Context! Context! Context! Describing Moving Images at the Collection Level

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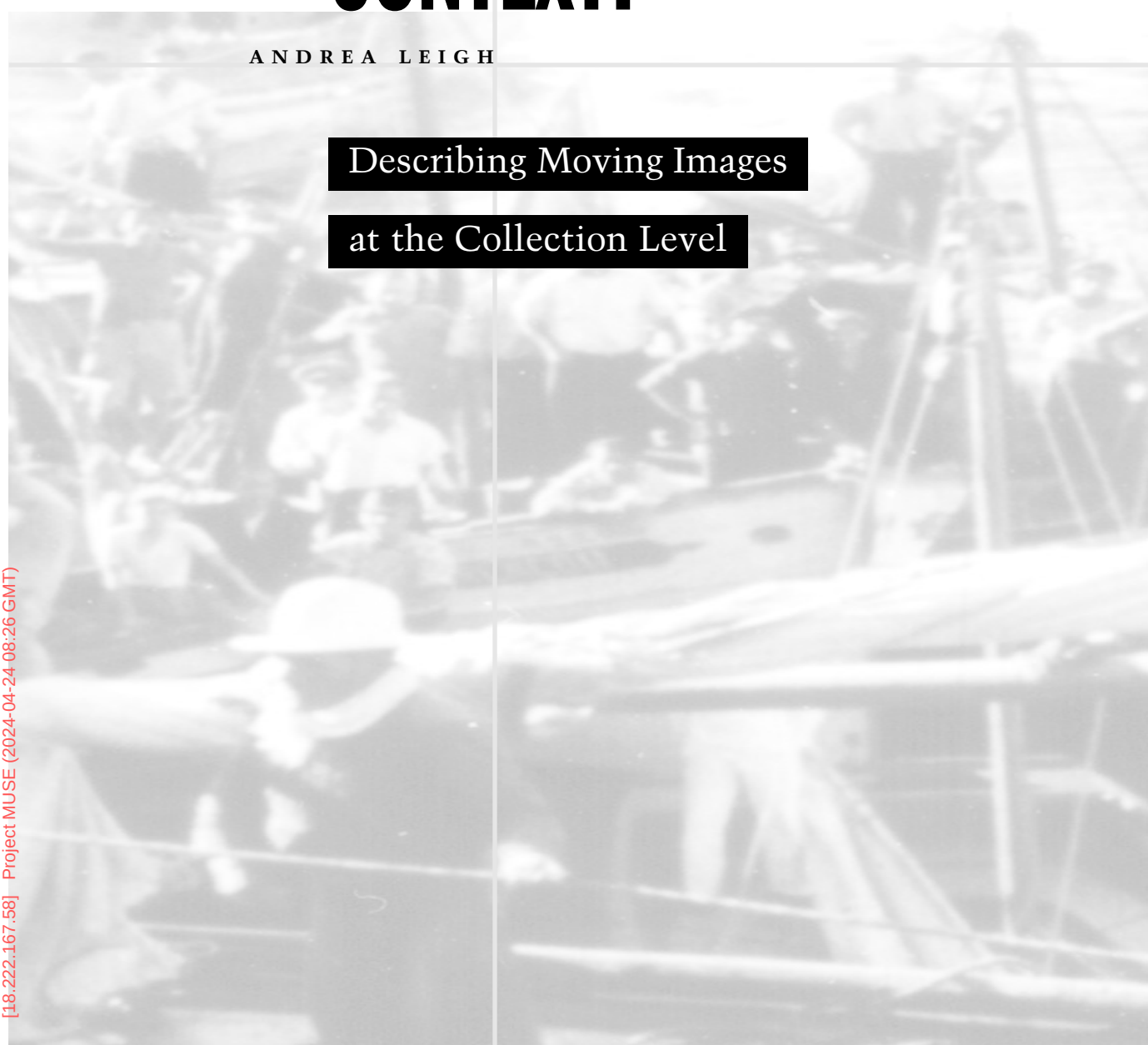


INTRODUCTION

Branding resources as collections is not new; librarians and archivists have all considered the items within their custody to form groupings. However, the manner by which collections are most often described differs among the information professions. As Randall C. Jimerson summarizes, it is common for each information profession to develop its own procedures to collect, organize, manage, and make accessible its resource materials, often borrowing techniques from other fields.[1] Moving image archives are no exception. Traditionally, the choice in cataloging moving images has been at the item level, as description favors completed moving image works where titles and credits are transcribed from the film itself. This approach is borrowed from item level descriptive practices common in libraries. With the proliferation of digital content, increased publication and distribution of print and media material, as well as the shift in the way users access information, a reconceptualizing of this strict item level approach, considering the array of emerging standards within a variety of professional communities, is underway.

Chief among these standards is the Functional Requirements for Bibliographic Records (FRBR), a conceptual model spearheaded by the International Federation of Library Associations and Institutions (IFLA). FRBR's entity-relationship model suggests that catalogers relate items (or manifestations) to the expressions (versions) of the work that they represent so that materials that share the same ideational content will be grouped together regardless of physical format.[2]

An adherence to FRBR potentially can alleviate the frustration end users may have when selecting works that have proliferated into multiple versions and formats, an all-too-common occurrence with moving images.

Emerging standards specifically tailored to moving images include MPEG-7 and the ISO International Standard Audiovisual Number (ISAN).[3] The ISAN is a persistent work identifier in numeric form that can be embedded into a single exemplar of a digital moving image work so that its identification can be tracked irrespective of the means of access. MPEG-7 is an emerging standard that describes or expresses "the semantic meaning of the information and therefore enable[s] people to discover what is in a set of audiovisual objects without having to access the information itself."[4] The concept is that information exchange is semantically linked with reference to a single narrative's components, such as background, participants, and objects, that contextually make up a moving image. MPEG-7 describes audiovisual information regardless of its storage, coding display, transmission,

medium, or technology, addressing the problem of proliferation of audiovisual and media formats in digital form.

What these and other emerging models and standards have in common is an awareness that works do not exist as islands alone at sea, that, in fact, works inspire new works that exist as distinct entities unto themselves but do not exist isolated from each other.

There is a greater recognition that, in today's rapidly evolving information environment, describing cultural objects based on format alone segregates a vast array of materials from the broader spectrum of the information landscape.

It is important to acknowledge that each cultural heritage community has its own traditions and vocabulary, that there exists no canonical metadata standard, and that each views its resources differently. As will be illustrated in this article, descriptive practices are shifting away from the isolated silo effect and moving toward a stronger preference for grouping together material containing the same provenance, subject matter, or ideational content with a goal of achieving greater interoperability. Two specific case studies will be presented from the UCLA Film & Television Archive's collections.

WHAT IS A COLLECTION?

Before providing methodologies for grouping moving image materials together, it is important to understand the different types of collections that exist. In the broadest sense, a collection is any aggregate of items. A library catalog is a collection of items held by a particular institution. An inventory is a collection in that it brings a grouping of individual items together either by provenance or subject matter.

A description of a collection may include information about the aggregate as a whole, the individual items that make up the collection, or information about some groupings of the items that form a subset of the whole.

To further break down these distinctions, the museum and visual resources community defines an archival *group* as an aggregate of items that share a common provenance, while a *collection* may comprise multiple items that are conceptually or physically arranged together for the purpose of cataloging and retrieval.[5]

Michael Heaney suggests that collection descriptions may be classified as belonging to a small number of types.[6] The principal distinction is between an *analytic* finding aid, consisting of information about the individual items, and a *unitary* finding aid, which describes the collection as a whole. A *hierarchic* finding aid provides information about both the whole and the items, including contextual information about the relationship of the items to the whole. In practice, as Heaney acknowledges, an analytic finding aid may contain structure that dictates that meaning is conveyed by the relationship between the descriptions of individual items.

Collection level descriptions serve both to provide superficial overviews for large bodies of otherwise uncataloged materials, as well as play an important role in reducing the quantity of material returned in an initial search query across multiple services. This design model is important in that users expect online catalogs to become a portal or gateway for the discovery of information. Instead of searching from one standalone database to another, users want to search from one location and be guided to a multiplicity of information resources that span across databases.

ARCHIVAL VERSUS BIBLIOGRAPHIC CONTROL

In addition to recognizing the different collection types, it is also important to recognize that both archival control and bibliographic control exploit recorded knowledge and focus on specific items that require organization and identification. The two methods are similar in that both describe physical and intellectual properties and attempt to anticipate user needs by providing a means of access. More to the point, both methods produce written descriptions allowing a user to find, identify, select, and obtain pertinent materials.

