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7.0 GENERAL RULES

7.0A. Preliminary rule

7.0A1. Scope. Moving images are defined as visual images, with or without sound, recorded on any medium, which, when viewed, may present the illusion of motion. The rules in this chapter may be used to describe moving images which constitute a fonds or a part thereof.¹ Corresponding sound elements are also included. For multiple media fonds, see chapter 2. For filmstrips, see chapter 4. For sound recordings, see chapter 8.

7.0A2. Multilevel description

For instructions on the use of multilevel description for preparing descriptions of a fonds and its parts, see 1.0A2.

7.0B. Sources of information

7.0B1. Chief source of information. The chief sources of information for moving images are as follows²:

1. for a fonds, all of the material in the fonds;
2. for a series, all of the material in the series;
3. for a file, all of the material in the file, including the file folder or other container;
4. for an item, prefer in this order:
 - (a) the item itself (including opening and/or closing credit sequences, etc.) or a container (and container label) that is an integral part of the item (e.g., a videocassette);
 - (b) the container itself (e.g., a film can);
 - (c) accompanying material (e.g., shot lists, publicity material).

¹ Some institutions may wish to describe at a level more detailed than the item, e.g., sequence, shot, etc. These rules do not govern these levels of description because of the varying nature of institutional requirements in this area.

² For all levels of description other than the item (fonds, series, file) the chief source of information for a sub-division is the same as the chief source of information for that level.

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7.0B2. Prescribed sources of information. The prescribed source(s) of information for each area of description for moving images is set out below. Enclose information taken from outside the prescribed source(s) in square brackets unless instructed to do otherwise in specific rules.

AREA	PRESCRIBED SOURCES OF INFORMATION
Title and statement of responsibility	Chief source of information
Edition	Chief source of information
Date(s) of creation, including publication, distribution, etc.	Chief source of information
Physical description	Any source
Publisher's series	Chief source of information
Archival description	Any source
Note(s)	Any source
Standard number	Any source

7.0C. Punctuation

For the punctuation of the description as a whole, see 1.0C.

For the prescribed punctuation of elements, see the following rules.

7.0D. Levels of detail in the description

See 1.0D.

When describing a theatrical series or a broadcast series at the first level of detail, include the elements prescribed in 1.0D3, if appropriate.

7.0E. Language and script of the description

See 1.0E.

7.0F. Inaccuracies

See 1.0F.

7.0G. Accents and other diacritical marks

See 1.0G.

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7.1. TITLE AND STATEMENT OF RESPONSIBILITY AREA

Contents:

- 7.1A. Preliminary rule
- 7.1B. Title proper
- 7.1C. General material designation
- 7.1D. Parallel titles
- 7.1E. Other title information
- 7.1F. Statements of responsibility

7.1A. Preliminary rule

7.1A1. Scope

See 1.1A1.

7.1A2. Punctuation

For instructions on the use of spaces before and after prescribed punctuation, see 1.0C.

Enclose the general material designation in square brackets.

Precede each parallel title by an equals sign.

Precede each unit of other title information by a colon.

Precede the first statement of responsibility by a diagonal slash.

Precede each subsequent statement of responsibility by a semicolon.

7.1B. Title proper

7.1B1. Formal title proper. At all levels of description, transcribe a formal title proper as instructed in 1.1B1.

Les filles de Caleb

Street legal

The apprenticeship of Duddy Kravitz

Back and forth [horizontal line with arrows pointing left and right]

Lorne Greene's new wilderness

Adrienne Clarkson presents

Fellini's Casanova

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E.N.G.

The national plan of A.R.P.

The royal visit to Canada and the United States ...

Note: Title continues... of America, May 17-June 15, 1939

Consécration épiscopale et première pontificale de son excellence
Monseigneur Bruno Desrochers, ...

Note: Suite du titre... premier évêque de Ste-Anne, septembre 1951

Sauve qui peut (la vie)

Québec une autre Amérique = Québec another America = Québec ein
anderes America

Les contes de milles et un jours, ou, Jean Desprez

Quel numéro what number, ou, Le travail automatisé

Les yeux rouges, ou, Les vérités accidentelles

The red eyes, or, Accidental truths

CBC national news

Note: Though often referred to as *The national*, the formal title proper from 1966 to 1969 was *CBC national news*. It officially became *The national* in September 1970

7.1B2. Supplied title proper. At all levels of description, if no formal title appears prominently in or on the chief source of information, compose a brief descriptive title as instructed in 1.1B2-1.1B4.

7.1B3. Supplied title proper for a fonds. When describing the fonds as a whole, supply a title proper as instructed in 1.1B3.

Pierre Elliott Trudeau fonds

Evelyn and Lawrence W. Cherry fonds

Fonds Maurice Proulx

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Royal commission on the economic union and development prospects for Canada fonds

Holly Dale and Janis Cole fonds

Fonds Jean-Pierre Lefebvre et Marguerite Duparc

Crawley and Sparks family fonds

7.1B4. Supplied title proper for a part of a fonds (e.g., series, file, item). When describing a part of a fonds, e.g., a series, file, or item, which lacks a formal title proper, compose a brief descriptive title as instructed in 1.1B4.

Studio D

(Name element for a series with the supplied title of Studio D productions that forms part of the National Film Board of Canada fonds)

Jenny Brown and Evelyn Spice

(Name element for a series with the supplied title of Jenny Brown and Evelyn Spice productions that forms part of the Evelyn and Lawrence W. Cherry fonds)

Interview with Alistair Scott Munro

(Item forms part of the Royal Canadian Legion fonds)

Speech by Brian Mulroney

(Item forms part of the Progressive Conservative Party of Canada fonds)

Home movies of Christmas, summer vacation and travel abroad

(Supplied title proper for a series in the Norman Jewison fonds)

Interviews, extraits de nouvelles et discours

(Supplied title proper for a series in the Fonds de l'Union nationale)

7.1C. Optional addition. General material designation

7.1C1. At all levels of description, immediately following the title proper, give the general material designation *moving images*, as instructed in 1.1C.

Bruce Elder fonds [moving images]

Fonds de l'Office national du film du Canada [images en mouvement]

The 5th estate [moving images]

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Le téléjournal [images en mouvement]

The apprenticeship of Duddy Kravitz [moving images]

Le déclin de l'empire américain [images en mouvement]

7.1D. Parallel titles

7.1D1. Transcribe parallel titles as instructed in 1.1D.

