a title proper that is an inclusive title for an item containing several works.

Commercial - a short persuasive film, often of 15 to 60 seconds duration, usually highly contrived and normally shown on television, which attempts to convince the audience to buy a product, take some specific action, or adopt a favorable view towards some product, institution, business or issue. See also Public service announcement.

Commercial sponsor - a person or corporate body who helps finance the production/broadcast of a television program without control over the contents of the production. Such sponsorship is normally done in order to advertise a product or for the purposes of public relations, and usually also involves merely the purchase of a short time slot in which to present a commercial. See also Sponsor; Commercial.

Compilation - a moving image work composed of thematically or graphically organized segments of other works, edited together to present an altogether new work.

Container - any housing of an item, a group of items, or a part of an item, which is physically separable from the material housed. (A film can is a container; a cassette or cartridge is not.)

Contents note - a formally structured note beginning with the word "Contents:" which lists the individual parts, segments, etc. of a moving image work which is so divided.

Cooperation/In association with - a credit for a corporate body or person, other than the main production company or staff, who aids in one or more production functions.

Co-production - a moving image work resulting from the joint efforts of two or more production companies often based in different countries. See also International co-production.

Copy - any reproduction. For moving image works, the term is generally used to indicate or describe any format or generation of a work, whether an original or a reproduction, as in the phrase "the original copy." In archival moving image cataloging, the term has been defined quite specifically to mean "an item which is a duplicate in every physical characteristic or which varies only in duration, and the variation is minor" (see p. 93).

C (cont.)

Copy status (generation) - the collective name for terms used to differentiate original material and successive duplicates. The more generations away from the original (whether photographic, magnetic, or on disc) an item is, the greater will be the degradation in quality of image and/or sound.

Copyright - the exclusive legal right to reproduce and sell the matter and form of an intellectual or artistic work.

Copyright registration - the public record of ownership in intellectual or artistic property.

Corporate body - an organization or group of persons that is identified by a particular name and that acts, or may act, as an entity. Typical examples of corporate bodies are associations, institutions, business firms, nonprofit enterprises, governments, government agencies, religious bodies, local churches, and conferences.

Country of origin - the country or countries where the principal offices of the production company (or companies) of a moving image work are located.

Country of production - see Country of origin.

Credit sequences - the sequences or succession of frames or images upon which titles and cast/credit functions -- together with the names of persons performing those functions -- are placed. Credit sequences may occur before, during, and/or after the main action of the moving image work.

Credits - the names and functions of persons responsible for the production and/or artistic or intellectual content of a moving image work. The term "credits" is often used more specifically to distinguish between those behind the camera from "cast," those in front of the camera.

D

Dailies - see Rushes.

Director - the person who has overall responsibility for interpreting meaning and expression during the production of a moving image work. The extent of the director's involvement can depend upon the individual, or production company, or practices within the country concerned.

Distribution - the sale, lease, and rental of moving image works. See also Telecast.

Distribution print - see Print.

D (cont.)

Distributor - the person or corporate body who acts as agent between the production company and the exhibitors, or who sells, leases, rents, or in some manner makes available moving image works.

Documentary - a moving image work depicting actual persons and/or events.

Domestic record - moving image material, the subjects of which are family events, usually filmed or recorded by an amateur. Home movies are domestic records. See also Personal record.

E

Editing - the selection, arrangement, and assembling of scenes following a script and in creative cooperation with a director, or to the best advantage for the purpose at hand.

Edition - see Variation with minor changes; Version with major changes.

Edition statement - a word or phrase, or a group of characters indicating that an item belongs to a particular version or variation. The edition statement may include statements of responsibility and parallel and additional edition statements.

Educational film/video - a moving image work designed to inform, edify, or instruct.

Element - a word, phrase, or a group of characters representing a distinct unit of bibliographic information and forming part of an area of the bibliographic description.

Emulsion - the coating, consisting of gelatin and silver salts (unprocessed film) or gelatin and metallic silver (processed film) or iron oxide (for magnetic sound) bonded to and supported by a film base. The type of emulsion mixture determines whether the film is positive or negative.

Entry - a record of an item in a catalog. See also Heading.

Episode title - a title assigned to the individual parts of a series or serial and which, together with the series/serial title, form an integral part of the title proper of a moving image work.

Excerpt - a part, usually a complete scene or sequence, taken from a complete moving image work. An excerpt is distinguished from a clip by the fact that an excerpt is usually longer and gives a more detailed sense of the complete work than a clip does.

E (cont.)

Explanatory reference - an elaborated “see” or “see also” reference that explains the circumstances under which the headings involved should be consulted.

F

Feature - a commercially released motion picture of four or more 35 mm. reels in length, i.e., 1200 m. (4000 ft.) or the equivalent in time -- ca. 40 min. See also Short.

Film base - the material, e.g., acetate, nitrate, diacetate, or polyester, that supports the photographic emulsion.

Film clip - see Clip(s).

Film stock - unprocessed film and the various sizes of rolls in which it is available. Also, any specific type of film, usually designated by a manufacturer’s number.