There are, however, significant distinguishing characteristics. Bibliographic materials are often publications or other media meant for public consumption, contain a chief source of information (usually a title page), copyright notice, statement of responsibility or statement of production, and are for the most part known items and works. Both fiction and nonfiction works are created to stand alone, to be read or viewed from beginning to end, each with a focus on a particular topic, genre, theme, person, place, or event.

Archival materials and manuscripts traditionally tend to be produced as a result of some activity and relate to functions rather than to a specific intellectual subject and do not arrive at the repository with the equivalent of a title page. Archival description is the process of analyzing, organizing, and recording details about the formal elements of groupings of materials or collection items to facilitate identification, management, and

understanding.[7] Archival description is similar to bibliographic description, except that in the absence of a title page to serve as the chief source of information, archival description requires a significant amount of the content description to be supplied from the context of the materials being described. In essence, archival description is an iterative process, updated as materials are acquired and preservation treatments recorded.

Moving image archives collect known items and works both in the form of commercially distributed motion pictures and television programs as well as materials that come into a repository with little identification or organization, such as home movies, outtakes, trims, and the like.

Standards (if used at all) have been adapted chiefly from those used in libraries where commonalities exist between commercially published textual materials; that is, each physical format encapsulates a known work that contains a title screen, copyright notice, and statement of responsibility in the form of credits.

Since moving image archives have a historic precedent of collecting primarily completed works, when a known moving image work does enter into the archive with related noncommercial components—such as unedited production elements—the tendency may be to describe each component at the item level. With a myriad of acquisition types coming into a moving image archive, simply using one set of descriptive principles will ultimately limit access to types of material, so it is important to consider alternative methods for access. Besides the standard item level approach, an archival perspective incorporating the fundamental principles of provenance (origin of the source) should determine the organizational method when moving image materials are a result of an activity or function, since the relationships that exist between items convey meaning in addition to the content of the items themselves. Certain types of materials, such as home movies from an individual, outtakes derived from a major feature film, or a series of commercials are best described at the collection level, as researchers can better study individual items when each is examined as emerging from the larger context of the whole.[8]

Collection level description does not preclude item level cataloging at a later date. As Margaret F. Nichols suggests, a collection level description can stand in temporarily for item level records until an archive has the resources to create them, but even after those records have been created, it can continue to be a useful overview to them.[9] Collection level treatment is best employed to address situations where individual items tend to fall into lower priorities for access. This might include collections consisting of a large number of moving image materials that come from a single donor and were never distributed commercially. Describing this type of collection through provenance based

description would free up the cataloger, who is often hindered by a lack of information to adequately describe these materials. By adopting a collection level approach, access may actually be increased, since the contextual information of the grouped items would not be lost, thereby increasing the collection's integrity, authenticity, and evidential value.[10]

IMPORTANCE OF THE WORK ENTITY

The UCLA Film & Television Archive began looking into the feasibility of describing a number of their acquisitions at the collection level when a significant source of motion picture marketing material entered the archive in 2002. These trailers and electronic press kits for major motion picture releases initially were described at the item level, but as the number of items increased into the thousands, it became apparent that continuing in this direction would prevent more frequently requested materials—most notably the archive's preserved titles—from entering the catalog in a timely fashion. In addition, the sheer volume of material meant the staff could not realistically view each instantiation, which meant that variations or differences in extent would be difficult to ascertain.[11]

Since available resources dictated that all that could be done with the electronic press kits and trailers was to create brief minimal level records consisting of title, date, and physical description taken from the can labels and video boxes, serious thought went into providing an overview of the collection materials that users could use to discover the collection first, then allow them to browse through a listing of available titles that would be linked to the record. Proceeding in this manner meant that a single search in the catalog by title would not be feasible.[12] However, this loss would be minimized through the creation of a contextual overview and a scope and content note of the collection materials in its entirety, thereby keeping the collection together rather than scattered throughout the catalog.

There was resistance to proceeding in this direction, as a significant weakness of traditional archival description is a lack of direction in the creation of access points for works.[13] Since the emphasis is on the creators or provenance of the materials, the focus on choice of access points is naturally on the persons or corporate entities responsible, even if the materials are primarily related to the creation of known works. A classic example is an author's collection of source material used during the course of writing a book. For example, at the UCLA Library Department of Special Collections, a manuscript collection containing drafts and other documents related to the writing of two of Ansel Adams's books, *Born Free and Equal* (1944) and *Sierra Nevada: The John Muir Trail* (1938), are simply described as "Papers" with Adams traced as the primary access point.

However, access points are lacking for the works that each of these sets of documents is related to, possibly under the assumption that a user would most likely come across these papers by way of the creator's name.

The problem with this methodology is that the creator alone does not identify the work.

Granted, archival description is not as tidy as bibliographic description, but when there exists a mechanism to gather works together, especially works of performance that are chiefly characterized by title, an alternative arrangement should be considered, even if it means physically breaking up the collection.

In the case of the Ansel Adams papers, one method of getting to the work entity would be to create subject added entries for the authorized form of the name-title references, since the papers are *about* two specific works. Name-title references have chiefly been utilized in traditional library catalogs as a mechanism to uniquely identify works.

Another example is the University of North Carolina at Chapel Hill's collection description for the records and production elements of Florentine Films. Florentine Films was founded in 1976 by documentary filmmaker Ken Burns and others. The archival collection came to the university in response to a request to acquire production materials related to Burns's seminal documentary *The Civil War* (1990) for the university's Southern Folklife Collection. The agreement reached was for Burns to deposit archival records and film footage not only for *The Civil War* but for all of the works produced by Florentine Films. This was a significant undertaking by a repository that did not have expertise in moving image preservation and access, so, predictably, all the collection materials were arranged and described as a single provenance based collection. From a moving image repository perspective, there are a number of issues with this approach that make this organizational model less than optimal. Not only does each production described contain its own documentation that is distinctly separate from materials created for another production, but the completed works contained within can stand on their own, as each is characterized by title, broadcast date, production credits, and so forth.

For preservation purposes, discrete items are more usefully described within the context of the *work* as a whole, as materials may be borrowed or donated to the archive for preservation or restoration by different and sometimes anonymous sources.

Within the structure of the finding aid where discrete items are often not described, these assembled materials would lose their context and provenance.

Archival institutions in general have in the past held on to the view that, since their institutions are small and collect unique material, standardized cataloging practices would be economically unfeasible. However, this viewpoint is being challenged as more archival institutions, particularly those that collect moving image materials, discover that their institutions do collect similar, if not duplicate, materials.

Lisa B. Weber notes that "the purpose of archival description and library cataloging is the same: to provide access to materials."[14] Even if library descriptive practices differ in form and content from those of archival practice, organizing principles could be adapted. In the case of moving image collections, Martha M. Yee argues that near-equivalents could be cataloged using one record if the only difference is in its physical format. Therefore, a video of *Gone with the Wind* containing the identical ideational content of the 35mm film could be attached to the same holding through the use of a hierarchically structured single record to show differences in physical format. And if, as Yee suggests, "all institutions were to decide to create new records only when [a] significant difference in either intellectual or artistic content or identification occurs, codification of this practice would help to standardize it."[15]

Another significant difference among archival institutions and libraries is that the former are oriented more toward the preservation of their collections than on how their collections are being used. Library catalogs use a system of a common language and authority control through a regulation of terminology used as access points in catalog records—by distinguishing terms, showing relationships, and documenting decisions. By using these data value standards, library catalogs prescribe to the concept of Cutter's famed objects: (1) enable users to locate a particular work by author or title, (2) locate all works of an author, (3) locate all the editions of a work, and (4) locate all works of a particular subject.

Although archival materials can be identified through the subject content and descriptive characteristics of the material, the question of authorship is not clearly defined.

Additional thought must be given to the concept of provenance—to improve access points to the corporate entity or entities that created the material.

By doing so, how users search a collection becomes a major consideration. Since the primary reason for collecting material is to provide description and access, understanding

how an archival collection is used provides a basis for implementing standards so that it can be adequately accessed by those most likely to use it. A major criticism of Encoded Archival Description (EAD), which is a mark-up language used to deliver archival finding aids on the World Wide Web, is that user studies were not conducted before the standard was formalized.[16] As a result, researchers have difficulty navigating the hierarchical layers, since they do not necessarily understand the relationship between the creator and the materials.

