'I Coulda Had Class' – The Difficulties of Classifying Film in Library of Congress Classification and Dewey Decimal Classification

Colin Higgins

St Catharine's College, University of Cambridge, Trumpington Street, Cambridge, CB2 1RL,
<ch435@cam.ac.uk>

Colin Higgins has been Librarian of St Catharine's College Cambridge since 2010. He holds a BA in Philosophy from Trinity College Dublin, an MSc in Librarianship from the University of Wales, and an MPhil and PhD in Ancient Philosophy from King's College London. His doctoral thesis examined the ways Plato's representation of the trial and execution of Socrates suggested that the philosopher's death was self-inflicted, and the implications this reading might have on the Platonic corpus. Colin's main research interests are now in the history of bibliographic description, and the socio-cultural assumptions embedded in cataloguing standards and classification schemes. His book, *Cataloging and Managing Film and Video Collections*, was published by the American Library Association in 2015.

Higgins, Colin. 2022. "'I Coulda Had Class' – The Difficulties of Classifying Film in Library of Congress Classification and Dewey Decimal Classification." *Knowledge Organization* 49(2): 79-86. 21 references. DOI:10.5771/0943-7444-2022-2-79.

Abstract: This paper analyzes how two systems of classification – Library of Congress Classification and Dewey Decimal Classification – are applied to physical collections of films within libraries. It studies the history of the evolving approach to classification of film in these schemes, and identifies several ways that the underlying principles and philosophical assumptions of both are unconducive to arrangements of films. It also identifies several practical failings and contradictions within these systems, and confusions as to how their principles are to be mapped onto non-book objects of cultural production. The paper concludes that many of these failings are born of uncritical assumptions about film culture, whose differences from literary productions may not have been fully appreciated.

Received: 5 November 2021; Revised 20 June 2022; Accepted 27 June 2022

Keywords: classification, shelf arrangement, films, motion pictures

1.0 Introduction

Library classification aims at gathering together similar books in a useful, practical, helpful, and intellectually coherent order. It is an important, if perhaps an unattainable task, for few books are restricted to a single subject, subjects evolve over time, new ideas arise as old ideas fade or transform, knowledge organization itself is historically contingent. Despite these impediments, our contemporary methods of classifying the printed collections of libraries are, most would contend, both satisfactory and successful. The three major universal classification schemes, that is, Dewey Decimal Classification (DDC), Library of Congress Classification (LCC), and Universal Decimal Classification (UDC), are sound, robust, coherent, frequently updated, and well maintained. Many specialist and national schemes are supported by active communities of users. The arrangement of books in public libraries, using a combination of DDC and genre categories whose contents are arranged alphabetically by author, succeeds in making their collections findable and browsable in philosophically agreeable arrangements. Library classification faces its challenges, certainly, but its contestation and evolution continues to be met by engaged librarians, using a toolkit that combines contemporary best practice with a firm footing in the historical literature of the profession.

Libraries, above all else, are places where people and books meet. Systems of classification allow the first to find the second. But libraries also contain other cultural productions such as newspapers, maps, music, software, and video games. And for the purpose of this paper, films.

By films, this paper means feature films, that mode of visual narrative storytelling born in the early twentieth century; productions that are about two hours long, stored on physical media. This paper does not devote attention to television programs or series, but much of its content is equally applicable to these forms, whose distinctions from film are becoming increasingly blurred in any case. "Film" is used in preference to "movie," the more general "cinema," or the old-fashioned "motion pictures", though this last term is preferred in the Library of Congress Classification, Library of Congress Subject Headings and, as will be discussed below, by the Dewey Decimal Classification in a confused way. The first three are distinguished by film historian James Monaco (2000, 228) as such: "'movies,' like popcorn, are to be consumed; 'cinema' . . . is high art, redolent of esthetics; 'film' is the most general term with the fewest connotations."