Canada at war [GMD] = Le Canada en guerre

The apprenticeship of Duddy Kravitz [GMD] = L'apprentissage de Duddy Kravitz

7.1E. Other title information

7.1E1. Transcribe other title information as instructed in 1.1E.

One Canadian [GMD] : the political memoirs of the Right Honourable John G. Diefenbaker

Rasky's gallery [GMD] : poets, painters, singers and saints

1 + 1 [GMD] : exploring the Kinsey Report

Québec sauvage [GMD] : la dernière expédition

Breathing together [GMD] : revolution of the electric family = Vivre ensemble : la révolution de la famille électrique

Nicaragua/Honduras [GMD]: a time of war = entre deux guerres

Newsmagazine [GMD] : [out-takes]

Découverte [GMD] : [chutes]

Maria Chapdelaine [GMD] : [theatrical trailer]

The apprenticeship of Duddy Kravitz [GMD] : [excerpt]

Warrendale [GMD] : [camera roll]

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Canadian army newsreel [GMD] : [1942-1945]

7.1F. Statements of responsibility³

7.1F1. Transcribe explicit statements of responsibility appearing in conjunction with a formal title proper as instructed in 1.1F.⁴

E.N.G. [GMD] / Alliance Entertainment Corporation

Les filles de Caleb [GMD] / Productions Cité-Amérique Inc.

Goin' down the road [GMD] / Evdon Films Ltd.

Le père Chopin [GMD] / Renaissance Films Inc.

I.F. Stone's weekly [GMD] / by Jerry Bruck Jr.

Optionally, for co-productions involving more than one country, give the name of the country in square brackets following the name of each production entity.

Louisiana [GMD] / Ciné Louisiana Inc. [for] International Cinema Corporation [Canada] ; Films A2 [France] ; Filmmax [France] ; RAI TV2 [Italy]

Separate vacations [GMD] / produced by Moviecorp VIII Inc. for RSL Entertainment Corporation

Suzanne [GMD] / produit par Moviecorp IV Inc. pour RSL Films Ltd.

Tears are not enough [GMD] / produced by the Canadian Broadcasting Corporation for Northern Lights for Africa Society

Night heat [GMD] / Alliance Entertainment Corporation ; Grosso Jacobson Productions Inc.

My American cousin [GMD] / Okanagan Motion Picture Company Inc. ; Borderline Productions Inc. ; Peter O'Brian Independent Pictures Inc. ; producer, Peter O'Brian ; co-producer, Sandy Wilson

³ For moving images, production credits and their functions are synonymous with the concept of statement of responsibility.

⁴ Examples of important functions that indicate some degree of overall responsibility for the work include but are not limited to: production and co-production entities, sponsors, persons credited with functions such as director, producer, executive producer, cinematographer, editor, author, scriptwriter, composer, narrator.

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La dame en couleurs [GMD] / Les productions Pierre Lamy ; Office national du film du Canada; producteur, Pierre Lamy ; réalisateur, Claude Jutra

The McAlpine mechanical mole [GMD] / produced by Chetwynd Films Limited ; sponsored by Sir Robert McAlpine and Sons Ltd.

General Italo Balbo visits Newfoundland [GMD] / shot by Sir Leonard Outerbridge

Les canots de glace [GMD] / réalisé par Les Films Jean-Claude Labrecque Inc. ; produit pour l'Office du film du Québec

Transcribe statements of responsibility relating to those persons or bodies credited in the chief source of information with a major role in creating a moving image document (e.g., as producer, director, animator). Give all other statements of responsibility (including those relating to performance) in notes (see 7.8B5).

7.2. EDITION AREA

Contents:

7.2A. Preliminary rule

7.2B. Edition statement

7.2C. Statements of responsibility relating to the edition

7.2A. Preliminary rule

7.2A1. Scope

See 1.2A1.

7.2A2. Punctuation

For instructions on the use of spaces before and after prescribed punctuation, see 1.0C.

Precede this area by a full stop, space, dash, space.

Precede the first statement of responsibility following an edition statement by a diagonal slash.

Precede each subsequent statement of responsibility by a semicolon.

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7.2B. Edition statement

7.2B1. Give an edition statement as instructed in 1.2B.⁵

Bits and bytes [GMD] / TVOntario. – 1993 version

Le matou [GMD] / Ciné Le Matou Inc. [pour] Cinévidéo Inc. [Canada] ;
Initial Groupe [France] ; Films A2 [France] ; RAI TV2 [Italie]. – Mini-série
télévisée

P4W Prison for Women [GMD] / Spectrum Films. – Television version

Les Plouffe [GMD] / Ciné London Inc. – Version diffusée

Louisiana [GMD] / Ciné Louisiana Inc. [for] International Cinema
Corporation [Canada] ; Films A2 [France] ; Filmax [France] ; RAI TV2 [Italy]. –
[Television miniseries]

P4W Prison for Women [GMD] / Spectrum Films. – [Theatrical version]

Mourir à tue-tête [GMD] / Office national du film du Canada. – [Version
originale française]

Les Plouffe [GMD] / Ciné London Inc. – [Version cinéma]

Maria Chapdelaine [GMD] / 1861-8140 Québec Inc. [pour] Astral Bellevue
Pathé Inc. ; Radio-Canada ; T.F.I. – [Version sous-titrée anglaise]

7.2B2. If an edition statement appears in more than one language or script, transcribe the statement that is in the language or script of the title proper. If this criterion does not apply, transcribe the statement that appears first. *Optionally*, transcribe the parallel statement(s), each preceded by an equals sign.

7.2C. Statements of responsibility relating to the edition

7.2C1. Transcribe a statement of responsibility relating to one or more editions, but not to all editions, as instructed in 1.2C.

⁵ Examples of edition statements include, but are not limited to: theatrical version, television version, abridged version, dubbed English version, version sous-titrée française, regional edition, adaptation.

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7.3. CLASS OF MATERIAL SPECIFIC DETAILS AREA

Contents:

7.3A. Preliminary rule

7.3A. Preliminary rule

This area is not used for moving images.

7.4. DATE(S) OF CREATION, INCLUDING PUBLICATION⁶, DISTRIBUTION, ETC., AREA

Contents:

7.4A. Preliminary rule

7.4B. Date(s) of creation

7.4C. Place of publication, distribution, etc.

7.4D. Name of publisher, distributor, etc.

7.4E. Statement of function of publisher, distributor, etc.

7.4F. Date of publication, distribution, etc.

