THE ATTENTION TO FILM CONTENT ON CWS AND 2016 FIAF CATALOGUING MANUAL

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Theorists in Archival and Library and Information Sciences agree about the importance of content analysis at any kind of Information Systems for a convenient retrieval of information by users.

 Doing an appropriate content analysis is of crucial importance for enabling effective search and retrieval of information that can satisfy the information needs of users at any moving-image archive.

1980 UNESCO Recommendations: “Access should be made available as far as possible to the works and information sources represented by moving images”.

INTRODUCCIÓN
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• Spanish TV archives ➔ Radical transformation and development in moving image content analysis and retrieval of moving images by users in the last thirteen years.

  In the main **Spanish TV archives**, the **selective retrieval of information** (concrete shots) is **possible today**, thanks to the application of revolutionary analytical methods and the new media digital asset management (MAM) from 2004

• Is this type of retrieval of moving images also possible in the main Spanish film archives??

**OBJECTIVES:**

1. To know the current possibilities of retrieval of moving images by users at six important Spanish film archives:
   - Filmoteca Española / Filmoteca de Andalucía
   - Filmoteca Vasca / Filmoteca de Catalunya
   - IVAC / CGAI

2. To know the current state of the film content analysis these archives perform.

**METHODOLOGY:**

1. Comparative study of the content fields inside the most exhaustive film cataloguing records they use on their databases.

2. Interview to the archivists responsible for film cataloguing: fields use by users, methodology of film content analysis, consideration of shots/scenes/sequences content description, if viable and useful, controlled vocabulary for film content…
**INTRODUCCIÓN**

- DOMÍNGUEZ-DELGADO, RUBÉN & LÓPEZ-HERNÁNDEZ, MARÍA-ÁNGELES. “Film content analysis at six major film archives”. *El Profesional de la Información*, vol. 25, n. 5, pp. 787-794. eISSN: 1699-2407

### RESULTS (1)

<table>
<thead>
<tr>
<th>Archive</th>
<th>Content description (synopsis)</th>
<th>Thematic indexing</th>
<th>Names indexing</th>
<th>Geographic indexing</th>
<th>Time indexing</th>
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</thead>
<tbody>
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<td>IVAC</td>
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<td>CGAI</td>
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</table>
RESULTS (2)

- All the archives considered interesting and useful the application of a methodology of accurate film content analysis.

- 2 of them do not consider it viable, because of the lack of human, economic and technical resources.

- Most users search using the formal fields date or year, followed by title, director, producer or actor/actress (as there are no many possibilities of searching by content fields)

- Only 50% of archives have a thesaurus for content descriptors.

Why this huge difference between this two types of moving-image archives in Spain?

Another research: the attention to film content analysis on the standards by the guide institutions FIAF and CEN.
ATTENTION TO FILM CONTENT DESCRIPTION ON FIAF CATALOGUING RULES

Evolution in the attention to film content analysis:

- **FIAF Cataloguing Manual, 1979**
  - “In Non Fiction films the content of each scene should be described, including times and places where actions take place”.

- **A Handbook for film archives, FIAF, 1980**
  - The same than in 1979 + “in newsreels, one descriptor per sequence should be provided”
  - “The film should be watched to make sure the description is precise, better than the accumulation of subjective information from secondary resources”.
  - “For non fiction films, the descriptive method should be used”.
  - “The genre of films and the classification of film content, according to Dewey Decimal Classification, should be recorded”.
ATTENTION TO FILM CONTENT DESCRIPTION ON FIAF CATALOGUING RULES

• FIAF Cataloguing Rules, 1991

  ○ Notes Area (optional) should include:

    ○ “Nature, scope, or artistic form of the item”
    ○ “A list of contents of each segment which compose a film consisting on different parts, like newsreels”.
    ○ An exhaustive summary, “including the times and places where the events are represented”
    ○ “The use of moving image materials from archives and their nature should be indicated”.