REPRESENTING THE WORK

The importance of creators in traditional archival description must not be underestimated. As Daniel Pitti explains from a strictly archival perspective, the description of creators "is an essential component of the preservation of the documentary evidence of human activity. . . . Records, broadly speaking, encompass both the narrower archival definition, but also artifacts, whether created as by-products, or as intentional products. "'Anything made by human art and workmanship' is thus a record: books, articles, movies, sound recordings, paintings, sculptures, collections of natural objects, and so on."[17] This is an important concept to acknowledge when developing a structure for a collection of unidentified or ephemeral materials that are not known works.

Even though (generally speaking) works can be discovered through the use of creator access points, what is often overlooked in archival description is the predominance of a formal title in identifying works of performance. The archival community is currently developing a standard for creator description: Encoded Archival Context (EAC). EAC is intended to complement Encoded Archival Description (EAD) by allowing repositories to share costly creator descriptions, thereby minimizing duplication of effort. No provisions are being made for those institutions that place a strong reliance on title as the primary access point, which breaks from the one-to-one correspondence between the description and creator. It should be noted, however, that traditional library authority control, which is a methodology used to control headings, does not routinely identify works either. FRBRization of existing catalogs may remedy this situation, as it will be essential to create work identifiers to differentiate among expressions. Even with this recognition, as Martha Yee summarizes, "most of the FRBRizing projects so far have seemed determined to work with nothing but bibliographic records, with little recognition that it is the authority record that represents the work."[18]

Primarily due to this lack of collocation on the work entity, the UCLA Film & Television Archive subscribes to an analytic collection level approach inspired by the

FRBR conceptual model. FRBR is expected to be at the heart of an update of the *Anglo-American Cataloguing Rules* titled *Resource Description and Access*. Jennifer Bowen explains that the proposed new rules for constructing headings will be not only at the work level but at the expression level: "A cataloger would create an expression level heading by adding expression level attributes or other identifiers for the expression to a uniform title for a work."[19] Like multilevel description in more traditional document archives, this model is not *always* ideal for a moving image archive, where not all physical holdings may contain a title, as numerous holdings may be unedited materials or outtakes that were never distributed commercially. However, for completed moving image works containing title and credit screens, FRBR has much potential as an organizational principle. As Bowen explains, "Headings for expressions may be particularly useful when a library owns extensive materials in a specific area, especially when the collection contains many expressions of the same work or many manifestations of the same expression."[20] This same principle can be extended to moving image works where it is not uncommon that a single exemplar of a work be released in numerous versions (or expressions)—e.g., the original release version, the director's cut, the airline version, and so on—and exist as multiple manifestations—e.g., 35mm film, VHS, DVD, and so on. Logically the FRBR model fits snugly with the way that an archivist works with related resources within a collection. An example based on the FRBR conceptual model is the UCLA Film & Television Archive's record for the restored version of the first Technicolor two-color silent feature, *The Toll of the Sea* (1922).

AN ANALYTIC CASE STUDY: *THE TOLL OF THE SEA*

The Toll of the Sea was for many years considered lost, as no prints of the film survived. However, Technicolor Corporation, which produced the film to highlight the company's new two-color subtractive process, came across the rare original camera negative and placed it on deposit with the UCLA Film & Television Archive in 1985.

The two-color Technicolor subtractive process utilized a beam splitter prism that exposed two standard size frames simultaneously, one through a red filter and the other through a green filter. The film was advanced two frames at a time so that, at normal camera speed, twice as much film was used as was for black-and-white photography, resulting in the creation of a one-strip film.[21] The two corresponding frames were positioned toe to toe. Registration of the red and green elements was produced optically and controlled by an accurate positioning of the sprocket holes. Using a special printer, separate prints were made from the red and green filter negatives on relief print film half

the thickness of ordinary motion picture positive film, then cemented together (emulsion side out) so that the prints could be projected conventionally. The side printed from the red filter negative was then dyed blue-green and the side printed from the green filter dyed red-orange. This system differed from the later Technicolor imbibition process in that matrices were used for direct screening rather than as a method for transferring the dyes onto a release print.

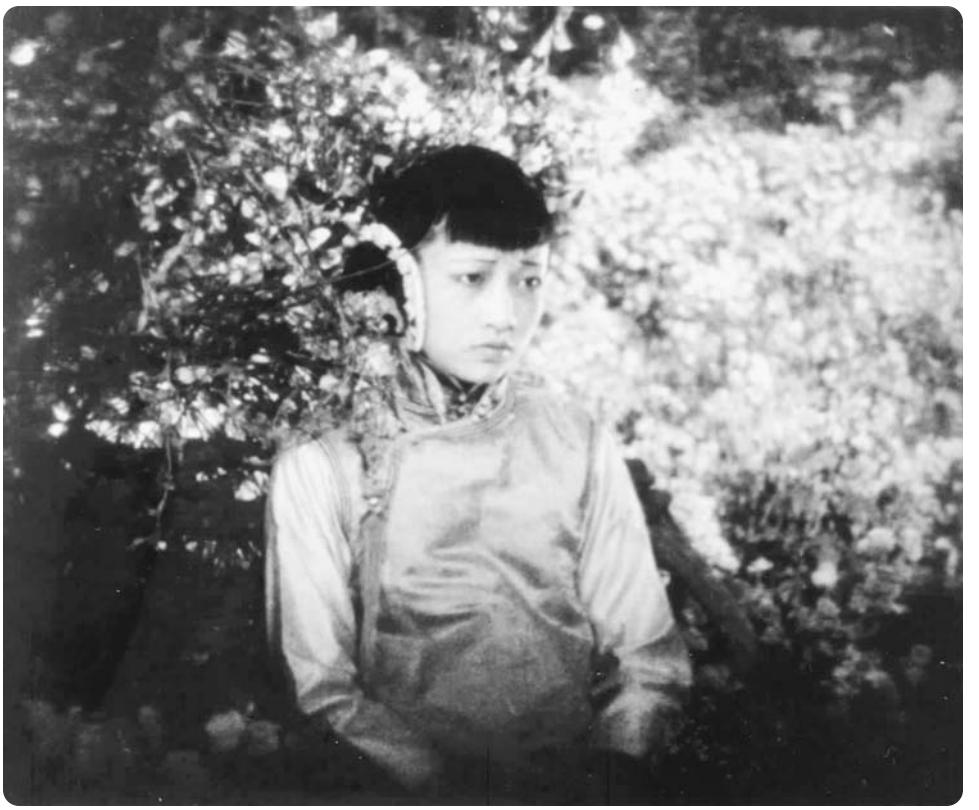
The principle employed in the subtractive color process was simple. If each negative recorded one part of the color spectrum and then was superimposed on the screen through its own corresponding filter, the original scene would be reproduced.[22] Subtraction from white light will yield primary colors—cyan, which is minus the red filter, combined with yellow (or minus blue) will produce green; and yellow, which is minus the blue filter combined with magenta (or minus green), will produce red. Although the two-color subtractive process had yet to incorporate the blue part of the spectrum, the two-color system was enough to re-create decent flesh tones and natural foliage.

According to Robert Gitt, who oversaw the restoration of *The Toll of the Sea* for the UCLA Film & Television Archive, the camera negative arrived shrunken, brittle, torn apart, and with many fragments placed inside a paper sack.[23] Considering the film's importance in the history of color motion picture processes, preservation of the extant elements began almost immediately. The negative was cleaned, repaired, and spliced together in its original order using Frances Marion's original scenario as a guide. The final sequence did not survive, but Gitt and partner Richard Dayton of YCM laboratories were able to restore the final titles from the continuity script on file at the Library of Congress.

In what is considered artistic ingenuity by some and a question of ethics by others, Gitt and Dayton took an authentic two-color Technicolor camera to a beach near Santa Barbara and re-shot the missing ending of waves crashing onto the shore as the sun went down. All that was omitted was the film's star, Anna Mae Wong, who was seen walking into the breaking waves to her demise in the lost original.

After the reconstruction was complete, the UCLA preservation staff made master positive separations of the red and green elements. A printing negative was then produced from the separation elements to preserve the integrity of the restored original camera negative of the first two-color Technicolor subtractive process feature and what is considered the last—the camera negative of the new ending.

Although a complex restoration, *The Toll of the Sea* was more straightforward than many, as it is more common for a restored film to be pieced together from an array of the best surviving print material from different generations.



Anna Mae Wong in *Toll of the Sea* (1923). Courtesy of UCLA Film & Television Archive.

It is rare that the original camera negative survives, as it is usually either destroyed beyond repair or missing entirely. Therefore print elements are begged, borrowed, or rescued from trash bins of collections all over the world.

If a film preservationist is fortunate, these print elements will have been struck directly from the original camera negative.