7.4G. Place of manufacture, name of manufacturer, date of manufacture

7.4A. Preliminary rule

7.4A1. Scope

See 1.4A1.

7.4A2. Punctuation

For instructions on the use of spaces before and after prescribed punctuation, see 1.0C.

Precede this area by a full stop, space, dash, space.

Precede a second or subsequently named place of publication, distribution, etc., by a semicolon.

Precede the name of a publisher, distributor, etc., by a colon.

Enclose a supplied statement of function of a publisher, distributor, etc., in square brackets.

Precede the date of publication, distribution, etc., by a comma.

Enclose the details of manufacture (place, name, dates) in parentheses.

Precede the name of a manufacturer by a colon.

Precede the date of manufacture by a comma.

⁶ In this chapter, the concept of publication is understood to refer to the production of moving images. The concept of distribution refers to the sale, lease, and rental of moving image documents, as well as their broadcast.

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7.4A3. In presenting information in the dates of creation, including publication, distribution, etc., area, follow the instructions set out in 1.4A3-1.4A4.

7.4B. Date(s) of creation

7.4B1. At all levels of description, give the date(s) of creation (i.e., the date(s) of shooting) of the unit being described as instructed in 1.4B. Do not give the date(s) of creation for moving images that are published or distributed (see rules 7.4C-7.4G).

Home movies of the Trudeau family [GMD]. – 1930-[1955?]
(*Shooting dates for a series in the Pierre Elliott Trudeau fonds*)

Voyage en Espagne [GMD] / tourné par Maurice Proulx. – 1938
(*Shooting date for an item in the Fonds Maurice Proulx*)

Canadian army newsreel [GMD] : [out-takes ; 1940-1945] / Canadian Army Film and Photo Unit. – Transferred to videotape in 1986
(*The institution holds only videotape copied from borrowed material*)

Canadian army newsreel [GMD] : [out-takes] / Canadian Army Film and Photo Unit. – 1940-1945
(*The institution predominantly holds original film material*)

Bliss [GMD] : [excerpt, 1917] / Rolin Film Company. – 35 mm release print struck in 1980

Warrendale [GMD] : [out-takes] / Allan King Associates Ltd. – [Jan. 24? to Mar. 18?, 1966]

Pour la suite du monde [GMD] : [chutes] / Office national du film ; [tourné par Michel Brault]. – [déc.? 1961 à juin 1962]

7.4C. Place of publication, distribution, etc.

7.4C1. Transcribe the place of publication, distribution, etc., of the unit being described as instructed in 1.4C.

7.4D. Name of publisher, distributor, etc.

7.4D1. Give the name of the publisher, distributor, etc., of the unit being described as instructed in 1.4D.

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Edmonton : Motion Picture Corp. of Alberta Ltd.

Toronto : United Artists

Montréal : Faroun Films
London [Ont.] : CFPL Broadcasting Ltd.

Québec : Télévision Quatre-Saisons

Toronto : Marketed by CBC Enterprises

Toronto : United Artists Classics

7.4E. Optional addition. Statement of function of publisher, distributor, etc.

7.4E1. Add to the name of a publisher, distributor, etc., a statement of function as instructed in 1.4E.

Edmonton : Motion Picture Corp. of Alberta Ltd. [producer]

Toronto : United Artists Classics [distributor]

Montréal : Faroun Films [distributeur]

Québec : Télévision Quatre-Saisons [diffuseur]

7.4F. Date of publication, distribution, etc.

7.4F1. Give the date of publication, distribution, etc., of the unit being described as instructed in 1.4F.

On est au coton [GMD] / réalisateur, Denys Arcand. – Montréal : Office national du film [producteur], 1971-01-22 ; Montréal : Office national du film [distributeur], 1976-10-13

(First date is the date the final answer print (copie zéro) was approved; second date is the date of first theatrical release)

The magic show [GMD] / Moviemagic Productions Ltd. [for] Cinequity Corporation. – Toronto : Moviemagic Productions Ltd. [producer], 1980 ; Toronto : Canadian Broadcasting Corporation [broadcaster], 1983-03-03

(First date is the date the production was completed; second date is the date of first television broadcast)

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A la carte [GMD] / Canadian Broadcasting Corporation. – Toronto : CBC [producer], 1965-01-11 ; Toronto : CBC [broadcaster], 1965-01-22
(*First date is the kinescope recording date; second date is the date of broadcast*)

7.4G. Place of manufacture, name of manufacturer, date of manufacture

7.4G1. Give the place of manufacture, name of manufacturer, and/or date of manufacture of the unit being described as instructed in 1.4G.

[S.l. : s.n.] (Vancouver : Alpha Cine Service Ltd., 1984)

[S.l. : s.n.] (Montréal : Bellevue Pathé Québec (1972) Inc., 1980)

7.5. PHYSICAL DESCRIPTION AREA

Contents:

- 7.5A. Preliminary rule
- 7.5B. Extent of descriptive unit (including specific material designation)
- 7.5C. Other physical details
- 7.5D. Dimensions
- 7.5E. Accompanying material

7.5A. Preliminary rule

7.5A1. Scope

See 1.5A1.

7.5A2. Punctuation

For instructions on the use of spaces before and after prescribed punctuation, see 1.0C.

Precede each occurrence of this area either by a full stop, space, dash, space or start a new paragraph.⁷

Precede other physical details by a colon.

Separate each part of the description of other physical details by a comma, conjunction, or preposition.

Precede dimensions by a semicolon.

Precede each statement of accompanying material by a plus sign.

Enclose physical details of accompanying material in parentheses.

⁷ This punctuation is repeated for each physical description.

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7.5A3. In presenting information in the physical description area, follow the instructions in 1.5A3-1.5A5.

7.5B. Extent of descriptive unit (including specific material designation)

7.5B1. At all levels of description, record the extent of the unit being described by giving the number of physical units that comprise it in arabic numerals followed by the specific material designation. A selective list of specific material designations is given below.⁸

Film

- film cartridge
- film loop
- film reel

Video

- video reel
- videocassette

Sound element

- audio reel
- magnetic track
- optical track

Other

- optical disc

Optionally, if the parts of the unit being described are numerous and the exact number cannot be readily ascertained, give an approximate number.

ca. 200 videocassettes

Optionally, record the number of containers or the linear extent or cubic measurement followed by the phrase *of moving images*. If the general material designation is used (see 7.1C1), omit the phrase *of moving images*.

