

GLOSSARY OF FILMOGRAPHIC TERMS

INTRODUCTION

The Glossary of Filmographic Terms was first published by FIAF in 1985 primarily as a tool intended to assist film catalogers in identifying credit terms appearing both on screen and in documentation sources. Prepared by the FIAF Cataloging Commission and under the editorship of Jon Gartenberg, the first edition contained 219 terms, with definitions in five languages (English, French, German, Spanish, and Russian). The original entries can be classified into two categories: on-screen credits (Directed by, Written by, Cast, etc.), and terms that do not appear on film but are important for the construction of a moving image cataloging record (e.g., Literal Translation Title, Date and Place of First Public Showing, etc.). The selection of the terms for the Glossary was based on credit listings in FIAF's Film Cataloging (Burt Franklin & Co., Inc., NY, 1979). The definitions had already been drafted by the Commission at that time (mid-1970s), or were selected by the compilers of the Glossary from a number of reference sources (see Glossary of Filmographic Terms, Bibliography, p. 140–141).

In 1989, a second edition of the Glossary appeared, again under the guiding hand of Jon Gartenberg. While both the selection and definitions of the terms remained unchanged, the new edition added corresponding terms in seven new languages: Bulgarian, Czech, Dutch, Hungarian, Italian, Portuguese, and Swedish. In 2002, the second edition was reprinted by the Korean Film Archive on the occasion of the FIAF Congress in Seoul.

In the twenty years since the first publication of the Glossary, major developments—technological, economic, and structural—have occurred in the global motion picture industry. As a result, many jobs in the field have evolved, and a large number of new professions have moved in. Union rules, copyright laws, and other professional and political considerations have contributed to the expansion of on-screen credits to previously unimaginable lengths. Film catalogers today are faced not only with the difficult task of sorting through the convoluted terminology of seemingly endless credit sequences, but also understanding how a specific term may have evolved over time to signify a changed or completely new job description. The second point is especially important as archival collections often encompass moving image material ranging from the early days of cinema to the present.

The FIAF Cataloging & Documentation Commission has for some time been acutely aware of the need to update the Glossary to reflect the changes outlined above and address some of the inconsistencies in the previous editions. Our approach has been twofold. The first phase involved revising existing and adding new terms. Following the methodology adopted by the compilers of the first edition, the new and revised definitions are based on the Anglo-American film industry and as such prepared in

English. The linguistic differences, as well as variants in the structures of individual national film industries, were dealt with in the second phase, consisting of translating the definitions into other languages. We have also addressed some of the original Glossary's inconsistencies by eliminating several entries unique to broadcast television, which in our view is out of the scope of this project, and limiting the technical terminology to physical properties that most commonly define a film title (as opposed to a specific print or pre-print element) in filmographic works and other types of documentation.

The present version adheres to the original volume's basic arrangement of entries by function (Direction, Cinematography, Editing, etc.) and listing of individual terms in the hierarchical order of responsibility (e.g., "Director" preceding "Assistant Director").

A few words on term selection: As a starting point, we have examined the on-screen credits for almost three dozen post-1989 U.S. theatrical releases, from small, independently made films to big-budget Hollywood productions. This enabled us to compile a composite list of U.S. credit terms indicating which ones are more or less consistently used across the board and which are project specific. For example, every film we looked at included a credit for a "Script Supervisor," replacing the older, and somewhat more familiar terms "Continuity by" or "Script-Girl." Most listed a "Music Contractor," the person who hires the musicians for recording a film's music score, in the past one of the duties of the "Music Director." On the other hand, terms such as "Leather Craftsman," "Veterinary Surgeon," and "Music Playback Operator" had only a single occurrence, on projects which required these specialized roles. Once the list of consistently used terms had been finalized, a determination was made as to which of these should be added to the existing Glossary entries (with or without changes to the present definitions). As a result, almost all of the existing term definitions have been revised (many completely rewritten), and more than fifty new terms have been added.