Flash frame - a single frame inserted into a shot to provide an instant of a different image.

Flash title - temporary form of titles for cutting, usually 2-3 frames in length, used merely to mark the places in films where titles belong.

Formal note - see Note.

Format - in its widest sense, any particular physical presentation of an item, e.g., film, videocassette, videodisc.

G

Gauge - the width of motion picture film in millimeters.

General material designation - a term indicating the broad class of material to which an item belongs, e.g., motion picture, videorecording. See also Specific material designation.

Generation - see Copy status (generation).

H

Heading - a name, word, or phrase placed at the head of a catalog entry to provide an access point in the catalog. See also Access point; Added entry.

H (cont.)

Home movies - see Domestic record; Personal record.

I

In association with - see Cooperation/In association with.

Informal note - see Note.

Interior titles - see Intertitles/Interior titles.

International co-production - a moving image work resulting from the joint efforts of two or more production companies based in different countries.

International Standard Book Number (ISBN) - see Standard number.

International Standard Serial Number (ISSN) - see Standard number.

Intertitle rolls/title bands - the printed titles that have been separated from their corresponding picture.

Intertitles/Interior titles - titles within the main body of a film, such as dialogue, continuity, and informational titles. Silent films used intertitles.

Issue - those copies of a version of a moving image work that were offered for distribution by a specified source or combination of sources at a single time.

Item - a document, a group of documents or a part of a document in any physical form, considered as an entity and as such forming the basis for a single bibliographic description.

K

Key title - the unique name assigned to a serial by the International Serials Data System and inseparably associated with its International Standard Serial Number (ISSN).

L

Laboratory - the name of the corporate body/place where the moving image item has been developed and printed. When a laboratory credit appears on a film, it indicates the laboratory which processed the negative and/or release print.

L (cont.)

Leader - in general, any strip of blank film attached to action-image film or sound track and used for equipment threading purposes. Also, strips of blank, clear, or black film used for spacing purposes in the editing of workprints and the preparation of A and B rolls.

Loop - a length of film or tape that is joined together at both ends in order to permit playback without rewinding. See also Cartridge.

M

Magazine format film/program - a non-fiction film or program which takes the form of a number of stories on topics of current interest which are treated in a more general, in-depth, and/or reflective way than they would be on a newsreel or hard-news television program.

Main entry - 1. the complete catalog record of an item, presented in the form by which the entity is to be uniformly identified and cited. The main entry may include the tracings of all other headings under which the record is to be represented in the catalog. 2. the single element which is chosen to begin the complete record and under which it is filed.

Material - one of a range of physical forms for the recording of data.

Mixing tracks - separate sound tracks which are combined to produce the final soundtrack of a film. Mixing tracks may include music, sound effects, and dialog tracks. See also Music and effects tracks.

Monographic item - a non-serial item, either complete in one physical unit or complete in a finite number of units.

Motion picture - a length of film, with or without recorded sound, bearing a sequence of images that create the illusion of movement when projected in rapid succession.

Moving image materials - a range of physical forms upon which visual images, with or without sound, have been recorded or registered and which create the illusion of movement when projected, broadcast, or played back.

Multi-part item - a limited series or serial comprising two or more distinct items, no one of which is identifiable as being of primary importance.

Music and effects track - a sound tape or track containing all sound except the spoken word, often intended for international use to allow the easier production of different language versions. See also Mixing tracks.

Mute - a film whose geometry reflects the expectation that a sound track may be added, but which lacks sound.

N

Network - see Television network.

Newsclip(s) - one or more segments edited from newsreels and/or television news broadcasts.

Newsfilm - spot news, interviews, features, sports, etc., used on television news programs. Also used to describe footage that appears to have been intended for a theatrical newsreel or photographed by a newsreel company, but cannot be positively identified as such.

Newsreel - a non-fiction film, or series of such films, released theatrically in periodic issues, each issue consisting of a number of stories reporting and commenting on recent events.

Note - a brief comment or explanation about the bibliographic description, history, or content of a moving image work, which does not readily fit into other areas of a standardized catalog record. Notes are formal when they are introduced by a standardized word or phrase, followed by a colon, space. Otherwise, they are considered informal.

O

Original release date - the year, and if known the day and month, on which a film was first offered for distribution. Also, in certain circumstances, the date of first public screening in the form finally offered for distribution.

Original release title - the title used on the first release or broadcast in the country of origin of the version of the film or videorecording which is being described. The original title is used as the title proper for archival film and video recordings, in recognition of the impermanence of film titling.

Original telecast date - the day, month, and year, and optionally also the time (indicated by the use of the twenty-four-hour clock) at which a program was first broadcast in the country of origin.

Other title information - a word or phrase, or a group of characters appearing in conjunction with, and subordinate to, the title proper of the item. Other title information also occurs in conjunction with and subordinate to: parallel titles, variations of the title proper, episode titles, contents titles, titles of series, or of subseries. Other title information qualifies, explains or completes that title to which it applies, or is indicative of the character, contents, etc. of the item or the works contained in it, or is indicative of the motive for, or the occasion of, the item's production. The term includes subtitles and avant-titres.