10 boxes

⁸ Institutions are encouraged to use the recommended list. If, for whatever reason, an institution chooses not to follow the list given here it should, nevertheless, establish a policy regarding the nomenclature used for specific material designations.

Other new physical carriers such as magnetic disks and magneto-optical disks have not been considered in this chapter.

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6 m of moving images

3 m³ of moving images

7.5B2. When the unit being described contains parts that fall into three or fewer special classes of material, give the physical extent, including the specific material designation for each special class of material.

4 film reels. – 2 videocassettes. – 1 optical disc

7.5B3. When the unit being described contains parts that fall into more than three special classes of material, give the physical extent plus the specific material designation of the most predominant special class of material followed by the phrase *and other moving images* and describe the remaining material in a note (see 7.8B9). Omit other physical details and dimensions in this area.

200 film reels and other moving images

Note: Series also contains 5 videocassettes, 2 optical discs and 1 film loop

Optionally. If more detail is desired, give a separate and complete physical description for each special class of material.

7.5B4. Accruals. When accruals are expected, give the physical extent as instructed in 1.5B4. See also 1.8B19.

225 film reels

Note: Further accruals are expected

7.5B5. Duration. Always give the playing time of the unit being described. If the precise duration is not known, estimate it.

1 videocassette (1 hr., 58 min., 29 sec.)

225 film reels (ca. 112 hr.)

Optionally, for film, give either the length, or the duration and the length, of the unit being described. If the precise length is not known, estimate it.

2 film reels (606 m)

3 film cartridges (ca. 10 m)

1 film reel (29 min., 1 sec. ; 303 m)

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If the parts (e.g., reels, etc.) of the physical unit being described are numerous, give the duration and/or the length for each part in a note (see 7.8B9).

7.5C. Other physical details⁹

7.5C1. At all levels of description, identify any physical details other than extent or dimensions, if known and considered important. Give other physical details in the order set out here:

- physical composition
- technical specifications
- production element
- speed
- image recording
 - recording technique
 - colour characteristics
 - mode or process
 - broadcast format
 - other characteristics
- sound recording
 - sound characteristics
 - recording technique
 - mode or process
 - recording system
 - number of tracks
 - track configuration
 - track location
 - other characteristics

7.5C2. Physical composition. Give the physical composition of the base (e.g., nitrate, acetate, polyester (i.e., Estar), etc.) or the carrier layer, i.e., the substance on the carrier layer which actually holds the message (e.g., ferric oxide, chrome dioxide, metal particle coated, aluminum, gold, etc.) of the physical unit as follows:

3 film reels (57 min., 20 sec.) : nitrate

1 videocassette (1 hr., 38 min., 12 sec.) : chrome dioxide

1 optical disc (12 min., 56 sec.) : gold

⁹ It is recommended that rules 7.5C-7.5D be used at higher levels of description only when the other physical details of the physical carriers are homogeneous.

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2 audio reels (47 min.) : acetate

Optionally, do not specify the most common types of physical composition, unless specifying it more precisely (e.g., diacetate or triacetate for film stock).

7.5C3. Technical specifications. Give the type of copy (e.g., original, duplicate, master, etc.) of the physical unit as follows:

3 film reels (57 min., 20 sec.) : nitrate, original

1 videocassette (1 hr., 38 min., 12 sec.) : chrome dioxide, master

1 optical disc (12 min., 56 sec.) : gold, sub-master

2 audio reels (47 min.) : acetate, master

7.5C4. Production element. Give the type of production element being described (e.g., A/B rolls, work print, answer print, music track, international track, etc.).

2 film reels (28 min., 10 sec.) : acetate, original, A/B rolls

2 audio reels (47 min.) : acetate, master, final mix

7.5C5. Speed. Give the projection speed or playback speed for the physical unit being described. Use frames per second for films (e.g., 18 fps, 48 fps, etc.). Do not give the projection speed if it is standard for the item (i.e., 24 fps for sound film). For video, use standard industry terminology (e.g., LP or EP for Long or Extended Play, SP for Standard Play, B1 for Betacam 1, 19 or 38 cm/sec. for Quadraplexe, etc.).

Use centimetres per second (cm/sec.) for audio reels.

3 film reels (57 min., 20 sec.) : nitrate, duplicate, release print, 18 fps

1 videocassette (1 hr., 38 min., 12 sec.) : chrome dioxide, master, SP

2 audio reels (47 min.) : acetate, master, final mix, 19 cm/sec.

7.5C6. Image recording

7.5C6a. Recording technique. Indicate the way in which the image is encoded on the physical unit being described (e.g., negative, reversal, drawn on film, etc., for film;

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analog or digital for video and optical disc). For digital images, also give the compression technique (e.g., MPEG, etc.).

3 film reels (57 min., 20 sec.) : nitrate, original, 18 fps, negative drawn on film

1 videocassette (1 hr., 38 min., 12 sec.) : chrome dioxide, master, SP, analog

1 optical disc (12 min., 56 sec.) : gold, sub-master, digital

7.5C6b. Colour characteristics. Give the colour characteristics of the physical unit being described. Give the colour characteristics by the use of the abbreviations "col." (coloured) or "b&w" (black and white). When the unit being described contains both black & white and colour parts, describe both.

3 film reels (57 min., 20 sec.) : nitrate, original, 18 fps, negative drawn on film, b&w

1 videocassette (1 hr., 38 min., 12 sec.) : chrome dioxide, master, SP, analog, col.

1 optical disc (12 min., 56 sec.) : gold, sub-master, digital, col.

Optionally, give details of the colour process used, including trade names (e.g., tinted and/or toned, hand coloured, Technicolor, Anscochrome, Colorized, etc.).

1 film reel (9 min., 28 sec.) : nitrate, duplicate, 18 fps, positive, b&w, (hand col. on Dupont stock)

7.5C6c. Mode or process. For video formats and optical discs, give the recording mode for the physical unit being described (e.g., Betamax, D2, VHS, Video 8, MiniDV, etc.).

1 videocassette (1 hr., 38 min., 12 sec.) : chrome dioxide, master, SP, analog, col., Video 8

1 optical disc (12 min., 56 sec.) : gold, sub-master, digital, col., Panasonic

If applicable to the mode or process, specify "high band" or "low band".

1 video reel (1 hr., 30 min.) : polyester, master, 38 cm/sec., analog, col., Quadruplexe high band

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7.5C6d. Broadcast format. For video formats and optical discs, give the broadcast formats (e.g., NTSC, PAL, SECAM, HDTV, etc.). For film, identify kinerecordings.