We are presenting the new Glossary of Filmographic Terms in spreadsheet format. The current edition includes 13 languages, seven (English, French, Spanish, Chinese, German, Italian, and Portuguese) with complete terms and definitions, two (Finnish and Lithuanian) with complete terms (without definitions), and another four (Danish, Dutch, Hungarian, and Russian) with partial terms and no definitions. The spreadsheet will be updated as additional content (including additional languages) becomes available. In the near future, we also hope to make the Glossary accessible in a simple, easy-to-use database format, enabling quick look-up and cross-referencing of specific terms from one language to another.

Zoran Sinobad

FIAF Cataloging & Documentation Commission
Washington, D.C., October 2014

CONTRIBUTORS

English

Zoran Sinobad (Library of Congress, Washington, D.C., U.S.A.)

French

Pierre Vérroneau (Cinémathèque Québécoise, Montréal, Canada)

Spanish

Juan Ignacio Lahoz Rodrigo (IVAC - Institut Valencià de l'Audiovisual i de la Cinematografia, Valencià, Spain)

With the assistance of:

Juan José Mendy (ISKRA, Madrid)

Inmaculada Trull Ortiz (IVAC)

Olga Bonet Baldrés (IVAC)

And the students of the Universitat Politècnica de València, Departamento de Comunicación Audiovisual, Documentación e Historia del Arte:

María José Sanchis Valero

Enrique Cano Torrecilla

Sonia Giménez Macías

Chinese

Jin Zhang (China Film Archive, Beijing, China)

Italian

Cecilia Cenciarelli (Cineteca del Comune di Bologna, Bologna, Italy)

Enrico Roveri (Cineteca del Comune di Bologna)

Portuguese

Olga Futemma (Cinemateca Brasileira, São Paulo, Brazil)

Jair Piantino (Cinemateca Brasileira)

German

Heidi Heftberger (Österreichisches Filmmuseum, Vienna, Austria)

Regina Schlagnitweit (Österreichisches Filmmuseum)

Richard Hartenberger (Österreichisches Filmmuseum)

Lithuanian

Jolė Stimbiryte (Lietuvos Centrinis Valstybės Archyvas, Vilnius, Lithuania)

Ruta Tarailiene (Lietuvos Centrinis Valstybės Archyvas)

Inga Vizgirdiene (Lietuvos Centrinis Valstybės Archyvas)

Valerija Juseviciutwe (Lietuvos Centrinis Valstybės Archyvas)

Finnish

Mikko Kuutti (Kansallinen audiovisuaalinen arkisto, Helsinki, Finland)

Danish

Pernille Schütz (Det Danske Filminstitut, Copenhagen, Denmark)

Lisbeth Richter-Larsen (Det Danske Filminstitut)

Hungarian

Blanka Szilágyi (Magyar Nemzeti Digitális Archívum és Filmintézet, Budapest, Hungary)

Dutch

Edith van Dasler (EYE Film Instituut, Amsterdam, The Netherlands)

BIBLIOGRAPHY (for English language version)

Academy of Motion Picture Arts and Sciences. *The Academy Awards*. Web site: <http://www.oscars.org/awards/academyawards/index.html>

Academy of Television Arts & Sciences Foundation. *A Framework for Teaching & Learning through the Arts & Technologies of Television*. © 2000. Web site: <http://www.emmys.tv/sites/emmys.tv/files/framework.pdf>

Baker, Barbara. *Let the Credits Roll: Interviews with Film Crew*. Jefferson, N.C.: McFarland, 2003.

Beckerman, Howard. *Animation: the Whole Story*. Revised ed. New York, N.Y.: Allworth Press, 2003.

Benedetti, Robert, Michael Brown, Bernie Laramie, and Patrick Williams. *Creative Postproduction: Editing, Sound, Visual Effects, and Music for Film and Video*. Boston, MA: Pearson/Allyn and Bacon, 2004.

Bension, Shmuel. *The Producers Masterguide 2005*. 19th ed. New York, N.Y.: New York Production Corp., 2004.

Bognár, Desi K. *International Dictionary of Broadcasting and Film*. 2nd ed. Boston, MA: Focal Press, 2000.