O (cont.)

Other title information of series - see Other title information.

Outtakes - in general, any shot which is removed from a moving image work. More specifically, shots which are not included in the moving image work as originally released or broadcast.

P

Parallel edition statement - the edition statement in another language and/or script; also any edition statement, additional to the first, and corresponding to a given parallel title.

Parallel series title - the title of a series in another language and/or script; also, any series title qualifying as an original series title but which is not chosen for inclusion as the first named title (other than variant forms of the same title) and reissue/rerelease series titles appearing on the item described.

Parallel title - the title proper in another language and/or script; any title qualifying as an original title but which is not used as the title proper; any title appearing on the item described which is not an original title, and any title by which the work in hand is commonly known to users and researchers.

Part title - the title of one of the subordinate units into which an item has been divided. See also Episode title.

Personal record - moving image materials, the subjects of which are normally personal events, usually filmed or recorded by an amateur. Home movies may be personal records. See also Domestic record.

Physical description - a set of physical data recording and characterizing a moving image work.

Playback mode - the identification of the system required to reproduce the images and sound recorded on a videotape or disc.

Prescribed punctuation - grammatical marks or signs used according to standardized rules to precede or enclose the information in each element or area (other than the first) of a bibliographic description.

Prescribed source - the documents or reference works, designated by cataloging codes, from which information may be taken for entry in each element or area of the bibliographic description. See also Principal source.

P (cont.)

Presenter - for film: a vanity credit; in the early years of motion picture production normally the head of a studio; currently a person or corporate body who is associated with production, finance, or distribution in some unspecified way. In British television usage: a newscaster who is in overall control of the presentation of a news or current affairs program.

Preview - see Trailer.

Principal source - in traditional library usage, a prescribed portion of the item being cataloged which is considered to take precedence over any other information when recording elements of the bibliographic description (e.g., the title page). For moving image cataloging, the established body of knowledge concerning original moving image works - as determined by those involved in their production and by scholars, researchers, and archivists. See also Prescribed source.

Print - the positive picture made from an original or duplicate negative in which the tonal values and colors in the original subject matter are duplicated. In archival moving image cataloging, two categories of prints are specified: (1) a viewing or reference print which may be viewed by individuals within archives, usually on editing tables, and (2) a distribution print which was made for projection and can be lent for screenings at other institutions.

Producer - the person who bears the ultimate administrative and financial responsibility for a film. In practice, the role of a producer may be much wider and can include artistic involvement.

Production company - the name of the company under whose financial, technical, and organizational management a moving image work is made. In a broad sense, the production company is responsible for the overall creation of the work.

Production date - the year in which the production of a moving image work was completed; or sometimes the period of time from the beginning of shooting until completion of the work.

Production number - a number given to a television program or feature film as a means of insuring accuracy in assigning costs and other accounting information. Production numbers may appear on the item itself, the leader, can, housing, accompanying documentation, etc.

Production rolls - a general term for the various types of production elements (film usually wound on cores) before they are cut and assembled into reels.

Program - a fictional or nonfictional presentation or performance broadcast on television.

P (cont.)

Projection format - the identification of the equipment required to reproduce, normally on a screen, the images recorded on a film and to amplify any accompanying sound.

Pseudonym - a fictitious name assumed by an individual or a group of individuals.

Public service announcement - a short film or videorecording presented by a nonprofit organization which attempts to persuade the audience to take some specific action or adopt a favorable view towards some service, institution, issue, or cause. See also Commercial.

Publication - see Distribution.

R

Record - 1. in archival moving image cataloging: a noun used as an introductory word in a supplied title to describe unedited moving image material that appears to be coverage of events not specifically staged for the purposes of filming or taping. See also Unedited materials. 2. in general use as a verb: to register information, permanently or in a reproducible form, by photographic, electronic, mechanical, or manual means; to set down in writing.

Reel - 1. a unit in which film or videotape is handled. For film, at one time, the length of a reel was not greater than 400 m. (1000 ft.) of 35 mm. film, corresponding to about 10 minutes of projection time. 2. the term used for the spool upon which a reel of film or tape is handled. See also Roll.

Reference - a direction from one heading or entry to another.

Reference print - see Print.

Reference source - any source, often but not always a publication, from which authoritative information may be obtained. Not limited to formal reference works.

Reissue - see Rerelease/reissue.

Related title - the name of a separate work upon which the item being cataloged is based, or which has some other established connection with it.

Release - the distribution and exhibition of a moving image work.

Release date - see Original release date.

R (cont.)

Releaser - the agent or agency responsible for the distribution of a moving image work.

Remake - the later production, with different credits, scripts, or casts, of a story previously filmed or recorded.

Rerelease/reissue - revival and redistribution of a film.

Roll - a short length of film, usually wound on a core. When cut and assembled into longer lengths, rolls become known as reels. See also Reel.