Up until the early 1970s, it was a general practice among studios to make prints from the original camera negative, "subjecting the best element to the harshest treatment in handling, exposure to contaminants and mechanical stress."[24] Today, the traditional practice is to reserve the original negative for the production of secondary printing elements. If prints become worn out, damaged, or destroyed, the original camera negative remains intact and can be referred to later to re-create the original achievement.

Despite the good fortune of possessing a nearly intact original camera negative, the reconstruction of *The Toll of the Sea* posed serious questions about how the restoration was accomplished. The re-shot ending notwithstanding, Gitt himself admits that if

the archive were to do the restoration over again, it would be done more along the lines of the archive's later restoration of *Follow Thru* (1930). "With *The Toll of the Sea,* we didn't even do a wet gate to diminish the scratches," Gitt recalls.[25] For the Technicolor two-color reconstruction of *Follow Thru,* where an original camera negative also survived, the separation master positives achieved more accurate hues by printing the elements with color light optically before creating the Eastman color internegative. And to be fair, since no original Technicolor prints survive of *The Toll of the Sea,* and at least one does of *Follow Thru,* a more accurate depiction of color hues could be achieved for the latter using the original Technicolor print as a guide. With *The Toll of the Sea,* it was all guesswork.

Placing original print materials on Eastman color low-fade stock rather than on true Technicolor dye transfer prints can also be viewed as unfaithful to the original release version of the motion picture. However, the Technicolor dye transfer process was discontinued in the early 1970s. The Technicolor Corporation at that time switched to Eastman color to cut down on operating costs. In the case of restoring a dye transfer two-color Technicolor film, part of the complexity in re-creating the illusion of the original two-color process was coming up with a compromise, as the process that originally printed the materials no longer was available in the United States. Additionally, the original release prints of *The Toll of the Sea* were printed on a nitrate base, with the red and green strips cemented back to back. Although the cemented-together strips could be projected in a standard projector, the prints were thicker than a standard black-and-white print. As a consequence, the original two-color Technicolor prints tended to buckle, scratch, and require more frequent replacement. It should not be surprising, then, that no original prints of *The Toll of the Sea* survive; nor should it be a surprise, considering the inherent technical inadequacies of this early attempt at the dye transfer process, that Gitt and Dayton did not choose to re-create exactly the original Technicolor two-strip printing process.

In documenting the preservation elements for *The Toll of the Sea* in the catalog, one bibliographic record is created describing the work, including a local note outlining its preservation history, while each element used in the restoration process is attached in a separate holdings record. A hierarchically structured document is thus created that will allow users to know immediately what version of the film the archive contains, as well as determine what elements were used in the restoration. Each separate holdings record is then attached to the bibliographic record and includes:

- number of reels
- description of the element using standardized terminology
- footage count (real or estimated)

- notes on reproductions (i.e., element was "Reproduced from a 35 mm. safety dupe pic neg")
- the laboratory where the elements were reproduced
- donor or depositor information
- whether the element is silent, sound, in color, or black and white
- notes on any restrictions for accessing the material

What is missing in the record is evidential documentation used in the restoration process, such as Frances Marion's continuity script—material that is probably not held by the archive.

It is not the traditional approach in an item level catalog to guide users to another institution's resources, but that concept is being challenged as more and more electronic resources are added to library catalogs.

In addition, recent content standards, such as *Describing Archives: A Content Standard (DACS),* provide direction on including related materials in overall collection descriptions.[26] It is thereby advised that related materials used in the restoration be added as part of an overall preservation history note in the bibliographic record.

In most instances, what a moving image preservationist attempts to restore or reconstruct is the original achievement. It is important, therefore, to understand and document the history of the film at hand to know how many versions exist. There may be foreign release versions, director's cuts, airline versions, and television broadcast versions, in addition to the original studio release version. A film may have been deliberately cut for censorship purposes at some point in its history. Distributors or producers may have sought to second-guess the censor or to avoid a possible public outcry by making their own edits in a film before releasing it to a new audience. The film may be shortened or altered on release, or re-release, as a result of critics' reviews or the comments of preview audiences. The film may be incomplete through accidental loss or damage—or, in the case of early film, due to physical deterioration in the film stock. Material from a private collector may have suffered intentional damage, such as removing the main titles to conceal a film's identity, when its acquisition by that collector had not been legal. Films may have pieces cut from the original for resale or reuse in compilations. Film may be re-released in a different manifestation (such as a colorized version) to appeal to

a new generation, and it may be edited, panned and scanned, or even lengthened or shortened to accommodate a television broadcast schedule.

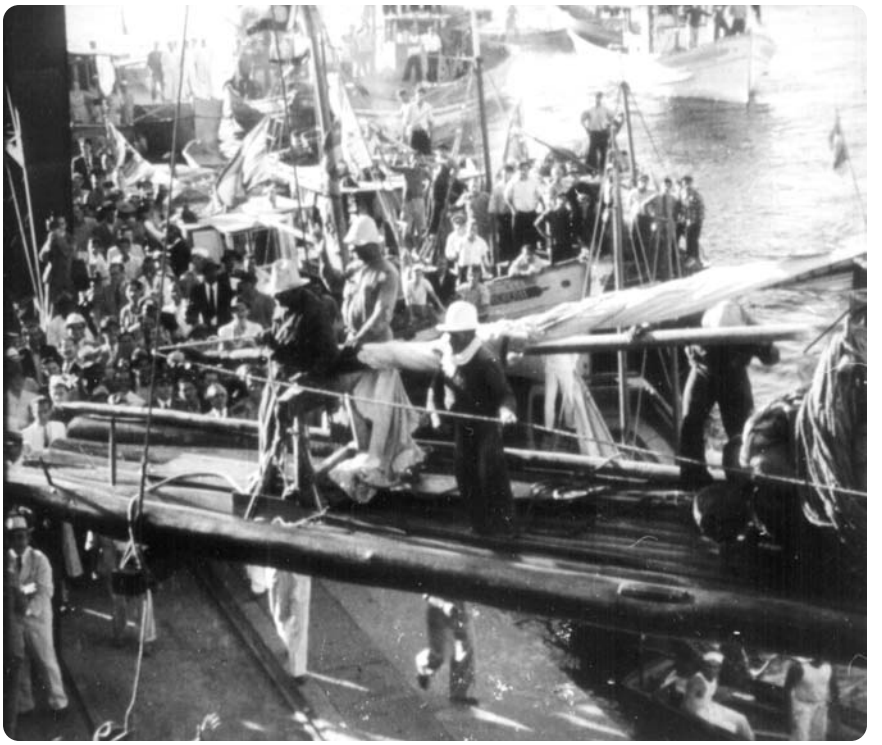
To examine the multiple versions issue further, the reconstructed *The Toll of the Sea* produced a DVD version included as part of the National Film Preservation Foundation's *Treasures from American Film Archives* (2000). Although the visual content is identical to the reconstructed version, complete with the new ending, there is a vital difference. The DVD version contains a score orchestrated by composer Martin Marks, adapted from the extant published full score originally compiled by composer Ernst Luz for the film in 1922. This significant difference between the two versions should be noted. Marks's new score, although reminiscent of the original, is by his own admission "my improvisatory liberties."[27] Differences in sound are important and often overlooked, but they should be documented, since how an audience experiences the film with a particular soundtrack can influence an audience's reaction to the film. In the case of silent films, especially, it was common that music and sound effects were added to or altered in later releases, and various performances of the same original score by different composers were added to a new soundtrack, as was the case with the DVD release of *The Toll of the Sea*.

THE COLLABORATIVE PRINCIPLE

Although it became evident at the UCLA Film & Television Archive that the primary access point for a collection of home movies, commercials, promotional, industrial, or educational materials could usefully be described based on provenance, that was not necessarily apparent for a collection of unedited materials from a particular film or television program. As David Miller and Patrick Le Boeuf elegantly point out in their analysis of works of performance, "the collaborative principle is so strongly assumed . . . that main entry under title is mandated even where a film is arguably the work of a single person."[28] Therefore, it can be surmised that a provenance based main entry or primary access point for a collection of unedited materials related to a commercially distributed motion picture or television program would be a poor choice.

Since the collaborative nature of creating a motion picture is so ingrained, singling out one individual or corporate entity to gather all materials together does not serve the end user well.

It was therefore decided that, for optimal access, production elements related to a single motion picture or television program would be described with title as the primary access point, with creators described as added entries. This flies in the face of traditional multi-



***It's All True* (1941). "Herois do Mar," D. I. P. Newsreel. Courtesy Cinemateca Brasileira, São Paulo, Brazil.**

level archival description but suits the archive's needs better as a repository for preserving moving images, where titles often are more prevalent than creators of works.[29] To further illustrate this concept, Orson Welles's unfinished film, *It's All True* (1942) will be examined.