ATTENTION TO FILM CONTENT DESCRIPTION ON FIAF CATALOGUING RULES

• FIAF Cataloguing Manual, 2016

  ○ “A content description may also be a shotlist or listing of the contents of an aggregate Work/Variant”.

  ○ “The content description can be based on a viewing of the work, accompanying documentation, or secondary sources, but the source should be clearly noted”.

  ○ “For unedited Works, where time and resources permit, each scene should be summarized. If there are shots of particular significance or interest – of, for example, prominent people or places – these should be recorded. Otherwise a general description of scenes and sequences will suffice”.
ATTENTION TO FILM CONTENT DESCRIPTION ON METADATA STANDARDS BY CEN??

○ EN 15744:2009

  - Among 15 fields, only 1 related to film content: “genre”.

○ EN 15907:2011

  - Elements:
    ○ “Subject fields”
    ○ “Content description”

  - Common element types:
    ○ “Region”
    ○ “Timespan”
RDA and MARC21 are currently followed.

- These standards also pay a limited attention to film content:
  - 500: genre
  - 520: synopsis
  - 600s: (optional) subjects: issues, people, places, times.
THE FILM LIBRARY OF THE UNIVERSITY OF SEVILLE

LEADER 000000 qm 2200000 i 4500
008 101007p20101931sp 447 g 00 v spa d
035 (OCnLC) 928991813
040 B1S
041 1 spaeng
245 00 Elemental de España [h] [Video] / [c] [documentales dirigidos por] Val del Omar.
250 [Ed. limitada para coleccionistas]
260 [Barcelona] : [dCameo, [c] 2010
300 5 discos (DVD) (447 min.) : [b]Son., col. y b/n, + [c] fol.
500 Género : Cine documental. Cine de autor
500 En cub. : Val del Omar, elemental de España
518 País y años de producción : España, 1931-2010
520 Sinopsis : La historia del cine experimental en nuestro país tiene pocos nombres y filmografías breves. José Val del Omar inicia esa lista. Su caso ha sido el de una admiración crecida lenta y constantemente. No existe otra figura en nuestra historia como la de Val del Omar, vanguardista de imaginario arcaico, inventor de una creatividad que rayaba en lo excéntrico y poeta místico capaz de fascinar y desconcertar a las autoridades franquistas tanto como a la crítica extranjera.
521 Autorizada para todos los públicos.
528 Formato de pantalla : Fullscreen 1.33:1 - 4:3.
546 Audio: Español (Dolby Digital), Inglés (Dolby Digital).
Subtítulos: Inglés.
600 14 Val del Omar, José (d1904-1982
650 04 Productores y directores de cine | España
700 1 Val del Omar, José (d1904-1982)
740 0 Val del Omar, elemental de España
907 FCN-JSF
992 000-000:URL:b2171641:010900:0:0:0:0:0:timagen|x:cfin|vn
992 000-000:URL:b2171641:010901:0:0:0:0:0:timagen|x:cfin|vn

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Due to the deficiencies about content analysis, and attending to the suggestions and needs of our users, this library decided, as a first step, to create a **Thematic Film Dictionary**. Besides, more “600s” tags are being added for non-fiction films.

However, many users are missing better possibilities of retrieval of information according to film contents, which are not contemplated on standards.
CONCLUSIONS

- If FIAF, CEN and film archives don’t pay more attention to the film content analysis, letting users a selective retrieval of film information, addapting to the new digital and technological era, citizens can lose their interest for this patrimony as a resource of information and film archives could lose their useful and visibility for Society and Governments.

- Film archiving must urgently develop itself, working together film archivists and researchers not only from Archival and Library Sciences but also from new sciences like Artificial Intelligence or Cognitive Psychology, trying to design new methodologies and databases which let a better retrieval of information by users. New concepts must be had into consideration: Pattern Recognition, Neural Network or Fuzzy Logic, among others.
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THANK YOU!

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