Romanization - conversion to roman-alphabet form of names or text not written in the roman alphabet.

Rushes - picture and sound workprints of a day's shooting, often shown before the next day's shooting begins.

S

Screenwriter - the writer of an original script or the adapter of a preexisting work for the purposes of creating a film or video production.

Segment - a constituent part of a moving image work; in newsreels, newsfilm, or magazine format programs, one of the separate stories of a given issue or broadcast.

Serial - 1. film usage (theatrical serial): a type of "short subject" film which was characterized principally by the episodic development of a story which was presented in installments over a period of several weeks. The serial engaged audience interest in a hero or heroine whose exploits reached an unresolved crisis at the end of each episode. The predominant genre of the serial was melodrama. Serials remained popular with motion picture audiences until production of them ceased in the early 1950s. 2. television usage (television serial): a group of programs with storyline continued from episode to episode. 3. library usage: a publication in any medium issued in successive parts bearing numerical or chronological designations and intended to be continued indefinitely. Serials include periodicals; newspapers; annuals (reports, yearbooks, etc.); the journals, memoirs, proceedings, transactions, etc., of societies; and numbered monographic series.

Series - a group of separate items related to one another by the fact that each item bears, in addition to its own title proper, a collective title applying to the group as a whole. The individual items may or may not be numbered. See also Television series.

S (cont.)

Series statement - the main elements identifying a series, or a series and one or more subseries, including any numbering of the separate items within the series or the subseries.

Short - commercially released moving image material that is brief in length, usually not more than three 35 mm. reels (or the equivalent in time), i.e., not a feature. See also Feature.

Sine loco - without place, i.e., without the name of the place of production or distribution, etc.

Sine nomine - without name, i.e., without the name of the production company or distributor, etc.

Sound track - the recorded patterns or modulations in a specific area of a tape or film that represents the dialogue, sound effects, and/or music which accompanies or is designed to accompany the picture information of a moving image work.

Specific material designation - a term indicating the special class of material (usually the class of physical object) to which an item belongs, e.g., videocassette.

Sponsor - a person or corporate body who commissions and/or finances the production of a film, usually for other than theatrical exhibition, and almost always for furtherance of public relations, or similar purposes. Typically, the sponsor exercises some measure of control over the artistic and/or intellectual content of a work. See also Commercial sponsor.

Standard number - the International Standard Number (ISN), e.g., International Standard Book Number (ISBN), International Standard Serial Number (ISSN), or any other internationally agreed upon standard number, that uniquely identifies an item. At this time there is no standard number for moving image material, although some items may have been assigned an ISBN.

Statement of responsibility - a statement relating to the identification and/or function of any persons credited with participation in the creation and/or production of a moving image work.

Station - see Television station.

Stock - see Film stock.

Studio - the name of the place where motion pictures are made or which is equipped for the production of television programs.

Subsequent copyright owner - the person or corporate body to whom rights of ownership are sold or otherwise given.

S (cont.)

Subseries - a series within a series; i.e., a series which always appears in conjunction with another, usually more comprehensive, series of which it forms a part. Its title may or may not be dependent on the title of the main series.

Subseries statement - the main elements identifying a subseries, including any numbering of the separate items within the subseries. In the case of a subseries, the title of which is dependent on the title of the main series, the subseries statement includes both the title of the series and the subseries and may also include a subseries designation.

Subtitle - 1. a title superimposed over action, usually at the bottom of the frame, used to translate foreign language dialogue, or to identify the scene. 2. any phrase appearing in conjunction with the title proper, parallel titles, or other titles, indicative of the character, contents, etc., of the item or the motives for, or occasion of its production. See also Other title information.

Summary - a short, accurate, and objective written description of the contents of a moving image work.

Supplied title - a title provided by the cataloger when an item has no title, and no title can be identified from any other source.

T

Talent - term used in television to identify those in front of the camera. See also Cast.

Telecast - to broadcast on television, thereby making a work available to an audience. See also Distribution.

Telecast date - see Original telecast date.

Telefeature - a movie of 40 or more minutes in length, made for television broadcast rather than for theatrical release.

Television commercial - see Commercial.

Television news - coverage of current events on regularly scheduled broadcasts.

Television network - a group of television stations in different locations that share facilities and programs. Also the parent company which coordinates functions for the group, often producing programs for broadcast over the network.

T (cont.)

Television promo - a short message intended for telecast, advertising a television program.

Television serial - see Serial 2. television usage.

Television series - a group of programs created or adapted for television broadcast with a common series title, usually related to one another in subject or otherwise. Often, television series appear once a week during a prescribed time slot; however, they may appear with more or less frequency. Television series are usually created to be open-ended, not with a predetermined number of episodes. In a fiction series, the programs typically share the same characters and basic theme.

Television sponsor - see Commercial sponsor; Sponsor.

Television station - a complete assemblage of television equipment for transmitting or receiving, or the name of a place where such a complete assemblage is located.

Television trailer - see Trailer -- TV.