HIERARCHIC COLLECTION LEVEL CASE STUDY: *IT'S ALL TRUE*

In 1942, Orson Welles traveled to Rio de Janeiro to make what was initially envisioned as a four-part anthology, *It's All True,* for RKO Radio Pictures. The film was never completed or released and its aftermath is often cited as destroying Welles's credibility as a commercial filmmaker.

As part of this complex story goes, soon after Pearl Harbor, Nelson Rockefeller, working for the State Department and a major shareholder in RKO, recruited Welles as a special ambassador to South America with the purpose of making a film designed to improve pan-American cultural relations. Since Welles wished to take on a more active role in the war effort, he was willing to take on the challenge by reenvisioning a film he had already started titled *It's All True.* To do so, he would bring in a South American flair by eliminating an episode of the film centered around the origins of jazz. Instead, he would focus one of the stories on Carnaval and the origins of samba. Besides incorporating the episode already in production, "My Friend Bonito" (based on a story by Robert Flaherty),

the final component would revolve around the true story of the *jangadeiros,* fishermen who sailed over a thousand miles on makeshift rafts to petition the president of Brazil for improvements in their working conditions. Welles came upon the true story while reading a magazine on his flight down to Rio.

Welles arrived in Rio in time to film Carnaval, but when word got back to RKO that the director was shooting footage in the shantytowns that cling to the hills around the city, executives at RKO became nervous.

Rumors of Welles's artistic license grew to mythic proportions, minimizing Welles's intent to link the music emanating from the surrounding hillsides as the preprint for the colorful and lively music of Carnaval. RKO executives, not particularly tolerant of the subtleties of other cultures, were unable to grasp the significance, especially since they had expected a sort of lighthearted Dolores Del Rio musical extravaganza.

Worse still, other complications mounted, particularly as Welles was filming the story of the *jangadeiros*. Tragically, one of the fishermen accidentally drowned during production. RKO's response was to pull the plug. Welles stayed behind with a skeleton crew in spite of the setback and finished shooting the story in honor of the local fisherman who had given his life to document the *jangadeiros'* remarkable achievement.

Welles commented on the debacle of *It's All True* to a *New York Times* reporter in 1963:

> I was to shoot, among other things, a giant Technicolor documentary on the carnival in Rio. No script, no story line, and a budget of a million dollars. A mammoth Hollywood crew and tons of equipment were shipped to Brazil and we started in recording the carnival, and documenting the samba. The material was interesting. But back in Hollywood . . . the film we were sending them looked fairly mysterious. No stars. No actors even. "Just a lot of colored people," to quote one studio executive, "playing their drums and jumping up and down in the streets." Meanwhile there'd been a great shake-up at RKO: Rockefeller's men were out. The idea was to make a case against the old administration, and my million-dollar caper in Rio, without a shooting script, made a perfect target. I never really lived that down.[30]

Welles never intended to abandon *It's All True*. He was forced to return the footage to RKO in 1945–46 when he was unable to complete payment for the rights. After this juncture, he lost contact with the project. RKO then classified the production elements

as stock footage and repurposed some of the color footage from "Carnaval" in feature productions.

Fast forward to 1985, when a Paramount executive discovered an amazing cache of negative rolls from *It's All True* in a vault at the studio. Richard Wilson, who was Welles's associate in Rio, took this opportunity to finish the episode re-creating the heroic journey of the *jangadeiros* titled "Four Men on a Raft," which had been completely shot.

Before the find in Paramount's vaults, an RKO inventory from November 1952 (considered to be the last inventory taken of the footage before the Paramount discovery) indicated that the studio retained twenty-one reels (16,793 feet) of nitrate positive and corresponding negative from "My Friend Bonito," fifteen reels (13,978 feet) of positive nitrate and corresponding black-and-white negative from "Four Men on a Raft," plus the existence of seven reels of black-and-white positive footage (approximately 6,500 feet) printed from Technicolor negative, one reel (5,481 feet) of Technicolor positive, and some 200,000 feet of unprinted Technicolor negative, along with 50,000 feet of music sound negative from "Carnaval."

In 1958, Desilu acquired RKO, and a few years later, Paramount took over all of Desilu's stored footage. During Paramount's custody, thousands of feet of the Technicolor footage were dumped into the Pacific Ocean, while the remainder was placed in vaults at Paramount. The whereabouts of the sound negative, apparently containing original recordings of Rio's top musical talent, remains a mystery.

When the extant footage was discovered, arrangements were made to donate it to the American Film Institute, which then arranged to store the footage at the UCLA Film & Television Archive. Money was raised to prepare the "Four Men and a Raft" episode for the festival circuit, as a method to raise money for preserving the remaining footage. In the early 1990s, the surviving rushes of *It's All True* were gathered by Wilson and film critics Myron Meisel and Bill Krohn, who edited the material and created a documentary, which was released in 1993.

Although Welles did not live to see his unfinished film, he did know that the extant footage had been recovered. His reaction, according to the Paramount executive who discovered the footage, was that the production had been cursed, so he had no interest in seeing it resurrected.[31]

The curse seems to still be in place, as organization of the material presents a significant archival challenge. Since the film was never completed, and a script never written, it is impossible to re-create Welles's intentions. Initially the rushes that were edited into the documentary were described by the UCLA Film & Television Archive at the item level, causing a search on *It's All True* to bring up hundreds of records that are vir-

tually indistinguishable from one another. To complicate matters, after the records had been entered, further preservation work on the rushes was done, which so re-arranged the described elements that the inventory records that had been entered into the catalog immediately became obsolete. This is a perfect example of why bibliographic description, which relies on transcription from a chief source, is not always the best methodology to describe certain categories of moving image materials.

Catherine Benamou, a professor at the University of Michigan and a film scholar committed to seeing that all the production elements for *It's All True* are preserved, estimates that the UCLA Film & Television Archive contains fifty-two cans (approximately 75,145 feet) containing production elements for "My Friend Bonito," of which 7,000 feet have been preserved on safety positive. The extant footage of "Carnaval" consists of twenty-six cans (approximately 35,530 feet), of which 3,330 feet have been preserved. Of the Technicolor footage, only about 5,481 feet remain; of this color footage, approximately 2,750 feet of safety color interpositives were processed for use in the 1993 documentary. All of the Technicolor footage remains in vaults at Paramount. The remaining footage from "Four Men on a Raft" consists of fifty-two cans (63,950 feet), of which approximately 15,450 feet has been preserved. Color footage shot for this episode is likely included among the "Carnaval" footage located at Paramount.

Clearly the project's incompleteness and transfers of ownership, along with the fact that the few who physically handled the production materials over the years did not have enough familiarity with the scope of the project to accurately identify and arrange the footage, all add to the present challenge of adequately organizing the material. Following on the initiative of Richard Wilson, who carefully identified most of the footage that has been preserved to date, Benamou is committed to identifying and grouping the remaining footage by scene, episode, and shooting location, based on a close viewing of the nitrate, checked against her knowledge of shooting locations, surviving script materials, correspondence, and testimony of the film's surviving participants.

As the process of sorting out the materials continues, it is important to understand the underlying collaboration that organizing the extant footage requires. Collection level arrangement and description cannot be adequately accomplished in isolation.

Organization at the collection level often makes it necessary that scholars work alongside preservationists, archivists, and catalogers, with the realization that the record may change over time due to ongoing preservation activities, additional analysis, and other circumstances.

By the time Benamou sat down with a cataloger, the decision to abandon further item level control had already been made, through consultation with those who work closely with the materials and knew its context. The idea behind this decision was as much a practical one (so that if the rushes were again re-arranged, the preservationist could note what had been done on the inventory without disrupting the integrity of the catalog) as it was one to preserve the historical context and evidential value of the footage that remained.

In essence, a collection level description was created for each episode of *It's All True,* chiefly because each of the three parts had different casts and crews. The archive based these descriptions chiefly following the guidelines in *DACS* and supplemented by appendix C of *Archival Moving Image Materials,* second edition *(AMIM2),* so in the future, a direct search in the archive's catalog on the title *It's All True* will bring up fewer records.

