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CATALOGING AT THE UCLA FILM AND TELEVISION ARCHIVE

by Martha M. Yee

INTRODUCTION

The UCLA Film and Television Archive was founded in 1968, and currently contains more than 36,000 film titles, 107,000 television titles, and 40,000 radio titles; these works are on 16 and 35 mm. film, on all videotape formats, and on 16" sound recordings. The film collection is strongest in the Hollywood sound cinema from the 1930's, 1940's and 1950's. It includes the Hearst Metro-tone newsreel collection, donated by the Hearst Corporation, together with rights to the footage. The television collection contains examples from all types of broadcasting, representing every aspect of American television history from 1947 to the present. The radio collection is strongest in the areas of dramatic, comedy and variety programs.

When the Archive began, its very small staff concentrated its efforts on acquiring and preserving materials, in order to build up the collection and prevent the complete disappearance of these rare and important artifacts of 20th century American culture, many of which are on nitrate film, which deteriorates to powder over time. There was no time to spare for recording the collection, and thus making it accessible. In the early 80's, the collection had grown to such a size that it had become clear that the memories of the staff could no longer be relied on as the principal means of guiding users through the collection. An extensive inventory program was planned and carried out, providing title access to the entire collection in an inventory card file.

In 1983, a librarian/cataloger was hired to plan an online cata-

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logging system for the Archive. The remainder of this article will be devoted to describing this system, and explaining the various choices that were made in the course of designing it. These choices included the choice of the online public access cataloging system we are using, and the choice of cataloging practices, both national and international standard practices, and local practices, which would provide the best possible access to our users, as well as create records which could be shared with other institutions as widely as possible.

CHOICE OF AN ONLINE PUBLIC ACCESS CATALOGING SYSTEM

The system chosen for the Archive was ORION, a MARC-based online information system developed by the UCLA Libraries.¹ ORION is a software program designed and maintained by systems staff employed by the UCLA Libraries. It is run on an IBM 3090 model 600S mainframe computer housed at the Office of Academic Computing at UCLA. There were a number of reasons for this choice.

1) At UCLA, materials related to those held in the Archive are held by a number of branches of the UCLA Libraries. The Theatre Arts Library holds scripts, posters, stills, and other paper documentation relating to moving image materials, as well as books and journals about them. The Music Library holds music manuscripts, printed sheet music and sound recordings relating to film, radio and television. The Department of Special Collections holds personal papers, business records, photographs and other material relating to film, radio and television personalities. Someday records for all these materials will be in ORION, allowing users to learn just one system to discover the wealth of material available to them on the UCLA campus.

2) ORION is a MARC-based system capable of distributing records in the full MARC communications format. In fact, ORION records are already routinely sent to MELVYL, the University of California online union catalog. When we investigated the costs of inputting our records through one of the national cataloging databases such as OCLC or RLIN, we discovered that it would be cheaper and more efficient to input our records directly on ORION; the main reasons for this were that a) at that time, very little copy for our materials was found on OCLC or RLIN;² b) OCLC does not allow inputting detailed holdings in multiple physical formats, while ORION accommodates this in an elegant and efficient manner;³ and c) OCLC costs were simply

higher. However, we want to ensure that a mechanism exists for our sharing our cataloging records with the nation as soon as we have a sizable number of records to share. We are investing considerable time and effort in creating quality records for materials which will be of interest to scholars all over the country and want to make them as widely available as possible. We will discuss further below the various possible mechanisms for doing this, but in this context, suffice it to say that the prerequisite for any mechanism for sharing records is the use of the national standard MARC communications format, which is completely supported by ORION.⁴

3) ORION is a very powerful system with great reserves of memory. If it can handle the millions of bibliographic records representing works held by the UCLA Libraries, it will have no trouble handling perhaps 200,000 records for our holdings. Even though the system already holds millions of records, searching and editing transactions are virtually instantaneous even during periods of peak use, and our records, with their long credits notes, and an average of 30-40 added entry fields, create no special system problems.

4) No small factor in our decision was the ORION systems staff, many of whom are librarians. The ORION staff is enthusiastic, hard-working, and committed to our project; indeed, they are as excited as we are about the service we are able to provide to all of those who can use moving image materials in their research.