Theatrical serial - see Serial 1. film usage.

Theatrical newsreel - see Newsreel.

Theme - an introductory word in a supplied title used to describe partially edited moving image materials which probably never had official titles, were probably not intended to be complete productions, or may or may not have been organized, but appear to be composed of footage on related topics.

Title - a word, phrase, character, or group of characters, normally appearing in an item, naming the item or the work contained in it.

Title bands - see Intertitle rolls/title bands.

Title proper - the chief name of an item, including any alternative title but excluding parallel titles and other title information, normally the original release title.

Tracing - the record of the headings under which an item is represented in the catalog. Tracings, if they are present, usually appear at the bottom of a catalog record.

Track - see Sound track.

Trade mark/Trade name - a symbol or brand name associated with all or some of the products of a publisher or production company.

T (cont.)

Trailer - a publicity film, usually consisting of short excerpts from a forthcoming presentation, to be shown in a theater. A trailer is shown as part of a current program. Also called a preview.

Trailer--TV - a televised publicity message usually consisting of short excerpts from a forthcoming presentation to be shown in a theater. A trailer--TV is intended for television broadcast.

Transliterate - to represent or spell in the characters of another alphabet.

Trims - unused remnants cut from shots in a film. Trims may be carefully classified and put away since, in the progress of working from a rough cut towards a fine cut, they may be needed for incorporation in the film.

U

Umbrella series - a broad title identification for a group of separate television series which have been linked together, primarily for publicity purposes.

Unedited materials - moving image records, either film or video, which have not been subjected to any systematic selection, arranging, or cutting procedures.

Uniform title - in library usage, the particular title by which a work that has appeared under varying titles is to be identified for cataloging purposes. See also Original release title.

V

Variant title - any variation of the title proper (original release title). Examples include: parallel titles, rerelease/reissue titles, translation titles, working titles, etc.

Variation with minor changes - the deliberate issue of a moving image work with minor (non-significant) changes from the original issue. A variation with minor changes is distinguished from a version with major changes by the type and extent of the alterations.

Version with major changes - a deliberate issue of a moving image work with significant changes from the original issue. A version with major changes is distinguished from a variation with minor changes by the type and extent of the alterations. In popular usage, the term "version" has often been applied generically to indicate the presence of some change, either major or minor.

Videodisc - see Videorecording.

V (cont.)

Videorecording - a recording on which visual images, usually in motion and accompanied by sound, have been registered; usually designed for playback by means of a television set. Current mediums for videorecordings include aluminum discs plated with magnetic alloys and magnetic tape.

Videotape - see Videorecording.

Viewing print - see Print.

W

Working title - a title given to a film or videorecording during the course of its production.

Workprint - a print from original camera footage which is edited to a fine degree to achieve the final version.

APPENDIX C - ISO DATE STANDARD

[PHOTOCOPIED MATERIAL FROM “INTERNATIONAL STANDARD - ISO - 2014”]

3 PAGES - PP.204-206

APPENDIX D

CONVERSION CHARTS: METERS, FEET, MINUTES

Table 1: Length/Running Time Conversion Chart: Feet/Minutes
 (based on 1 foot = 16 frames at 35mm., 40 frames at 16mm.)

<u>FRAMES</u>	<u>LENGTH IN FEET</u>		<u>RUNNING TIME IN MINUTES</u>		
	<u>35 mm.</u>	<u>16 mm.</u>	<u>16 fps.</u>	<u>AT</u> <u>24 fps.</u>	<u>25 fps.</u>
80	5	2	0.08	0.06	0.05
160	10	4	0.17	0.11	0.11
320	20	8	0.33	0.22	0.21
480	30	12	0.50	0.33	0.32
640	40	16	0.67	0.44	0.43
800	50	20	0.83	0.56	0.53
960	60	24	1.00	0.67	0.64
1120	70	28	1.17	0.78	0.75
1280	80	32	1.33	0.89	0.85
1440	90	36	1.50	1.00	0.96
1600	100	40	1.67	1.11	1.07
2000	125	50	2.08	1.39	1.33
2400	150	60	2.50	1.67	1.60
2800	175	70	2.92	1.94	1.87
3200	200	80	3.33	2.22	2.13
4800	300	120	5.00	3.33	3.20
6400	400	160	6.67	4.44	4.27
8000	500	200	8.33	5.56	5.33
9600	600	240	10.00	6.67	6.40
11200	700	280	11.67	7.78	7.47
12800	800	320	13.33	8.89	8.53
14400	900	360	15.00	10.00	9.60
16000	1000	400	16.67	11.11	10.67
32000	2000	800	33.33	22.22	21.33
48000	3000	1200	50.00	33.33	32.00
64000	4000	1600	66.67	44.44	42.67
80000	5000	2000	83.33	55.56	53.33
96000	6000	2400	100.00	66.67	64.00

NOTE: The figure of 16 fps. is a notional running speed only, and is not meant to be a standard for silent film projection.