Libraries are not unaccommodating to these objects, because librarians recognize that they, like books, can educate and entertain. Reflecting on the ambition of libraries to provide cultural, educational, and recreational information, Weihs et al. (1979, v) note that it is "the responsibility of librarians... to ensure the best possible access... regardless of the physical format in which the information is presented." A decade after the invention of film, Melvil Dewey (1906, 10-11) suggested that "what we call books have no exclusive rights in a library. The name 'library' has lost its etymologic meaning and means not a collection of books, but the central agency for disseminating information, innocent recreation or, best of all, inspiration among the people." Films cannot (physically) be read like books, but they can be "read" in an intellectual sense, in an affiliated way (Monaco, 2000).

Many of the published guides to the cataloguing and management of non-book materials instruct librarians, when classifying such items, to make their subject, rather than form, the central consideration. Olson et al. (2008, 9) advise the cataloguer to "classify the audiovisual material by whatever scheme is used for the other materials in the library and shelve by that classification. Patrons then can browse the audiovisual collection in the same way they browse the book collection." In advocating for uniformity in classification across all material in a library or media centre, Weihs et al. (1979, 6) argue that "emphasis is placed on content rather than form", so that "wherever possible, materials on the same subject are stored together." This desire aligns with the desire for format neutrality in library OPACs and discovery layers, and the assumed format neutrality of some of our dominant library standards (Coyle 2016, 118–24).

But the facts on the ground point to a haphazard application of these instructions, and a different interpretation by those who manage collections of DVDs and Blu-ray Discs about whether subject classification is appropriate for films, or whether the approaches we take when classifying books might even be appropriate to the medium. As Yee (2007, 110) notes, "classification is rarely used for film and television." The authors above elide the differences between the books classification schemes were designed to describe, and the media collections libraries contain. Yee (110) continues by noting that in libraries "academic discipline (the primary organizing principle for the two major current classification schemes) is less applicable to most films and programs" than it is to other areas of subject analysis.

Classification of films using the major universal schemes is challenging, for reasons both philosophical and practical. This paper is concerned with how two systems of ordering, the Library of Congress Classification, and Dewey Decimal Classification, are used to arrange films systematically within public and academic libraries, and outlines some of the difficulties the cataloguer encounters in their application. While the rise of on-demand streaming services makes the future of DVD and Blu-ray Disc collections in libraries uncertain, the growth in the number of libraries choosing to shelve their films openly, rather than in closed stacks, as identified by Kinney (2009), makes this an increasingly relevant subject for reconsideration.

This paper is concerned with classification in its traditional sense of a notational system used for the organization of knowledge through physical shelf ordering. It is not concerned with the subject heading classification of film. Extensive treatment of subject access to films can be found in Intner et al. (2011) and Yee (2007).

2.0 Why film classification is difficult

In the 1920s, films began to appear in academic libraries as tools for teaching and research, and public libraries as a way of popularizing adapted books. Michigan's Kalamazoo Public Library was the first library to lend film, in 1929. In 1912, the Library of Congress (LC) gained the right to receive films under legal deposit. Concerned by film stock's combustibility, as early twentieth-century film stock is so flammable that it will burn even when submerged in water, LC did not take up this right until 1942, when "safety film" (with a cellulose triacetate plastic base) had replaced film-stock based on nitrocellulose (aka guncotton).

Throughout the early years of audiovisual librarianship, distinct spaces were never set aside for the integration of film in either DDC or LCC. Today, the standards for classifying films, such as they are, emerge from communities of practice rather than instruction in the published classifications. The lack of guidance is evident in the scant publication history on the subject. Most research has been written to answer a practical problem, such as Bradley's (1945) early attempt to solve indexing challenges during the Second World War; Walsh, Hales and Diamondstone's (1987) de-

sire to preserve and promote film footage on the circumpolar regions; or Geisler, Willard, and Whitworth's (2010) hope that crowdsourcing might offer a solution to the informational deluge. LCC has never really tried to incorporate the classification of film; DDC, as will be shown, accommodates the classification of film in a confused manner. Neither DDC nor LCC is format neutral. They were both designed to catalogue books, and both designed before libraries had extensive media collections. The oversight is still a little odd. Films were already a decade old when Dewey wrote the article quoted above. At that time, Nickelodeons, which were small theatres that charged five cents for admission to a performance of projected motion pictures, were being shaped out of storefronts across the Main Streets of the United States in one of the most sudden conversions of commercial property in American history. The first opened in 1905; three years later, according to Grieveson and Krämer (2004, 81), there were 8,000.