1 film reel (27 min., 15 sec.) : acetate, original, analog, b&w, kinerecording

1 videocassette (1 hr., 38 min., 12 sec.) : chrome dioxide, master, SP, analog, col., Video 8, PAL

1 video reel (1 hr., 30 min.) : polyester, master, 38 cm/sec., analog, col., Quadruplexe high band, NTSC

1 optical disc (12 min., 56 sec.) : gold, sub-master, digital, col., Panasonic, NTSC

7.5C6e. Other characteristics. Give additional physical characteristics, such as aspect ratio (e.g., 1:1.33, 1:1.85, etc., for film; 3:4, 9:16 (i.e., letterbox format) for video) and projection characteristics (e.g., IMAX, Cinemascope, Cinerama, Panavision, multiscreen, etc.).

1 film reel (9 min., 28 sec.) : nitrate, duplicate, release print, 18 fps, positive, b&w (hand col.), 1:1.33

1 videocassette (1 hr., 38 min., 12 sec.) : chrome dioxide, master, SP, analog, col., Video 8, PAL, 3:4

1 optical disc (12 min., 56 sec.) : gold, sub-master, digital, col., Panasonic, NTSC, 9:16

7.5C7. Sound recording

7.5C7a. Sound characteristics. Give *sd.* (sound), *si.* (silent) or *mute*¹⁰ to indicate the presence or absence of a sound track on the unit being described.

1 film reel (42 min., 14 sec.) : original, reversal, col., 1:1.85, mute

1 videocassette (1 hr., 38 min., 12 sec.) : chrome dioxide, master, SP, analog, col., Video 8, PAL, 3:4, si.

1 optical disc (12 min., 56 sec.) : gold, sub-master, analog, col., Panasonic, NTSC, 9:16, sd.

¹⁰ Silent is used to designate films originally produced without a sound track. Mute is used to designate a film originally produced with a sound track, but for which the sound track is not held by the describing institution (e.g., lost, destroyed, etc.).

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7.5C7b. Recording technique. Give the type of sound track (e.g., composite optical track, magnetic stripe, analog, etc.). For video formats, give the sound recording technique (i.e., analog or digital) only if it differs from the image recording technique (see 7.5C6a).

1 film reel (28 min., 10 sec.) : duplicate, reversal, col., 1:1.85, sd., composite magnetic track

1 videocassette (1 hr., 38 min., 12 sec.) : chrome dioxide, master, SP, analog, col., Video 8, PAL, 3:4, sd.

1 optical disc (12 min., 56 sec.) : gold, sub-master, analog, col., Panasonic, NTSC, 9:16, sd., digital track

2 audio reels (47 min.) : acetate, master, mix final, 19 cm/sec., analog

7.5C7c. Mode or process. Give the recording mode (e.g., mono., stereo., quad., etc.).¹¹

1 film reel (42 min., 14 sec.) : duplicate, reversal, col., 1:1.85, sd., composite magnetic track, mono.

1 videocassette (1 hr., 38 min., 12 sec.) : chrome dioxide, master, SP, analog, col., Video 8, PAL, 3:4, sd., stereo.

1 optical disc (12 min., 56 sec.) : gold, sub-master, digital, col., Panasonic, NTSC, 9:16, sd., quad.

2 audio reels (47 min) : acetate, master, final mix, 19 cm/sec., analog, mono.

7.5C7d. Recording system. Give the recording system used for the production of the unit being described (e.g., Dolby processed, NAB standard, staggered head, etc.).

1 videocassette (1 hr., 38 min., 12 sec.) : chrome dioxide, master, SP, analog, col., Video 8, PAL, 3:4, sd., stereo., Dolby processed

2 audio reels (47 min.) : acetate, master, mix final, 19 cm/sec., analog, quad., NAB standard

¹¹ Use *mono.* for 1 channel; *stereo.* for 2 channels; *quad.* for 4 channels.

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7.5C7e. Number of tracks. Give the number of audio tracks on the physical unit being described (e.g., 1, 2, 4, etc.). Identify the content of multiple sound tracks in the Scope and content (7.7D) and the number of the track in a note (7.8B9).

1 optical disc (12 min., 56 sec.) : gold, sub-master, digital, col., Panasonic, NTSC, 9:16, sd., stereo., Dolby processed, 3 tracks

Scope and content: This release includes the original English sound track, a French dubbed sound track and a third track on which director Steven Spielberg comments on aspects of the production of the film

Note: Track 1 : English sound track; track 2 : French dubbed sound track; track 3 : voice-over commentary by the film's director

2 audio reels (47 min) : acetate, master, final mix, 19 cm/sec., analog, mono., NAB standard, 2 tracks

7.5C7f. Track configuration. Indicate the width of each recorded track (e.g., full track, half track, etc.).

2 audio reels (47 min) : acetate, master, final mix, 19 cm/sec., analog, mono., NAB standard, 2 tracks, quarter track

7.5C7g. Track location. Indicate the placement of each track for film sound track elements (e.g., centre track, edge track, etc.).

1 magnetic track (9 min.) : polyester, original, music track, analog, mono., 1 track, half-track, edge track

7.5C7h. Other characteristics. Give the direction of play (e.g., unidirectional, bidirectional) for the unit being described.

2 audio reels (47 min.) : acetate, master, final mix, 19 cm/sec., analog, mono., NAB standard, 2 tracks, bidirectional

7.5D. Dimensions

7.5D1. If appropriate, at all levels of description, give the dimensions for each unit being described as set out in the following rules. If the moving images differ in size, either give the dimension of the smallest or the smaller and the largest or the larger, separated by a hyphen or give the dimension of the largest followed by the words *or smaller*.

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i) *Film and sound elements.* Name the gauge (width) of the carrier in millimetres for film (e.g., 8 mm, Super 8 mm, Super 16 mm, 35 mm, etc.), for video (e.g., 13 mm, 20 mm, 25 mm, 50 mm, etc.) and for audio reel (e.g., 7 mm, 13 mm, etc.).