5) The choice of ORION represents a nice middle-ground between designing an expensive system from the ground up, tailor-made to the needs of our users, and using an existing system which is designed remotely and tailored to the needs of many different kinds of users, so that it must be accepted virtually as is. When we have special needs, ORION does our programming for us, essentially at cost, and they are not located so remotely that we cannot communicate our needs personally and receive a personal response. At the same time, much of what we need is already there, so we did not have to start from scratch.

However, every choice of system is going to involve some trade-offs, and we would not give an honest picture if we did not indicate some of the drawbacks involved in our choice. Many people nowadays are being drawn toward smaller local systems which give them more control and flexibility than larger and more remote systems shared by many different kinds of institutions. If micro-computer power and memory continue to increase as they have been doing, and if more MARC-based software systems are developed, this may indeed be the trend of the future. The main prob-

lems we have are essentially due to lack of control and flexibility, a condition inherent in the situation in which one system is being used for many different purposes. When we do have a special need, we must line up with all of ORION's many other users, waiting for the systems staff to have time to deal with our need. A piece of programming, which could be done overnight by an in-house programmer on a local microcomputer system, can take six months. Sometimes a solution to a problem which would be ideal for us can create problems for other users of the system, and thus be denied to us.

This said, though, we must reiterate that we are very pleased with our choice, and consider ourselves fortunate to be part of a university which has a library with such an advanced and innovative online public access catalog, and the generosity to share it with institutions like ourselves which are administratively not part of the library.

NATIONAL STANDARDS AND LOCAL PRACTICES

We are creating full MARC records for those films and television programs which we are able to fully catalog. In addition, we are inputting our inventory records, described above, as minimal level records in the MARC format with complete MARC coding for all of the information recorded in them. Thus, in a very short period of time, we will have MARC machine-readable records for every title in the collection. We are very conscious of our responsibility to share these records with as many others as possible. We have been in contact with people at MELVYL, the University of California's on-line union catalog, concerning the possibility of loading our records into MELVYL, and thus making our holdings known to scholars and librarians throughout the University of California. In addition, we are hoping that the creation of the National Moving Image Database (NAMID), housed at the National Center for Film and Video Preservation at the American Film Institute in Los Angeles, will provide a mechanism for distributing our records nationally, either through NAMID itself, or by way of NAMID to other systems, such as OCLC or RLIN, or even DIALOG or BRS. Thus it is imperative that we follow existing national standards in our cataloging to the degree necessary to ensure that our records can co-exist in the same database with records from other institutions holding similar or related materials.

In our cataloging practices we are following AACR2 rules,⁵ with some archival modifications derived from the Library of Congress

manual *Archival moving image materials* (AMIM).⁶ We follow the other film archives in the country in making main entry under title in all cases, even those rare cases which would result in main entry under a personal name if AACR2 were strictly applied. The only exception we make to this film archival practice is in the case of untitled materials, such as speeches or home movies, which, according to film archival practice, are given supplied titles which begin with a personal name. In those cases, we have judged it preferable to use a personal name main entry with the name in inverted order and in established form. This ensures that the name is linked with its authority record in ORION, and that only one editing transaction is necessary to change that form of name, regardless of the number of records to which it has been attached.

Our only major departure from AMIM concerns the way in which we define the object of a cataloging record; we have decided to follow AACR2, rather than AMIM in this regard: the object of one of our cataloging records is a particular version of a particular work; we never represent more than one version with one bibliographic record. AMIM sometimes calls for making a separate record for each version, but not always. In this regard, AMIM represents what we feel is a healthy move in the direction of describing a particular version of a work, rather than the work as a whole; the latter was standard practice in film archives internationally until the publication of AMIM. However, we feel AMIM does not go far enough. This should be clearer after examining some examples below.

Related to our practice of creating a new cataloging record for each version of work we hold, we follow AACR2, rather than AMIM, in linking together all versions of a particular work by means of a uniform title for the work, and in transcribing the record from the version cataloged, placing anything supplied by the cataloger in brackets. The following examples of our practices may make this clearer.