The failure to assimilate other media within classification schemes designed for books is not a failing, exactly, but a function of their design. Books are, after all, different from other forms of media production. Any classification scheme which tried to encompass books and other cultural productions would do a disservice to each. Stellar classification (by spectral characteristics) for example, differs from planetary classification (by mass, composition, or orbit) though both stars and planets are types of celestial bodies. Zoological classification differs in small but important ways from botanical classification, since the individual characteristics of animals and plants are expressed using distinctive methods of description.

And yet it might still be assumed that films would fit into classification schemes designed for books without great difficulty. Ordering a collection of films ought, one might think, to be similar to, and perhaps easier than ordering a collection of books. It might be similar, because they are both tangible media, of similar size, through which stories are told and information conveyed. They generate the same kinds of feelings; they educate and entertain. It is widely believed, as Harold (2018) argues, that it is important for an adapted film to be faithful to the book it is based on, though the idea of fidelity has its critics, among them Higgins (2015, 3). It might be easier, because whereas according to the International Publishers Association (2019) over 300,000 books are published in the United States each year, fewer than 1,000 feature films are released, as recorded by the Motion Picture Association of America (2019). Smaller collections are easier to organize than larger ones, and libraries, with very few exceptions, contain more books than films. Films also demonstrate less of a diversity of style, content, and medium than literary productions. Most films are more like one another than most books are, because, as film critic Barry Keith Grant (2012, xvii) has written, "Hollywood studios early on adopted an industrial model based on mass production." For most libraries (the needs of libraries which contain archival collections of superseded formats are beyond the scope of this paper) films now come in only two sizes, DVD and Blu-ray Disc and DVD, themselves easily distinguishable only by the size of the boxes which store them.

Library classification arranges books according to their subject (for the moment, the classification of literary works is set aside). Films, too, have subjects. Consider the recipients of the Academy Award for Best Picture for films released between 2012 and 2017. *Argo* (2012) is about the rescue of American diplomats during Iran's Islamic Revolution. *12 Years a Slave* (2013) is about the enslavement of a free-born black man, and the conditions he is subjected to on a Louisiana plantation. *Birdman* (2014) is about an actor struggling to mount a difficult Broadway production. *Spotlight* (2015) is about a team of journalists investigating child abuse by Roman Catholic priests in Boston, Massachusetts. *Moonlight* (2016) is about a young man's struggle with his sexuality and identity. *The Shape of Water* (2017) is about the love between a mute employee of an American government laboratory and the humanoid amphibian creature imprisoned there. These films could be assigned LCC or DDC classmarks describing their subjects, though good luck to the cataloger trying to enumerate the subject of *The Shape of Water*, but doing so would not aid their discovery, and classify the films in only the broadest sense. To collocate them in this manner would be an eccentric exercise, and not at all helpful to library users.

However, most films in most libraries are narrative films. That is, they tell a fictional, or semi-fictional story. A model for their classification might, therefore, be found in the way libraries classify literary works. DDC and LCC classify literature by language, historical period, and form, and rarely consider the work's subject. These categories make a little sense, though not quite enough, when applied to film.

Firstly, while films, like books, may be divided according to the language of their composition, this distinction is less rigid in cinema than in literature. It is not unusual, particularly in non-American productions, for a film to contain more than one spoken language. Films in unfamiliar languages may be watched, and appreciated, with the aid of subtitles or, less satisfactorily, dubbed audio tracks. The same may not be said of translated literature (though literary translation is a literary pursuit in its own right). Secondly, while periodic distinctions may be made between films, such as the silent era, Classical Hollywood, New Hollywood, the blockbuster era, etc., there is little critical consensus about when one period ends and another begins. These categories are defined more by a kind of style than by their year of production. And thirdly, whereas films, like books, may be distinguished by their form, as feature-length

films are different from shorts, narrative films differ from documentaries, etc., once again these categories have blurred boundaries. They are not as distinct as are novels, plays, poems, and letters.