1 film reel (10 min., 5 sec.) : duplicate, positive, col., 1:1.85, sd., composite optical track, mono. ; 35 mm

1 magnetic track (9 min.) : polyester, original, music track, analog, mono., 1 track, half-track, edge track ; 16 mm

1 videocassette (1 hr., 38 min., 12 sec.) : chrome dioxide, master, SP, analog, col., Video 8, PAL, 3:4, sd., stereo., Dolby processed ; 8 mm

2 audio reels (47 min.) : acetate, master, final mix, 19 cm/sec., analog, mono., NAB standard, 2 tracks, bidirectional; 7 mm

Optionally, for cartridges and cassettes, include the dimensions of the casing, if non-standard for that format.

ii) *Discs.* Give the diameter in centimetres to the next highest 0.5 centimetre. If there are several discs with varying diameters, give the range of diameters.

1 optical disc (12 min., 56 sec.) : gold, sub-master, digital, col., Panasonic, NTSC, 9:16, sd., stereo., 3 tracks ; 12 cm

7.5E. Accompanying material

7.5E1. Give the type of accompanying material as instructed in 1.5E1. See also 7.8B9c.

1 videocassette (1 hr., 38 min., 12 sec.) : chrome dioxide, master, analog, col., Video 8, PAL, SP, 3:4, sd., stereo, Dolby processed ; 8 mm + 1 poster

1 optical disc (12 min., 56 sec.) : gold, sub-master, digital, col., Panasonic, NTSC, 9:16, sd., stereo, 3 tracks ; 12 cm + 1 pamphlet

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7.6. PUBLISHER'S SERIES AREA

Contents:

- 7.6A. Preliminary rule
- 7.6B. Publisher's series statement

7.6A. Preliminary rule

7.6A1. Scope

See 1.6A1.

7.6A2. Punctuation

For instructions on the use of spaces before and after prescribed punctuation, see 1.0C.

Precede this area by a full stop, space, dash, space or start a new paragraph.

Enclose each publisher's series statement in parentheses.

Precede each parallel title by an equals sign.

Precede other title information by a colon.

Precede the first statement of responsibility by a diagonal slash.

Precede each subsequent statement of responsibility by a semicolon.

Precede the numbering within a publisher's series by a semicolon.

7.6B. Publisher's series statement

7.6B1. Give the publisher's series statement as instructed in 1.6B1.

7.7. ARCHIVAL DESCRIPTION AREA

Contents:

- 7.7A. Preliminary rule
- 7.7B. Administrative history / Biographical sketch
- 7.7C. Custodial history
- 7.7D. Scope and content

7.7A. Preliminary rule

7.7A1. Scope

See 1.7A1.

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7.7A2. Punctuation

Precede each element of description with a full stop, space, dash, space *or* start a new paragraph for each element of description.

Separate the introductory wording of an element of description from the main content of a note by a colon followed but not preceded by a space.

7.7A3. Form of presentation of information. Follow the instructions set out in 1.7A4.

7.7A4. Citations in the archival description area. Follow the instructions set out in 1.7A5.

7.7B. Administrative history / Biographical sketch

7.7B1. Administrative history. Give a concise administrative history as instructed in 1.7B1.

Crawley Films Limited grew out of the unexpected success of a film shot by F.R. (Budge) Crawley and his wife Judith on their honeymoon. *Île d'Orléans* won the Hiram Percy Maxim Award for Best Amateur Film of 1939. This success, in conjunction with the developing activities of the National Film Board of Canada (NFB) led to the creation of the Ottawa Film Unit, beginning production in 1939. In the early years, they worked closely with the NFB, producing under contract many of the Board's best known films.

By 1946, the company had been officially incorporated as Crawley Films Limited. In this post-war period, the company turned increasingly to the private sector for sponsorship. Among the more successful collaborations was their long relationship with Imperial Oil Limited. Such successes eventually made Crawley's the largest private production house in Canada. They also offered production and storage services to many smaller Canadian production companies on a contract basis.

In later years, with the production of television commercials providing a stable financial base, Crawley Films Limited turned its attention to feature-length films.

Over the years, Crawley Films Limited made over 3,500 films, in 25 languages, for over 400 different clients. Their productions depicted the activities of Canadians in every province and territory, as well as topics and locations abroad. The company won 260 awards in national and international competitions and festivals. Crawley Films Limited ceased production in 1989

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Le 5 juin 1941, le gouvernement du Québec crée le Service de ciné-photographie sous l'autorité du Conseil exécutif. Le mandat du Service est de gérer tout ce qui concerne la cinématographie, incluant la photographie, pour tous les départements et organismes relevant du Conseil. Le 27 avril 1961, le Service de ciné-photographie devient l'Office du film de la province du Québec, puis l'Office du film du Québec (OFQ), en 1963, sous la responsabilité du Secrétariat de la province.

Le 22 novembre 1967, l'Office du film du Québec est rattaché au ministère des Affaires culturelles, où il demeurera jusqu'au 17 septembre 1975, date de son transfert au ministère des Communications. Le 12 décembre 1980, l'Office du film du Québec retourne au ministère des Affaires culturelles et est aboli le 14 décembre 1983.

L'Office du film du Québec, comme le Service de ciné-photographie, était divisé en trois sections : distribution, photographie et production, appuyés par des services administratifs. La section de distribution comprenait une importante cinémathèque, de près de 6 000 titres et 20 000 copies, dont 20% de productions originales.

Les photographes de la section photographique ont produit pas moins de 500 000 clichés à travers le Québec, touchant tous les sujets.

La section de production a fait réaliser par l'entreprise privée plus de 90% de tous les documents requis par les services gouvernementaux

7.7B2. Biographical sketch. Give a concise biographical sketch as instructed in 1.7B2.

Early in their careers as filmmakers, Evelyn Spice and Lawrence Cherry met and began a collaboration which spanned many years.

Evelyn Spice Cherry was born in Yorkton, Saskatchewan in 1906 and attended St. John's College, the University of Manitoba, Winnipeg. She taught school in Canora and Springside, Saskatchewan between 1923 and 1926 before obtaining her Bachelor of Journalism degree in 1929 from the University of Missouri. During the depression, Evelyn Spice Cherry worked as a reporter with the *Yorkton Enterprise* and the *Regina Leader-Post*, before travelling to England where she became a member of the British Documentary Group headed by John Grierson. She learned her craft as a film writer, director and producer along with Basil Wright, Arthur Elton and Stuart Legg and remained in England for nine years.

Lawrence W. Cherry was born in Regina, Saskatchewan in 1902. In the early thirties he left for London, England to learn about the making of documentary films. Along with Evelyn, Lawrence worked with John Grierson and the British Documentary Group, and subsequently with the General Post Office. They returned to Canada when World War II was declared and worked independently for several years before joining John Grierson in setting up the National Film Board of Canada (NFB) in Ottawa. The Cherrys headed up the Agriculture Unit of the NFB with Evelyn working as scriptwriter,

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editor, director and producer, and Lawrence as camera operator, director and producer.