The following is an example of the title (MARC 245 field) and notes from an LC record (taken from an example in the glossary of AMIM):

- 245 Nosferatu, Phantom der Nacht = Nosferatu the vampire / Werner Herzog Filmproduktion & Gaumont, S.A.
 . . .
 500 *Version note:* [English-language subtitled version].—
 U.S.: Twentieth Century-Fox Film Corp., 1979.
 500 *Version note:* [English language dubbed version] /

Director of photography	Karl Freund, A.S.C.
Art direction	Bernard Herzbrun, Haldane Douglas
Set decorations	Thomas Little
Film editor	Jack Dennis
Costumes	Royer
Sound	George Leverett, Roger Heman
Music by	David Buttolph
Copyright MCMXXXIX by	Twentieth Century-Fox Film Corporation
Associate producer	Edward Kaufman
Directed by	Gregory Ratoff

At end of film:

Released through Twentieth Century-Fox Film Corporation

Cast	
Emmy Jordan	Alice Faye
Hank Topping	Warner Baxter
Samuel J. Cady	Charles Winninger
Upton Ward	Arthur Treacher
Ling	Keye Luke
Yen	Willie Fung
Mrs. Ward	Doris Lloyd
Mrs. Little	Eily Malyon
Winifred	Joan Carol
Russian Consul	Leonid Snegoff
Col. Wai Kang	Philip Ahn
Asst. Secretary of State	Jonathan Hale
managing editor	Moroni Olsen
telegraph manager	Harry Hayden

The following is the record we created for this film:

Barricade / Twentieth Century-Fox presents; Darryl F. Zanuck in charge of production; story and screen play by Granville Walker; directed by Gregory Ratoff. - U.S.: Released through Twentieth Century-Fox Film Corporation, c1939.

Credits: Director of photography, Karl Freund; art

direction, Bernard Herzbrun, Haldane Douglas; set decorations, Thomas Little; film editor, Jack Dennis; costumes, Royer; sound, George Leverett, Roger Heman; music by David Buttolph. Associate producer, Edward Kaufman.

Cast: Alice Faye (Emmy Jordan); Warner Baxter (Hank Topping). With Charles Winninger (Samuel J. Cady); Arthur Treacher (Upton Ward); Keye Luke (Ling); Willie Fung (Yen). Doris Lloyd (Mrs. Ward); Eily Malyon (Mrs. Little); Joan Carol (Winifred); Leonid Snegoff (Russian Consul); Philip Ahn (Col. Wai Kang); Jonathan Hale (Asst. Secretary of State); Moroni Olsen (managing editor); Harry Hayden (telegraph manager)

(NOTE: In the above example, notes, tracings, and holdings (which include the physical descriptions of each copy held) have been left out to save space.)

While we feel that exact transcription is likely to prove a powerful tool for the identification and description of film versions, we do not feel that the kind of transcription practiced in rare book cataloging will prove valuable in moving image cataloging. In transposing as in the example above, we are following practices similar to those established for monograph cataloging by Seymour Lubetzky in his *Studies of descriptive cataloging*.⁸

Both AACR2, and international cataloging standards established by the International Federation of Film Archives (FIAF) call for identifying a film work by the original release title in the country of origin.⁹ This creates a problem for us locally, since foreign language films are usually much better known to our users by their original release titles in the U.S. The main entry we choose for our records has a great impact on access both online and in offline products we plan to produce. ORION stores records internally in main entry order, and displays multiple records in main entry order, regardless of the type of search done.¹⁰ If a search on a director's name or a genre heading retrieves 50 records, these will be arranged on the screen in main entry order. Obviously it is desirable to identify these works by the titles by which they are commonly known, in order to ease user access. We plan eventually to produce computer-output microfiche, or perhaps book catalogs, of our cataloging records. Because of the great length of each full cataloging record, and the large number of added entries on each record (an average of 30 to 40), COM output or book catalogs which consist of indexes to full records

reproduced only once in main entry order will take up considerably less space than those made by including full records under each added entry. Once again, user access will be considerably eased if we choose as our main entry the titles by which works are commonly known by our users.