Cinesite, A Kodak Company. *Glossary*. © 2004. Web site: <http://www.cinesite.com/>

Film Music Magazine. *FAQ: Who Does What in the Film and TV Music Business*. © 2004. Web site: <http://www.filmmusicmag.com/kb/categories/Who+Does+What+in+the+Film+and+TV+Music+Business/>

FilmSound.org. *Film Sound Terminology*. Web site: <http://www.filmsound.org/terminology.htm>

The Focal Encyclopedia of Film & Television Techniques. New York, N.Y.: Hastings House, 1969.

Goulekas, Karen E. *Visual Effects in a Digital World*. San Diego, CA: Academic Press, 2000.

Harrison, Harriet W., comp. & ed. *The FIAF Cataloguing Rules for Film Archives*. Munich, Germany: K. G. Saur Verlag, 1991.

Hines, William E. *Job Descriptions for Film, Video & CGI: Responsibilities and Duties for the Cinematic Craft Categories and Classifications*. 5th ed. Los Angeles, CA: Ed-Venture Films/Books, 1999.

Hollyn, Norman. *The Film Editing Room Handbook*. 3rd ed. Beverly Hills, CA: Lone Eagle, 1999.

Internet Movie Database. *IMDb Film Glossary*. © 1990-2004. Web site:

<http://www.imdb.com/Glossary>

Konigsberg, Ira. *The Complete Film Dictionary*. 2nd ed. New York, N.Y.: Penguin, 1997.

Levy, Frederick. *Hollywood 101: the Film Industry*. Los Angeles, CA: Renaissance Books, 2000.

Library of Congress. *Archival Moving Image Materials: a Cataloging Manual*. 2nd ed. Washington, D.C.: Cataloging Distribution Service, Library of Congress, 2000.

Mark Roberts Motion Control. *Motion Control Frequently Asked Questions*. © 2004.

Web site: <http://www.mrmoco.com/resources/faq/>

Nazarian, Bruce C, revised by Scott G.G. Haller. *What is Audio Post Production?* Web site: <http://mpse.org/education/what-is-audio-post-production/>

Netzley, Patricia D. *Encyclopedia of Movie Special Effects*. Phoenix, AZ: Oryx Press, 2000.

Ohanian, Thomas A., and Michael E. Phillips. *Digital Filmmaking: the Changing Art and Craft of Making Motion Pictures*. 2nd ed. Boston, MA: Focal Press, 2000.

Read, Paul, and Mark-Paul Meyer, eds. *Restoration of Motion Picture Film*. Oxford, U.K.: Butterworth-Heinemann, 2000.

Richard, Valliere T. *Norman McLaren, Manipulator of Movement: the National Film Board Years, 1947-1967*. Newark, N.J.: University of Delaware Press, 1982.

Singleton, Ralph S., and James A. Conrad. *Filmmaker's Dictionary*. 2nd ed. Hollywood, CA: Lone Eagle, 2000.

Taub, Eric. *Gaffers, Grips, and Best Boys*. 2nd ed. New York, N.Y.: St. Martin's Press, 1994.

Taves, Brian, Judi Hoffman, and Karen Lund, comps. *The Moving Image Genre-Form Guide*. February 1998. Web site: <http://www.loc.gov/rr/mopic/migintro.html>

Tribune Media Services WebPoint. *Behind the Scenes: Who's Who Credits*. © 1998-1999. Web site: <http://tms.ecol.net/movies/whoplain.htm> (inactive, Feb. 15, 2012)

Variety. *Slanguage Dictionary*. © 2005. Web site: <http://www.variety.com/index.asp?layout=slanguage>

Wright, Steve. *Digital Compositing for Film and Video*. Boston, MA: Focal Press, 2002.
Writers Guild of America, West. *Screen Credits Manual*. April 9, 2004. Web site: <http://www.wga.org/>

Yager, Fred, and Jan Yager. *Career Opportunities in the Film Industry*. New York, N.Y.: Ferguson, 2003.