In 1950 Evelyn Cherry resigned from the National Film Board of Canada, while Lawrence continued to produce and direct films until 1957. During this period Evelyn Cherry continued her freelance film writing and taught English at Lafortune Business College in Ottawa. In 1958 the Cherrys returned to Saskatchewan, where Lawrence set up a provincial film unit for the Saskatchewan Government. In 1961, they founded their own company, Cherry Film Productions Ltd., in Regina.

They were joined by their son Bill, who took over much of the direction work after Lawrence Cherry's death in 1966. Following her retirement from active filmmaking in 1985, Evelyn Cherry moved to Cortes Island, British Columbia. She died in December 1990 in Campbell River, British Columbia

Maurice Proulx est né le 13 avril 1902 à Saint-Pierre-de-Montmagny d'une famille de cultivateurs. Après des études classiques à Sainte-Anne-de-la-Pocatière, il entre au Grand Séminaire du Québec et est ordonné prêtre en 1928. L'année suivante, il entreprend des études en agronomie à la Faculté d'agriculture de l'Université Laval. En 1931 il s'inscrit à l'Université Cornell à Ithaca, dans l'État de New York. C'est là qu'il découvre le cinéma qui s'avère un "professeur" d'anglais patient et efficace.

En 1933, il obtient de ses supérieurs l'argent nécessaire pour se procurer une ciné-caméra. À l'automne 1934 et jusqu'en 1937, il accompagne des groupes de colons qui vont défricher les terres en Abitibi et filme leurs faits et gestes : ses images sonorisées à New York compléteront le premier long métrage documentaire québécois : *En pays neufs*. En 1938 et 1939, il réalise *En pays pittoresque*, documentaire sonore de 125 minutes sur la colonisation et les attraits touristiques de la Gaspésie. Jusqu'en 1968, il réalisera et produira pour le gouvernement du Québec et pour quelques autres commanditaires, plus de 50 documentaires sonorisés et au-delà d'une centaine d'autres documents d'actualité.

De 1953 à 1966, il est fort actif dans le secteur social s'occupant en particulier d'adoption. En 1977 et 1985, il remet au gouvernement du Québec la quasi totalité de son oeuvre cinématographique. Il décède à la Pocatière le 7 juin 1988

7.7C. Custodial history. Give the custodial history as instructed in 1.7C.

Les originaux et les copies des films produits, et les copies des films acquis avant 1941 par les divers services gouvernementaux ont été confiés, après sa création en 1941, au Service de ciné-photographie qui deviendra, en 1961, l'Office du film du Québec. Les originaux et éléments de tirage des films produits tant par l'équipe interne que par les compagnies et réalisateurs privés (qui avaient le choix de leur laboratoire lors de la production) étaient habituellement laissés dans les laboratoires.

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À partir de 1975, une équipe d'employés de l'Office du film du Québec amorce la récupération de tous les originaux et éléments de tirage conservés en divers endroits : quatre laboratoires à Montréal, un à Toronto, un à New York, la Cinémathèque québécoise, les Archives nationales du Canada et les Archives provinciales de l'Ontario. Cette opération a été complétée en 1989, soit dix ans après le versement de ces films aux Archives nationales du Québec

7.7D. Scope and content. Give the scope and content of the unit being described as instructed in 1.7D.

This fonds contains films created by Lawrence W. and Evelyn Cherry during their careers. It contains the bulk of the films produced by their company (1961-1989), as well as representative works from earlier periods, such as Evelyn Cherry's independent filmmaking in the 1930s, their joint productions in the 1940s at the National Film Board of Canada and Lawrence Cherry's work for the Saskatchewan government in the 1950s. Over the years, the Cherrys' films have focused largely, though not exclusively, on Saskatchewan - its history, geography, development and culture
(*Scope and content for the Lawrence W. and Evelyn Cherry fonds*)

The Saskatchewan Diamond Jubilee series includes material for 16 1-minute spots celebrating the 50th anniversary of Saskatchewan's entry into Confederation (1905-1965). Subjects include sites of historic interest (Saskatchewan Legislature Building, a church in Dilke, the Museum of Natural History), tourist areas (the Qu'Appelle Valley), industries (potash mining, steam-powered threshing equipment), two versions of O Canada and one of God Save the Queen. Four Jubilee Minutes were never finished; holdings are limited to unedited or partially edited footage
(*Scope and content for a series in the Lawrence W. and Evelyn Cherry fonds*)

Item is a film illustrating the many hardships of life on the prairies. Structured as a day in the life of a farm family, *Prairie Winter* is a departure from earlier films shot in western Canada. Footage shows the wind and blowing snow, horse-drawn carriages moving through deep drifts as children travel to and from school, laundry hanging frozen on the clothes line, deliveries to the Wheat Pool elevators, etc.
(*Scope and content for a item in the Lawrence W. and Evelyn Cherry fonds*)

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7.8. NOTE AREA

Contents:

7.8A. Preliminary rule

7.8B. Notes

7.8A. Preliminary rule

7.8A1. Scope

See 1.8A1.

7.8A2. Punctuation

Precede each note by a full stop, space, dash, space *or* start a new paragraph for each note.

Separate introductory wording from the main content of a note by a colon followed but not preceded by a space.

7.8A3. Form of presentation of notes. See 1.8A4.

7.8A4. Notes relating to reproduced material. See 1.8A5.

7.8B. Notes

Make notes as instructed in 1.8B and the following sub-rules.

7.8B1. Variations in title. Make notes on variations in the title as instructed in 1.8B1.

Previously known as the Greg Hoy collection

Make notes on working or other pre-production titles, and release titles which cannot be given as titles proper or parallel titles.

The production was widely discussed in trade journals and the general media under two pre-production titles: *Stop me* and *The babysitter*

In the United States, this version of the film was distributed under the title *Silent night, evil night*, and broadcast under the title *Stranger in the house*

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7.8B2. Source of supplied title proper. Indicate the source of a supplied title proper as instructed in 1.8B2.

Title taken from CBC programme guide

Title based on accompanying material

7.8B3. Parallel title and other title information. Make notes on parallel titles and other title information as instructed in 1.8B3.