Table 2: Length/Running Time Conversion Chart: Metres/Minutes

(Running times are calculated on the basis that these lengths of film each correspond to one second of running time:

- 0.304 metres of 35 mm. at 16 fps.
- 0.456 metres of 35 mm. at 24 fps.
- 0.475 metres of 35 mm. at 25 fps.
- 0.1219 metres of 16 mm. at 16 fps.
- 0.1829 metres of 16 mm. at 24 fps.
- 0.1905 metres of 16 mm. at 25 fps.

These formulae may of course be applied by archives themselves for more precise calculations.)

<u>35 mm.</u>				<u>16 mm.</u>			
<u>METRES</u>	<u>RUNNING TIME IN MINUTES</u>			<u>METRES</u>	<u>RUNNING TIME IN MINUTES</u>		
	<u>16 fps</u>	<u>24 fps</u>	<u>25 fps</u>		<u>16 fps</u>	<u>24 fps</u>	<u>25 fps</u>
1	0.05	0.04	0.04	1	0.14	0.09	0.09
2	0.11	0.07	0.07	2	0.27	0.18	0.17
3	0.16	0.11	0.11	3	0.41	0.27	0.26
4	0.22	0.15	0.14	4	0.55	0.36	0.35
5	0.27	0.18	0.18	5	0.68	0.46	0.44
10	0.55	0.37	0.35	10	1.37	0.91	0.87
20	1.10	0.73	0.70	20	2.73	1.82	1.75
30	1.64	1.10	1.05	30	4.10	2.73	2.62
40	2.19	1.46	1.40	40	5.47	3.64	3.50
50	2.74	1.83	1.75	50	6.84	4.56	4.37
60	3.29	2.19	2.11	60	8.20	5.47	5.25
70	3.84	2.56	2.46	70	9.57	6.38	6.12
80	4.39	2.92	2.81	80	10.94	7.29	7.00
90	4.93	3.29	3.16	90	12.31	8.20	7.87
100	5.48	3.65	3.51	100	13.67	9.11	8.75
125	6.85	4.57	4.39	125	17.09	11.39	10.94
150	8.22	5.48	5.26	150	20.51	13.67	13.12
175	9.59	6.40	6.14	175	23.93	15.95	15.31
200	10.96	7.31	7.02	200	27.34	18.22	17.50
300	16.45	10.96	10.53	300	41.02	27.34	26.35
400	21.93	14.62	14.04	400	54.69	36.45	35.00
500	27.41	18.27	17.54	500	68.36	45.56	43.74
600	32.89	21.93	21.05	600	82.03	54.67	52.49
700	38.38	25.58	24.56	700	95.71	63.79	61.24
800	43.86	29.24	28.07	800	109.38	72.90	69.99
900	49.34	32.89	31.58	900	123.05	82.01	78.74
1000	54.82	36.55	35.09	1000	136.72	91.12	87.49
2000	109.65	73.10	70.18	2000	273.45	182.25	174.98
3000	165.47	109.65	105.26	3000	410.17	273.37	262.47
4000	219.30	146.20	140.35	4000	546.90	364.50	349.96
5000	274.12	182.75	175.44	5000	683.62	455.62	437.45
6000	328.95	219.30	210.53	6000	820.34	546.75	524.93

NOTE: The figure of 16 fps. is a notional running speed only, and is not meant to be a standard for silent film projection.

Table 3: Length Conversion Chart: Feet/Meters and Meters/Feet
 (based on 1 foot = 0.3048 meters / 1 meter = 3.28086 feet)

<u>METERS FROM FEET</u>	<u>UNIT</u>	<u>FEET FROM METERS</u>
0.305	1	3.281
0.610	2	6.562
0.914	3	9.843
1.219	4	13.123
1.524	5	16.404
1.829	6	19.685
2.134	7	22.966
2.438	8	26.247
2.743	9	29.528
3.048	10	32.809
6.096	20	65.617
7.620	25	82.022
9.144	30	98.426
12.192	40	131.234
15.240	50	164.043
18.288	60	196.852
21.336	70	229.660
22.860	75	246.065
24.384	80	262.469
27.432	90	295.277
30.480	100	328.086
38.100	125	410.108
45.720	150	492.129
53.340	175	574.151
60.960	200	656.172
76.200	250	820.215
91.440	300	984.258
121.920	400	1312.344
152.400	500	1640.430
182.880	600	1968.516
213.360	700	2296.602
228.600	750	2460.645
243.840	800	2624.688
274.320	900	2952.744
304.800	1000	3280.860
609.600	2000	6561.720
914.400	3000	9842.580
1219.200	4000	13123.440
1524.000	5000	16404.300

APPENDIX E

ABBREVIATIONS USED IN THE TEXT AND APPENDICES

Numbers and Symbols

1° [etc.] - primeiro [etc.] (ordinal number)

1st - first (ordinal number)

2d (or 2nd) - second (ordinal number)

3rd - third (ordinal number)

4th [etc.] - fourth [etc.] (ordinal number)