The collection description is composed of these primary components:

- title of the work in its established, authoritative form followed by a form identifier
- part designation for each episode[32]
- date of production or release
- historical overview of the production
- scope and content of the collection
- topic/genre headings
- access points for the primary creators

Besides the prevalence on title, this form of access is preferred since (generally speaking) the source of the materials may be questionable (some elements could have been retrieved from a dumpster by a collector) or they may have come from multiple sources. Due to the collaborative nature of works of performance, it would also be confusing to organize a collection of unedited materials related to a single motion picture or television program that wasn't based on title,[33] since no matter which creator is chosen, according to traditional archival arrangement and description, that creator would then be the subject of the biographical/historical overview.[34] Since these production elements are the extant records of a motion picture *work,* it would be more appropriate to provide a contextual analysis emphasizing the history of the unfinished production.

As Catherine Benamou suggests, *It's All True* is beneficial for a variety of research purposes.[35] The project greatly contributes to film history since the extant footage portrays inter-American relations and social realities distinct from those in the work of Walt Disney and other "Good Neighbor" directors and producers. Portions of the project anticipate Italian neorealism and Brazilian *cinema nôve* in style and strategy. Individual shots and scenes record Welles's approach to shot composition, choreography, and visual narration. Beyond the importance of *It's All True* in the Welles's oeuvre, the fact that most scenes were shot on location means that they are a record of places, people, and popular cultural practices linked to specific locations in Mexico and Brazil. Therefore, providing a contextual analysis becomes vital if the footage is to serve as a historical record.

CONCLUSION

Although *The Toll of the Sea* is cataloged based on the traditional item level approach pioneered in libraries, the decision to link each manifestation to a corresponding expression level record can be referred to as an analytic grouping of materials. In this analytic approach, the bibliographic record becomes part of an overall structure that conveys meaning as to the relationship between the whole and its corresponding items.

Other forms of collection level description can be incorporated to convey different relationships, but, like the analytic approach that has become the focus of descriptive practice at the UCLA Film & Television Archive, traditional groupings more common in the descriptive practices of document archives are underused.[36] As Howard Besser suggests,

"Archivists need to shift from a paradigm centered around saving a completed work to a new paradigm of saving a wide body of material that contextualizes a work."[37]

Besser further emphasizes that "the [World Wide] Web and enhanced DVDs have created a world where all kinds of ancillary materials have become important parts of an enhanced production, and where viewers want to see small fragments of a work almost as much as they want to see a work in its entirety."[38] And as burgeoning materials form collections that merge text, audio, and image, the digital aggregate encapsulating the items increasingly becomes the authentic record.

Since the advent of digital libraries has focused on aggregates of material, moving image archives can use collection level description for a variety of purposes:

- to provide an overview of groupings of otherwise uncataloged items
- to allow researchers to discover the existence of a collection first and then to target their queries to selected items
- to support controlled searching across multiple collections and to assist users by reducing the number of individual hits returned to an initial query
- to support cross-domain resource discovery, since researchers want to discover and access resources drawn from across the collections of diverse institutions

Description at the aggregate level is a fundamental part of traditional archival descriptive practice. The traditional archival community has well-established national and international standards for collection level description, where hierarchical description often stops at the level of individual items, particularly where there are multiple instances of the same type of item. This could be a problem for moving image archives with a preservation mission, since they depend on discovering the best available source material of specific film elements for a restoration project. If that source material is not adequately identified, it may be overlooked.

Collection level description offers significant advantages over item level description in certain circumstances. Cataloging backlogs can build up, because there are not the resources for describing everything at the item level. Even if holdings are fully cataloged at the item level, there may be dissatisfaction with the results, as researchers may be interested in locating unknown or untitled moving image material contextually. This is particularly true with aggregates of home movies from a particular family or individual, outtakes from a particular film, or even unidentified or poorly described episodes from a specific television program.

Archivists describing collections of manuscripts or other unique materials have used collection level description for decades. Catalogers in moving image repositories such as the Library of Congress use collection level description to link to aggregates of online moving image surrogates or for groupings of commercials or home movies. Collection level description under these circumstances is a promising means of providing access to large collections of materials, especially those that are anonymous or ephemeral in nature.

Cataloging materials at the collection level does not mean settling for low standards of description. Rather, it is a way to provide access to a range of materials in cases where the title of a work is less important than both the content and context of its cre-

ation, which conveys to users its impartiality and authenticity as evidence. Moreover, it addresses the fundamental shift in the perspective and methods researchers bring to their studies as popular culture receives more attention as a means to gaining insight into the social and political context of historical events.

APPENDIX

	Key to Primary Standards Used
Data Content Standards:	*Anglo-American Cataloguing Rules,* 2d ed., rev. *(AACR2R); Archival Moving Image Materials,* 2d ed. *(AMIM2); Describing Archives: A Content Standard (DACS)*
Data Value Standards:	Library of Congress Subject Headings (LCSH); Library of Congress Authorities (http://authorities.loc.gov)
Data Structure Standards:	UCLA Film and Television Archive uses the MARC21 bibliographic and holdings formats (http://www.loc.gov/marc/), but, for the purposes of illustrating ideational content, the MARC21 tagging is omitted in each example, as it is recognized that other repositories may have adopted their own local standard or another structural standard such as Encoded Archival Description.

Figure 1. Analytic collection level record for *The Toll of the Sea* (1922)

Standards used: *AACR2R, AMIM2, LCSH,* Library of Congress Authorities

Title/description: Toll of the sea / Technicolor Motion Picture Co. ; director, Chester Franklin ; story, Frances Marion.

Release date: 1922.

Version: UCLA reconstruction, including one scene reshot by UCLA Film and Television Archive staff at end of film based on Frances Marion's original scenario.

Cast: Anna May Wong (Lotus Flower); Kenneth Harlan (Allen Carver); Beatrice Bentley (Barbara Carver); Baby Marion (Little Allen); Etta Lee, Ming Young (gossips).

Credits: Director of photographer, J.A. Ball.

Summary: Lotus Flower rescues an American man washed up on the seashore. They fall in love and marry, but he returns to

the United States without her, while she bears his son. When he returns, he is accompanied by his American wife.

Local Note: PRESERVATION HISTORY: Preserved at the UCLA Film & Television Archive. Preserved from the original 35 mm. nitrate two-color Technicolor camera negative. Final sequence missing from the original camera negative re-shot by UCLA staff using a 2-color Technicolor camera. Master positive separations were created from the camera negative. Then red and green printing negatives on Eastman color low-fade stock were created from the master positive separations.

Topic/genre heading: Runaway husbands—China—Drama.

Topic/genre heading: Single mothers—China—Drama.

Topic/genre heading: Miscegenation—Drama.

Topic/genre heading: Features.

Topic/genre heading: Silent films.

Topic/genre heading: UCLA preservation.

Credits heading: Franklin, Chester M., 1890–1954. direction

Credits heading: Marion, Frances, 1888–1973. writing

Credits heading: Wong, Anna May, 1905–1961. cast

Identifiers: Physical elements:*

1. M31841 10 reels of 11 (ca. 10,000 ft.) : si., 2-col. Technicolor ; 35 mm. nitrate SEN orig pic neg.
2. M32337 2 reels of 3 (r1-2) (ca. 4000 ft.) : EC (col.), low-fade ; 35 mm. safety prsv dupe pic neg.
3. XFE4738 1 reel of 1 (ca. 150 ft.) : EC (col.), low-fade ; 35 mm. prsv pic neg. PART/ELEMENT: Credit logo and introduction titles created at Title House.
4. XFE547 1 reel of 1 (ca. 400 ft.) ; 35 mm. safety prsv pic neg. PART/ELEMENT: Red and green printing neg for new ending, 1985. NOTES: 2 rolls in 1 can.
5. XFE77 -80 4 reels of 4 (ca. 4000 ft.) : green ; 35 mm. safety prsv pic masterpos.
6. XFE81 -84 4 reels of 4 (ca. 2000 ft.) : red ; 35 mm. safety prsv pic masterpos.

*Partial list of physical elements used in the restoration.

Figure 2. Top-level description for each episode of *It's All True* (1942)*

Standards used: *DACS, AMIM2* Appendix C, *LCSH,* Library of Congress Authorities.

NOTE: Brackets [ ] indicate that the formal title and credits are supplied, rather than transcribed directly from the chief source.

Title/description: [It's all true (Motion picture)—rushes. Episode 1, My friend Bonito] / [Mercury Productions for RKO Radio Pictures, Inc. ; director and producer, Orson Welles ; codirector (location), Norman Foster ; screenplay, John Fante and Norman Foster ; associate producer, Jesús "Chucho" Solorzano].

Production date(s): 1941–1942.

Extent: approximately 75,145 feet of film.

Source: Episode based on a short story by Robert Flaherty.