In order to deal with this problem, we are using the original release title in the U.S. as a uniform title. We are coding all records in which we have preferred the U.S. release title over the original release title in the country of origin, to allow for ready identification by conversion programs. When we have followed local practice, rather than international standard practice, we always put the original release title in the country of origin in the first title added entry field (740 in the MARC format), unless it happens to be in the transcribed title field (245). Thus a mechanical conversion program can readily be written to be run prior to distribution of our records. This program would call for exchanging the first 740 field with the 130 field, if both are present; if only a 740 and a 245 field are present, the 740 would be converted to a 130, and the title added entry indicator in the 245 would be converted to 1; if only a 130 and a 245 are present, the 130 would be converted to a 740. We feel that this practice uses the machine to allow us the best of two worlds: we can provide optimal user service locally, and still produce records for distribution that follow international standards, and that could co-exist in the same database with other records following international standards.

One standard which is only now appearing on the national scene, and which has yet to be implemented very widely, is that of the holdings format.¹¹ At this time, the national bibliographic databases, such as OCLC and RLIN, still cannot attach holdings in multiple physical formats to single bibliographic records.¹² This capability is essential for a film archive, which may hold multiple elements (e.g., picture, sound track, negatives, positives, titles, music and effects tracks, etc.) in different formats, and multiple copies in different formats, of the same version of a moving image work.¹³ It would be folly to follow the current national level practice of creating another complete bibliographic record for each change of format. In one case in our collection, we would end up with close to one hundred bibliographic records, all exactly the same, each with the same 30 to 40 added entries, differing only in their physical descriptions. ORION allows for repeatable copy-specific fields which group together all description, coding and notes applying to a particular copy of the version cataloged in the bibliographic record. This allows for much more efficient recording of our holdings. The new holdings format will enable this to be

done by many institutions in a standard fashion, once it is widely implemented. We have tried to follow it as best we could in the development of our holdings fields on ORION, but it is always risky to follow a standard while it is under development.

We are doing full AACR2 name authority work on all of the 30 to 40 names attached to each of our bibliographic records, and submitting any names not already in the National Name Authority File (NAF) to the Name Authority Cooperative project (NACO) housed at the Library of Congress.¹⁴ This work is also being done by other institutions in the country, notably the Motion Picture, Broadcasting and Recorded Sound Division at the Library of Congress. We began participating in NACO less than four years ago, and already we are finding more and more names in NAF, which we can then use without doing any further authority work. Each film we catalog takes less time than the last. We have established the names of many prominent performers, directors, screenwriters, editors, cinematographers, and others. Anyone cataloging screenplays, scripts, posters, stills or other moving image documentation should be able to find many more names in NAF than they could several years ago, thanks to the cooperative work being carried out by film catalogers across the country.

Most of our holdings are fictional, and we do not have the resources to provide much subject access to fiction, since it would require viewing the films in most cases. However, we do apply genre terms from the list published by the Standards Committee of the National Moving Image Databases.¹⁵ We use Library of Congress Subject Headings (LCSH) to provide subject access to the Hearst newsreel collection; we do not always use the most specific heading available, however.¹⁶ For example, for a newsreel story about a champion bulldog, rather than a heading for the specific breed of bulldog, we would choose the heading 'Dogs.'

CATALOGING PRIORITIES

Cataloging a single item according to the above-described practices takes a great deal of time. We currently have a cataloging staff of two. It is unlikely that we will finish cataloging the entire collection in our lifetimes! Thus we have attempted to establish some cataloging priorities which will guarantee that we will finish some self-contained parts of the collection in the foreseeable future. For the overall collection, title access to minimal level inventory records will be a mainstay for some time to come. Currently, we are attempting to catalog all films from the 1939's in

the collection, and all television from the 1950's. Both of these are important eras in the history of moving image media, and both are areas in which the Archive's collections are strong. The next AFI catalog to be prepared will be the one covering the 1930's, so our film cataloging can aid in that monumental filmographic effort, and perhaps provide a publishable companion volume describing films and film versions, both features and shorts, as they actually exist in the UCLA Film and Television Archive, where they are available for use by scholars and researchers. We also place a high priority on cataloging films preserved by the UCLA Film and Television Archive.