& - and

© - copyright

A

ABC - American Broadcasting Company

AFI - American Film Institute

A.G. (or AG) - Aktiengesellschaft

All.Mil.Z. - Alliierte Militärzensur

Aug. - August

B

B - Bild

b. - birth date

b&p - branco & preto

b&w - black and white

bar. - barevny

C

c - cassette(s), cartridge(s)

(c) - copyright

ca. - Latin: circa; about, approximately, around

Cal. (or Calif.) - California

cb. - cernobily

CED - capacitance electronic disc

cf. - confer, compare

Chas. - Charles

Co. - company

col. - color

cont. - continued

Corp. - corporation

coul. - couleur

cy. - copy

cys. - copies

D

D. - safety diacetate

d - disc(s)

D (cont.)

d. - death date (with personal name)
D.C. - District of Columbia
DCR - date of creation (in US copyright statements)
D.D.R. - Deutsche Demokratische Republik
Dec. - December, décembre
Dem. - Democratic
Dez. - Dezember
DST - Divisão de Segurança de Trânsito
dup - Duplikat
dupe - duplicate

E

ed. - edition
e.g. - Latin: *exempli gratia*; for example
Eng. - England
EST - Eastern Standard Time
etc. - Latin: *et cetera*; unspecified additional persons or things
et al. - Latin: *et alii*; and others

F

F. - Farbe
Feb. - February
FIAF - Fédération Internationale des Archives du Film
fps. - frames per second
FSK - Freiwillige Selbstkontrolle der Filmwirtschaft
ft. - foot, feet

G

Geo. - George
GMD - general material designation

I

I - imagem
i.e. - Latin: *id est*; that is
IFLA - International Federation of Library Associations
in. - inch(es)
Inc. (or inc.) - Incorporated (with corporate names)
inc. - incomplete (with descriptions of length)
Ind. - Indiana
ISBD - International Standard Bibliographic Description

I (cont.)

ISBD (NBM) - International Standard Bibliographic Description for Non-Book Materials

ISO - International Organization for Standardization

ISO/TC - International Organization for Standardization / Technical Committee

ISSN - International Standard Serial Number

IWM - Imperial War Museum

J

Janv. - janvier

Jh. - Jahre(n)

Jr. - Junior (with personal names)

K

K. - Karton

Komb. - Kombinat

L

LC - Library of Congress

Ltd. - Limited

M

m. - meter(s)

M.A. - Master of Arts

Mfg. - Manufacturing

min. - minute(s)

mm. - millimeter(s)

MPAA - Motion Picture Association of America

mu. - mute

N

N. - Nitrate

Nº - número

n&b - noir et blanc

NBC - National Broadcasting Company

neg. - negative

nff. - nichtfeiertagsfrei

N.H. - New Hampshire

NM - new material (in US copyright statements)

N (cont.)

no. - number
nos. - numbers
Nov. - November
Nr. - Nummer

P

P. - polyester [estar]
P. - Peoples' (in ISO Date Standard)
p. - page(s)
PDC - Partido Democrata Cristão
Ph.D. - Doctor of Philosophy
PM - Latin: post meridian; after 12 noon on the twelve hour clock
pos. - positive
pp. - pages
Prev. reg. - previously registered
PUB - Publication date (in US copyright statements)

Q

Que - Québec
q.v. - Latin: quod vide; which see

R

R. - Rolle(n)
r. - reel(s)
REG - registration date (in US copyright statements)
Rep. - Republic
rev. - revised

S

S - Som; cópia de som (Português - in physical descriptions)
S. - safety triacetate (in physical descriptions)
S. - Seite (Deutsch - in bibliographic citations)
s. - sächlich, siehe
S.A. - Société anonyme; Sociedade Anônima
sd. - sound
sec. - second(s)
SECAM - Séquentiel couleur à mémoire
si. - silent
sil. - silencioso
s.l. - Latin: sine loco; place of production, distribution, etc. unknown

S (cont.)

s.n. - Latin: sine nomine; name of production, distribution, etc. company unknown