History: My friend Bonito was originally part of a four-part film based on real-life stories set in North America. After Orson Welles's appointment as goodwill ambassador to Latin America in early 1942, the episode became part of a four-part semidocumentary dedicated to the improvement of inter-American relations. Jesús "Chucho" Solorzano was chosen as lead bullfighter for the episode in the summer of 1941, John Fante and Norman Foster wrote the screenplay, and roughly two-thirds of the episode was shot on location in Mexico under the codirection of Norman Foster and Orson Welles between late September and mid-December of 1941. Production headquarters and lodging for the cast and crew were at the Hotel Francis in Aguascalientes and at the Hotel Ritz in Mexico City. Filmed in various locations in Mexico between September 25, 1941, and December 18, 1941. Scenes of the bull and boy at play and tientas (or bull tests) shot in Jalisco near Aguascalientes. Scenes of the blessing of the animals and cow tientas shot in Tlaxcala. Scenes shot at Atenco Ranch in Mexico State during November 1941. Attempts to shoot birth of a bull scenes shot at Maximino Avila Camacho's ranch. Bullfighting scenes shot at Guadalajara and at Plaza el Toreo in Mexico City. Cast includes Jesús "Hamlet" Vasquez Plato (Chico); Domingo Soler (Miguel, the caporal); Carols

Villarias (Don Luis, the hacienda owner); Jesús "Chucho" Solorzano (first matador); Silverio Perez (second matador); Fermin "Amillita" Espinosa (third matador); Conchita Cintron (matador, rejoneaddora); Ramon Macias (bullhand); Pedro Chavez (bullhand). Welles planned to finish shooting for the episode after his return from South America in August 1942 and continued to make plans to complete it until 1946, but abandoned the project when he was unable to secure the backing of a major studio.

Scope and content: Scenes of bull raising, branding and bullfighting as well as a religious ritual. Consists of approximately 75,145 feet of black-and-white nitrate film rolls in 52 cans, of which 7,000 feet has been preserved on safety positive film.

Topic/genre heading: Hacienda de Atenco (Mexico).

Topic/genre heading: It's all true (Motion picture).

Topic/genre heading: Bullfighters — Mexico.

Topic/genre heading: Bull rings — Mexico.

Topic/genre heading: Jalisco (Mexico).

Topic/genre heading: Tlaxcala de Xicohténcatl (Mexico).

Topic/genre heading: Mexico City (Mexico).

Topic/genre heading: Guadalajara (Mexico).

Topic/genre heading: Unedited footage.

Credits heading: Welles, Orson, 1915–. direction, production

Credits heading: Foster, Norman, 1900–1976. direction, writing

Credits heading: Fante, John, 1909–. writing

Alternative title/description: My friend Bonito.

Title/description: [It's all true (Motion picture)—rushes. Episode 2, Carnaval, or, The story of samba] / [Mercury Productions for RKO Radio Pictures, Inc., with the collaboration of Cinédia Studios, Inc., Rio de Janeiro ; director, producer, screenwriter, Orson Welles ; executive assistant and associate producer, Richard Wilson ; screenwriter, Robert Meltzer].

Production date(s): 1942.

Extent: approximately 41,011 feet of film.

History: In December 1941, Orson Welles was asked by John Hay Whitney of the Office of the Coordinator of Inter-American

Affairs to serve as goodwill ambassador to Latin America. Part of Welles's duties were to include the filming of Rio Carnaval at the request of the Brazilian Department of Press and Propaganda. As a result, "My friend Bonito" was suspended, director Norman Foster recalled to Hollywood to direct Journey into fear and the finishing touches were put on shooting for The magnificent Ambersons, all in time for Welles and a twenty-seven-member RKO/Mercury crew to begin shooting Carnaval in early February 1942. After documenting the festivities in both Technicolor and black and white, laboratory tests were done of the Technicolor footage in Argentina. Given the positive results, the black-and-white crew was assigned to shooting locations around Rio and the Easter festivities in Ouro Preto, in the nearby state of Minas Gerais. The Technicolor crew was assigned to shooting fictional re-enactments of musical actitivies associated with Carnaval preparations and celebrations at the local Cinédia Studios, starring Sebastião Bernardes de Souza Prata ("Grande Othelo") and Pery Ribeiro, son of samba star, Dalva de Olveira and composer Herivelto Martins, who assisted Welles with choreography and set design. In the meantime, preparations were made to begin shooting the arrival of the jangadeiros in Rio de Janeiro in both Technicolor and black and white. Following the "accidental" death of jangadeiro leader, Jacaré, in mid-May 1942, Welles's production budget was severely cut, and after the shooting of the Orca Cassino scenes the first week of June, most of the RKO/Mercury crew was sent back to Hollywood. Very little of the Technicolor footage was printed, and most of both the Technicolor and the black-and-white footage remains in nitrate form. Some shots of the fictional material were used by RKO in films in the mid- to late 1940s. Although nearly all of the black-and-white footage has survived, vast amounts of Technicolor footage were disposed of by Paramount / Gulf + Western after its acquisition from Desilu

Studios of It's all true as part of the RKO library in 1967. According to the November 1952 inventory at RKO, 7 reels or 6,500 feet of black and white positive footage exists printed from Technicolor negatives, 1 reel or 5,481 feet of Technicolor positive and 200,000 feet of Technicolor negative, along with 50,000 feet of music sound negative, which possibly contains the Rio Technicolor scenes from Jangadeiros.

Scope and content: Documentary footage of people celebrating Carnaval in the streets and nightclubs of Rio de Janeiro, along with re-enacted scenes of samba practice and performance filmed at Cinédia Studios. Featured songs include Ave Maria no morro, Batuque no morro, Carinhoso, Escravos de jó, Lamento negro, Lero-lero, Nega do cabelo duro, Nós os carecas, Nós os cabeleiros, Panamérica e folgo nego, Praça onze, Saudades da Amélia, Se alguém disse, Um a zero. Consists of approximately 35,530 feet of black-and-white nitrate negative film rolls in 26 cans, of which 3,330 feet have been preserved. Of the Technicolor footage, approximately 5,481 feet remain, which is most likely the nitrate positive film referred in the 1952 RKO inventory.

Topic/genre heading: It's all true (Motion picture).

Topic/genre heading: Sambas.

Topic/genre heading: Carnival—Brazil—Rio de Janeiro.

Topic/genre heading: Unedited footage.

Credits heading: Welles, Orson, 1915– direction, production

Alternative title/description: Carnaval.

Alternative title/description: Carnival.

Alternative title/description: Story of samba.

Title/description: [It's all true (Motion picture)—rushes. Episode 3, Jangadeiros, or, Four men on a raft] / [Mercury Productions for RKO Radio Pictures, Inc., with the collaboration of Cinédia Studios, Inc., Rio de Janeiro ; director and chief writer, Orson Welles ; associate producer, Richard Wilson].

Production date(s): 1942.

Extent: approximately 63,950 feet of film.

History: While flying to Rio in February 1942, Orson Welles read about the heroic voyage of four jangadeiros on a raft to Rio de Janeiro in the fall of 1941. He was intrigued both by the jangadeiros' courage and initiative and by the implications of this voyage for the future of Brazilian democracy. An admirer of Robert Flaherty, Welles also saw the opportunity to experiment with ethnographic documentary. After documenting Carnaval in February 1942, and meeting the jangadeiro leader Manoel "Jacaré" Olimpio in Rio, Welles traveled to Jacaré's native city of Fortaleza in the state of Ceará, Brazil, to scout locations with screenwriter Robert Meltzer and cameraman Eddie Pyle. Originally intending to shoot the entire episode in Technicolor, Welles was limited by RKO to shooting only the jangadeiros' arrival in Rio de Janeiro in Technicolor, while all of the re-enacted and documentary scenes shot in the northeast (Fortaleza, Recife, Itapóa, and Salvador) between mid-June and late July 1942 had to be shot in black and white using a skeleton crew. The three surviving jangadeiros starred in the episode, along with the deceased Jacaré's brother, João "Jacaré" Olimpio Meira, Jeronimo's nephew, José Sobrinho, and a young fisherman's daughter, Francisca Moreira da Silva. A love story between Sobrinho and Francisca was created to replace the planned dialogue with Jacaré and to provide the pretext for documenting scenes of daily life in the jangadeiro community. All of the essential scenes were shot and the footage sent back to Hollywood in late July, where some of it was processed and printed. A rough assemblage of a small portion of the footage survives and Welles reported to the primary cinematographer, George Fanto, that he was pleased with the footage. However, its whereabouts remained unknown until a Paramount executive, Fred Chandler, located the black-and-white elements in a Paramount vault in 1980. The footage to this episode forms the focus of the short

preliminary documentary directed by Richard Wilson titled "Four men on a raft," as well as the film, It's all true: based on a unfinished film by Orson Welles, directed by Richard Wilson, Myron Meisel, and Bill Krohn, produced by Les films Balenciaga, and distributed by Paramount Pictures in 1993. Shot on location in Rio de Janeiro, Brazil mid-March to late May 1942 and in the Northeastern region of Brazil mid-June to July 24, 1942. According to the November 1952 RKO inventory, 15 reels or 13,978 feet of positive nitrate and corresponding black-and-white negative exists.