Hog wild was released in Québec as *Les fous de la moto* and in France as *Les motos sauvages*

E.N.G. is the acronym for electronic news gathering

A.R.P. is the acronym for Air Raid Procedures

7.8B4. Continuation of title. Complete the transcription of the formal title proper and/or other title information as instructed in 1.8B4.

The royal visit to Canada and the United States ...

Note: Title continues... of America, May 17-June 15, 1939

Consécration épiscopale et première pontificale de son excellence
Monseigneur Bruno Desrochers, ...

Note: Suite du titre... premier évêque de Ste-Anne, septembre 1951

7.8B5. Statement(s) of responsibility. Make notes on any statement(s) of responsibility, as instructed in 1.8B5.

The director's credit is attributed to D.S. Everett, a pseudonym used by
Donald Shebib

7.8B5a. Credits. List persons (other than the cast) who have contributed to the artistic and/or technical production of a moving image document. Preface each name or group of names with a statement of function.

Scénario de Lise Lemay-Rousseau basé sur le roman d'Yves Beauchemin
Le matou

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Réalisateur/scénario: Pierre Goupil; caméra: Michel La Veaux; son: Daniel Masse; montage: Pierre Goupil, Georges Léonard; musique: François Durocher

7.8B5b. Cast. List featured players, performers, presenters or other on-screen personnel.

Host: Eric Malling

Principal cast credits include: Jean Duceppe (l'oncle Antoine), Olivette Thibault (la femme d'Antoine), Claude Jutra (Fernand), Hélène Loiselle (Mme Poulin), Lionel Villeneuve (Jos Poulin), Monique Mercure (Alexandrine)

7.8B6. Attribution and conjectures. Make notes on creators as instructed in 1.8B6.

7.8B7. Edition. Make notes relating to the edition as instructed in 1.8B7.

The series was updated in 1993 to reflect the evolution of computer technology

An abridged version was released in 1982

7.8B8. Date(s) of creation, including publication, distribution, etc. Make notes on dates as instructed in 1.8B8.

The answer print was first approved January 22, 1971 but for legal and political reasons the NFB delayed the release for six years

Recorded on May 24, 1978 for broadcast of June 24, 1978

7.8B8a. Date(s) of accumulation. Make notes as instructed in 1.8B8a.

7.8B9. Physical description. Make notes relating to the physical description as instructed in 1.8B9.

Track 1 : English sound track; track 2 : French dubbed sound track; track 3 : voice-over commentary by the film's director

Series also contains 5 videocassettes (02:30:00), 2 optical discs (00:30:12) and 1 film loop (00:03:00)

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The original sound elements include both double-perforated and single-perforated stock

Make notes to distinguish between different generations of material.

Reference videocassette recorded from the internegative and optical sound track

Preservation master printed from original A/B rolls and 16mm magnetic final mix

7.8B9a. Physical condition. Make notes on the physical condition of the unit being described, including any containers and/or labels as instructed in 1.8B9a.

Perforations damaged during earlier projections

Magnetic tape wrinkled

Colour fading

Some oxydization of the aluminum layer

Part of the film is overexposed

Poor sound quality

Make notes when the unit being described is incomplete.

Lacks last 15 min. of program

Item comprised of reels 3-7 of 10

Episodes 8 and 10 of 12 are missing

7.8B9b. Conservation. Make notes on any specific conservation treatment as instructed in 1.8B9b.

Perforations have been repaired

Cleaned ultrasonically

7.8B9c. Accompanying material. Make notes on accompanying material as instructed in 1.8B9c.

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Issued with a pamphlet (11 p. : ill. ; 30 x 30 cm)

Accompagné de photographies et d'un guide pédagogique

7.8B10. Publisher's series. Make notes on important details of publisher's series as instructed in 1.8B10.

7.8B11. Alpha-numeric designations. Make a note of any important numbers borne by the unit as instructed in 1.8B11.

7.8B12. Immediate source of acquisition. Record the donor or source of acquisition as instructed in 1.8B12.

Donated by Evelyn Cherry

Acquis directement du créateur en novembre 1979

7.8B13. Arrangement. Make notes on the arrangement as instructed in 1.8B13.

7.8B14. Language. Make notes on the language as instructed in 1.8B14.

Japanese film dubbed into English and subtitled in French

Il existe un mix final espagnol seulement. Aucune copie finale n'a été produite

7.8B15. Originals and reproductions

7.8B15a. Location of originals. Make notes on the location of the original material as instructed in 1.8B15a.

Original recording held by television station CFTO

Original printing elements held by Archives nationales du Québec

7.8B15b. Availability of other formats. Make notes on the availability of other formats as instructed in 1.8B15b.

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Available as a videocassette reference copy

7.8B16. Restrictions on access, use, reproduction, and publication. Make notes as instructed in 1.8B16.

Restricted: Donor's written permission required to view

Restricted: Donor agreement requires closure until 1998

La copie de consultation sera disponible après restauration de l'original

Reproduction limitée à des fins de consultation

Restricted: Donor permission required for public screening

Restricted: Copyright held by the donor until June 6, 2000

L'autorisation du donateur est requise pour toute télédiffusion avant 2025

Restricted: Re-sale is forbidden without written permission of the donor's estate

7.8B17. Finding aids. Make notes on finding aids as instructed in 1.8B17.

Notes descriptives rédigées par René Blanchet sur ses films

Complete filmography of Evelyn Cherry's productions is available

Donor's list of interviewees available

7.8B18. Associated material. Make notes on associated material as instructed in 1.8B18.

7.8B19. Accruals. Make notes as instructed in 1.8B19.

Transferred from the National Film Board of Canada annually since 1981

7.8B20. Related group of records in different fonds. Make notes regarding related groups of records as instructed in 1.8B20.

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7.8B20a. Related groups of records within the same fonds. Make notes regarding related groups of records within the same fonds as instructed in 1.8B20a.

7.8B21. General note. Use this note to record any other descriptive information considered important as instructed in 1.8B21.

Legal and physical custody of this fonds is governed by an agreement (dated 1987-08-12) between the Canadian Broadcasting Corporation and the Provincial Archives of British Columbia

Le film a été tourné à Montréal et à Sarasota (Floride)

7.9. STANDARD NUMBER AREA

Contents:

- 7.9A. Preliminary rule
- 7.9B. Standard number

7.9A. Preliminary rule

7.9A1. Scope

See 1.9A1.

7.9A2. Punctuation

Precede this area by a full stop, space, dash, space *or* start a new paragraph.

7.9B. Standard number. See 1.9B.