son. - sonoro

sr. - senhor

SW (or S/W) - schwarzweiss

sync. - synchronization

T

T - Ton

TV - television

U

UBC - Universal Bibliographic Control

UDC - Universal Decimal Classification

U.K. - United Kingdom

U.S. - United States

U.S.A. - United States of America

USDA - United States Department of Agriculture

V

v. - volume

VHS - Video Home System

vol. - volume

Y

YMCA - Young Men's Christian Association

APPENDIX F - FIAF ARCHIVE CODES

<u>City</u>	<u>Archive Name</u>	<u>Code</u>
Alger	Cinémathèque Algérienne	DZ
Amsterdam	Nederlands Filmmuseum	NLA
Athinai	Tainothiki tis Ellados	GR
Bangkok	The National Film Archive	TH
Barcelona	Filmoteca/Generalitat de Catalunya	ESB
Beijing	Zhongguo Dianyng Ziliaoguan	CN
Beograd	Jugoslovenska Kinoteka	YU
Berkeley	Pacific Film Archive	USB
Berlin (DDR)	Staatliches Filmarchiv der DDR	DDS
Berlin (BRD)	Stiftung Deutsche Kinemathek	DES
Bogotá	Cinemateca Distrital de Bogotá Fundación Patrimonio Filmico Colombiano	COB COF
Bois d'Arcy	Service des Archives du Film	FRB
Bologna	Cineteca del Comune di Bologna	ITB
Bruxelles	Cinémathèque Royale	BE
Budapest	Magyar Filmintezet/Filmarchivum	HU
Buenos Aires	Fundación Cinemateca Argentina	AR
Cairo	Al-Archive Al-Kawmy Lil-Film	EG
Canberra	National Film and Sound Archive	AUC
Dhaka	Bangladesh Film Archive	BD
Dublin	The Irish Film Institute	IE
Frankfurt	Deutsches Institut für Filmkunde/Filmarchiv Deutsches Filmmuseum	DED DEF
Gemona	Cineteca de Friuli	ITG

<u>City</u>	<u>Archive Name</u>	<u>Code</u>
Glasgow	Film Archive/Scottish Film Council	GBG
Habana	Cinematca de Cuba	CU
Hanoi	Vien Tu Lieu Phim Viet Nam	VN
Harare	National Archives of Zimbabwe	ZW
Helsinki	Suomen Elokuva-Arkisto	FI
Istanbul	Sinema-TV Enstitüsü	TR
Jakarta	Sinematek Indonesia	ID
Jerusalem	Archion Israeli Leseratim Steven Spielberg Jewish Film Archive	ILA ILS
Koblenz	Bundesarchiv - Filmarchiv	DEB
København	Det Danske Filmmuseum	DK
La Paz	Cinematca Boliviana	BO
Lausanne	La Cinémathèque Suisse	CH
Lima	Cinematca Universitaria del Peru Filmoteca de Lima/Museum de Arte-Edubanco	PEC PEF
Lisboa	Cinematca Portuguesa	PT
London	Imperial War Museum National Film Archive	GBI GBN
Los Angeles	National Center for Film and Video Preservation / AFI UCLA Film and Television Archive	USA USL
Luanda	Cinematca Nacional de Angola	AO
Luxembourg	Cinémathèque Municipale de Luxembourg	LU
Lyon	Musée du Cinéma de Lyon	FRL
Madison	Wisconsin Center for Film & Theater Research	USC

<u>City</u>	<u>Archive Name</u>	<u>Code</u>
Madrid	Filmoteca Española	ESM
Managua	Cinemateca de Nicaragua	NI
Manila	Film Archive of the Philippines	PH
Mexico	Cineteca Nacional Filmoteca de la UNAM	MXN MXU
Milano	Cineteca Italiana	ITC
Montevideo	Archivo Nacional de la Imagen - Sodre Cinemateca Uruguay	UYS UYU
Montréal	La Cinémathèque Québécoise	CAQ
Moskva	Gosfilmofond	SU
München	Filmmuseum/Münchner Stadtmuseum	DEM
New York	Museum of Modern Art Anthology Film Archive	USM USN
Oslo	Norsk Filminstitutt	NO
Ottawa	Moving Image and Sound Archives	CAN
Paris	La Cinémathèque Française Cinémathèque Universitaire	FRC FRU
Perth	State Film Archives of Western Australia	AUW
Poona	National Film Archive of India	IN
Praha	Ceskoslovensky Filmovy Ústav - Filmovy Archiv	CS
Pyongyang	Choson Minjujui Inmingonghwaguk Kugga Yonghwa Munhongo	KP
Quito	Cinemateca Nacional de Ecuador	EC
Reykjavik	Kvikmyndasfn Islands	IS
Rio de Janeiro	Cinemateca do Museum de Arte Moderna	BRR
Rochester	International Museum of Photography	USR

<u>City</u>	<u>Archive Name</u>	<u>Code</u>
Roma	Cineteca Nazionale	ITN
São Paulo	Cinemateca Brasileira	BRS
Seoul	Korean Film Archive	KR
s' Gravenhage	Audiovisual Archive of the Netherlands Information Service	NLS
Sofia	Bulgarska Nacionalna Filmoteka	BG
Stockholm	Cinematket/Svenska Filminstitutet	SE
Tehran	Film-khane-ye Milli-e Iran	IR
Tirana	Arkivi Shteteror i Filmit i R.P.S. te Shqiperise	AL
Tokyo	National Film Center/ National Museum of Modern Art	JP
Torino	Museum Nazionale de Cinema	ITT
Toulouse	Cinémathèque de Toulouse	FRT
Valencia	Filmoteca/Generalitat de Valencia	ESV
Vaticano	Filmoteca Vaticana	VA
Warszawa	Filmoteca Narodowa	PL
Washington	Human Studies Film Archives Library of Congress National Archives	USH USW USD
Wellington	The New Zealand Film Archive	NZ
Wien	Oesterreichisches Filmarchiv Oesterreichisches Filmmuseum	ATA ATM

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