Scope and content: Black-and-white and Technicolor footage featuring the reenactment of the heroic voyage of four raftsmen (or jangadeiros) to Rio de Janeiro to petition the Brazilian president, Getulio Vargas, for inclusion in his new social security legislation, along with documentary scenes of everyday life in the Mucuripe fishing community on the northeast coast of Brazil. Consists of approximately 52 cans or 63,950 feet of black-and-white nitrate negative film rolls, of which approximately 15,450 feet have been preserved. Color footage shot for this episode is probably included in the Carnaval section.

Topic/genre heading: It's all true (Motion picture).

Topic/genre heading: Fishers—Brazil—Social life and customs.

Topic/genre heading: Unedited footage.

Credits heading: Welles, Orson, 1915–. direction, production

Alternative title/description: Jangadeiros.

Alternative title/description: Four men on a raft.

*Each record would link to an inventory list of individual items.

NOTES

My sincere gratitude to Robert Gitt, Ross Lipman, and Catherine Benamou for sharing their insights and expertise.

1. Randall C. Jimerson, "Archival Description and Finding Aids," *OCLC Systems & Services* 18, no. 3 (2002): 125–29.

2. The final report of IFLA's *Functional Requirements for Bibliographic Records* (K. G. München: Saur, 1998) is available at http://www.ifla.org/VII/s13/frbr/frbr.htm.

3. To learn more about MPEG-7, refer to the overview available at http://www.chiariglione.org/mpeg/standards/mpe-7/mpeg-7.htm. For an overview of the ISAN, visit the ISO ISAN Web site at http://www.isan.org.
4. Leonardo Chiariglione, "Introduction" in *Introduction to MPEG-7: Multimedia Content Description Interface,* ed. B. S. Manjunath, Philippe Salembier, Thomas Sikora (New York: Wiley, 2002), 4.
5. *Cataloguing Cultural Objects: A Guide to Describing Cultural Works and Their Images* (February 28, 2005, draft), 14. http://www.vraweb.org/CCOweb/.
6. Michael Heaney, *An Analytical Model of Collections and Their Catalogues,* 3d ed., rev. (January 2000). UKOLN/OCLC. http://www.ukoln.ac.uk/metadata/rslp/model.
7. See definition for archival description in Richard Pearce-Moses, *A Glossary of Archival and Records Terminology* (Chicago: Society of American Archivists, 2005), 25.
8. Refer to the appendix on collection level cataloging in the Library of Congress, Motion Picture, Broadcasting, and Recorded Sound Division. AMIM Revision Committee, *Archival Moving Image Materials: A Cataloging Manual,* 2d ed. *(AMIM2)* (Washington, DC: Library of Congress, Cataloging Distribution Service, 2000).
9. Margaret F. Nichols, "Finding the Forest among the Trees: The Potential of Collection Level Cataloging," *Cataloging and Classification Quarterly* 23, no. 1 (1996): 65.
10. For a discussion of archival values, refer to L. J. Smart, "OAIS, METS, MPEG-21, and Archival Values," *The Moving Image* 2, no. 1 (Spring 2002): 107–29.
11. Marketing material for a single motion picture could contain more than one version of a theatrical trailer, a TV spot, and a teaser, in addition to an electronic press kit.
12. Although it should be noted that works associated with a titled work are always supplied by attaching a form identifier to the title proper. See *AMIM2,* 1F1.1.
13. *Describing Archives: A Content Standard (DACS)* (Chicago: Society of American Archivists, 2004) makes the distinction between supplied and formal titles and refers to the rules for transcribing formal titles to the appropriate chapters in *AACR2R* (see *DACS* 2.3) but lacks direction in the creation of uniform titles or work identifiers.
14. Lisa B. Weber, "Archival Descriptive Standards: Concepts, Principles, and Methodologies." *American Archivist* 52 (Fall 1989): 44.
15. Martha M. Yee, "Manifestations and Near-Equivalents of Moving Image Works: Theory, with Special Attention to Moving-Image Materials," *Library Resources and Technical Services* 38, no. 3 (1994): 252.
16. Articles that examine the difficulty of EAD as a standard for resource discovery and interoperability include Elizabeth J. Shaw, "Rethinking EAD: Balancing Flexibility and Interoperability," *The New Review of Information Networking* (2001): 117–31; Kristi Keisling, "Metadata, Metadata, Everywhere—But Where Is the Hook?" *OCLC Systems & Services* 17, no. 2 (2001): 84–88; Christopher J. Prom, "Does EAD Play Well with Other Metadata

Standards? Searching and Retrieving EAD Using OAI Protocols," *Journal of Archival Organization* 1, no. 3 (2002): 51–72; Matthew Young Eidson, "Describing Anything That Walks: The Problem behind the Problem of EAD," *Journal of Archival Organization* 1, no. 4 (2002): 5–28; Jihyun Kim, "EAD Encoding and Display: A Content Analysis," *Journal of Archival Organization* 2, no. 3 (2004): 41–55; and Christina J. Hostetter, "Online Finding Aids: Are They Practical?" *Journal of Archival Organization* 2, no. 1/2 (2004): 117–43.

17. Daniel Pitti, "Creator Description: Encoded Archival Context," *ICBC* 33, no. 2 (April/June 2004): 32.

18. Martha Yee, "FRBRization: A Method for Turning Online Public Finding Lists into Online Public Catalogs," *Information Technology and Libraries* 24, no. 3 (June 2005): 81.

19. Jennifer Bowen, "FRBR: Coming Soon to Your Library?" *Library Resources and Technical Services* 49, no. 3 (July 2005): 177.

20. Ibid., 178.

21. Roderick Ryan, *A History of Motion Picture Color Technology* (London: Focal Press, 1977), 79.

22. Ibid., 14.

23. Robert Gitt, presentation on motion picture color processes, James Bridges Theater, UCLA, May 16, 2001.

24. Michael Friend, "Film, Digital, Film," *Journal of Film Preservation* 24, no. 50 (March 1995). http://www.cinema.ucla.edu/fiaf/journal/html50/film.html.

25. Gitt presentation.

26. See *DACS* 6.1–4.

27. See notes for *The Toll of the Sea* contained as part of the DVD collection, *Treasures from the American Film Archives* (National Film Preservation Board, 2000).

28. David Miller and Patrick Le Boeuf, "'Such Stuff as Dreams Are Made On': How Does FRBR Fit Performing Arts?" *Cataloging & Classification Quarterly* 39, no. 3–4 (2005): 157.

29. The importance of title as the primary access point is so ingrained in the moving image archival community that it is the suggested main entry for collection level cataloging in AMIM2.

30. Clinton Heylin, *Despite the System: Orson Welles versus the Hollywood Studios* (Chicago: Chicago Review Press, 2005), 144.

31. Stephen Farber, "1942 Welles Film Footage Recovered," *New York Times,* August 28, 1986, C19.

32. *AMIM2,* appendix C, provides guidance in the creation of whole/part designations.

33. In the *DACS,* chapter 9 commentary, it is stated that the primary relationship that exists between records and the organizations or individuals associated with them is "for the creation, assembly, accumulation, and/or maintenance and use of the materials being described."

34. In the *DACS,* chapter 10 commentary, it states that "information about the corporate body, person, or family that created, assembled, or accumulated,

and/or maintained and used the materials being described may be incorporated into the description."

35. Catherine Benamou in a memo to Ross Lipman, film preservationist at the UCLA Film & Television Archive, 2000.

36. According to a survey of twenty archival repositories that collect moving images, the creation of hierarchical finding aids is not a standard practice. Refer to Abigail Leab Martin, *AMIA Compendium of Moving Image Cataloging* (Chicago: Society of American Archivists, 2001), 34–36.

37. Howard Besser, "Digital Preservation of Moving Image Material?" *The Moving Image* 1, no. 2 (Fall 2001): 44.

38. Ibid., 52.