SUMMARY

As the reader will have noticed, we have invoked our status as a "special library" or archive to tailor national standards to meet the needs of our users. We have a little more freedom to do this than do those in more conventional library settings, since many of the things we catalog are rare or unique materials, and therefore shared cataloging (joint use of the same bibliographic records) is less useful. Note, however, the usefulness of shared authority work noted above! We "bend" national standards only when we have a clear and overriding need to, however, and we do it based on a sound knowledge of the standards, and in such a way that we can easily convert our records back to standard form on output. We hope this approach will allow us to meet the special needs of our users, and still output national level records that can be shared with other institutions, searched by scholars and researchers all over the country, moved relatively easily from one system to another (no system lasts forever!), and generally participate in the benefits of following standards.

ENDNOTES

¹Fayollat, James, and Elizabeth Coles. "Database Management principles of the UCLA Library's ORION System." *Information Technology and Libraries* 6:2 (June 1987) p. 102-115.

²In the last five years, with the rise in the collection by libraries of videocassettes of theatrical motion pictures, the amount of copy available has increased dramatically. However, the copy is often somewhat sparse, with access under only a few important credits, if any.

³The author recently attended the Multiple Versions Forum at Airlie House, Virginia, December, 1989, at which national agreement was reached on adopting the MARC holdings format to accommodate holdings in multiple physical formats, so someday the utilities may be better able to deal with our holdings.

⁴MARC Formats for Bibliographic Data. Washington, D.C.: Library of Congress, Automated Systems Office, 1980-

⁵Anglo-American Cataloguing Rules. 2nd ed. Chicago: American Library Association, 1978.

⁶White-Hensen, Wendy. *Archival Moving Image Materials: A Cataloging Manual*. Washington, D.C.: Library of Congress, Motion Picture, Broadcasting and Recorded Sound Division, 1984.

⁷One problem we have discovered on ORION, a system employing authority records linked to bibliographic records to enable global updates of headings (one change changes all occurrences), is that the 245 field, which may actually contain the uniform title, is *not* linked to the authority record, to prevent this transcribed field from being changed automatically. Thus, in order for cross references in the authority file to lead to *all* versions held, we must repeat the 245 in a 730 field that *will* link. This is probably not just a problem with ORION, but a problem with all systems that allow global update to linked records; the solution might be to link to transcribed fields, but have smart programs that refused to change transcribed fields, but rather sent such changes off to human editors, or put the new heading in the appropriate field, e.g., the 130 field.

⁸Library of Congress. Processing Department. *Studies of Descriptive Cataloging: a Report to the Librarian of Congress by the Director of the Processing Dept.* Washington, D.C.: U.S.G.P.O., 1946.

⁹International Federation of Film Archives. Cataloging Commission. *Film Cataloging*, New York: Burt Franklin, 1979. p. 22.

¹⁰Fayollat.

¹¹Hirshon, Arnold. "Considerations in the Creation of a Holdings Record Structure for an Online Catalog." *Library Resources & Technical Services* 28:1 (Jan./March 1984) p. 25-40. The holdings format probably *will* be implemented widely in the near future; see the earlier note concerning the Multiple Versions Forum.

¹²Archival moving image records are allowed to use repeatable 007 and 300 fields, but there is no way to link together all the fields pertaining to a particular holding.

¹³The term version is used in this paper in its oldest and best-known sense, that is, to mean a manifestation of a work that differs in intellectual or artistic content from other manifestations of the same work; an example of a version in this sense would be a version edited for showing on airlines. The Multiple Versions Forum used the term version to mean a reproduction or copy in a different format, with intellectual content the same; in this author's opinion, this was an unwise use of the term version, and others at the Forum seemed to agree, so perhaps a better term will be found eventually, such as 'equivalents' (?)

¹⁴Available online on OCLC and RLIN. Also published as: *Name Authorities Cumulative Microfilm Edition*. Washington, D.C.: Library of Congress, Cataloging Distribution Service, 1977-

¹⁵National Moving Image Database Standards Committee. *Moving Image Materials: Genre Terms*. Washington, D.C.: Library of Congress, Motion Picture, Broadcasting and Recorded Sound Division, 1987. 1988 revisions

may be found in: *Cataloging Service bulletin* / Collections Services,
Library of Congress. 46 (Fall 1989) p. 61-65.

¹⁶*Library of Congress Subject Headings*. 10th ed. Washington, D.C.: Library
of Congress, 1986-