There are several other ways to differentiate and collocate film. Many awarding bodies recognize the usefulness of distinguishing between original and adapted screenplays. Of the six films named above, two are adapted from a book and one from a semi-autobiographical play. Another is based on newspaper stories, and two originated in the imaginations of screenwriters. Film can have national characteristics, sometimes assumed in the nationality of the director. Three of the six films have American directors, two Canadian, and one British. Four of the films are based on real events; two are quite fantastical. Five have historical settings; one is set in the (then) present time. Each is live-action, filmed in colour, but they need not have been. The Best Picture Academy Award for films released in 2011 was won by *The Artist*, filmed in black-and-white, and (almost) silent. The year before, the nominated animation *Toy Story 3* ought to have won, or so several critics such as Fallon (2010) and Mendelson (2011) argued at the time.

These distinctions are important to audiences, critics, and filmmakers themselves. Unfortunately, as classes, they are frequently dichotomous: English/foreign-language; studio/independent production company; big-budget/low-budget; silent/talkie; colour/black-and-white; feature-film/short; animated/live-action. The categories are not conducive to enumerative classification, though they might open films up to faceted classification. But faceted classification will not help librarians order films on library shelves, or allow library users to more easily find them. Film collections are perhaps more browsed than book collections. When classifying film, practical shelf order is more important than the creation of intellectual coherent orthogonal facets.

With these caveats in mind, the cataloguer is left with a choice. They must either classify films according to their pre-existing scheme or choose a different method by which to arrange their collection. Some have developed local schemes, but as Olson et al. (2008, 9) point out, perhaps reflecting the bitter experience of the authors and many of their readers, "their use depends on the person who devised the scheme; when that person is no longer available, the scheme deteriorates." Other libraries use accession numbers, as LC does (for more, see below). This saves time, but at the expense, as a collection grows, of browsability. Accession numbers should only be used with small collections or, as Horner (1973, 153) recommends, when film collections are not on open access, which is increasingly rare.

Some libraries chose to order their films alphabetically. Local policies and clear documentation will need to be drawn up for the difficult cases, which are likely to be many. For example, if Cuttering (a means of achieving alphabetical arrangement within a range of items containing the same classmark) by title, for a foreign-language film, should you use the title in the original language, or a translated one? How do you collocate a series of films, if they all have different titles? At the time of writing, nine films have been released in the Fast & Furious franchise (along with a tenth spin-off). The titles are *The Fast and the Furious* (2001), *2 Fast 2 Furious* (2003), *The Fast and the Furious: Tokyo Drift* (2006), *Fast & Furious* (2009), *Fast Five* (2011), *Fast & Furious 6* (2013), *Furious 7* (2015), *The Fate of the Furious* (2017), *F9* (2021). Ordering them alphabetically would make about as much sense as driving a car through the window of a skyscraper to land, via one of its windows, on the lower floor of another.

Others will order their films by the surname of the director. This assumes that the director of a film is in some sense like the author of a book. But films are, by their nature, collaborative products. For example, Internet Movie Database (IMDb) lists 3,310 crew members for *Iron Man 3* (2013). The "auteur" view of film, which maintains that a film is marked by a director's style or thematic prejudices, is a value-laden theory, with political overtones, as argued by Higgins (2015, 31–2). Bergman et al. (2016, 158) note that in their library, films are Cuttered by their director "for film studies favorites such as Hitchcock and Kurosawa. However, the Harry Potter films, which patrons would reasonably expect to be shelved together, but which had different directors, were separated.... We have therefore made selective modifications to local practices to ensure that all the Marvel Avengers films are shelved together and that the Harry Potter series is collocated."

A survey carried out in 2015 by these authors (2016) found that approximately half of the academic libraries who responded stored their films on open shelves, with the remaining half either partly (22%) or completely (29%) closed their collections to patrons. Almost without exception, users of public libraries were able to access films on open shelves.

These difficulties should be kept in mind when classifying films. It does a disservice to the library user to assume that films may be classified as books can. Assuming the reader is persuaded, the remainder of this paper looks at the ways cataloguers using the two universal classification schemes dominant in the English-speaking world, DDC and LCC, interpret the instructions found in these schemes. The classification of film using other systems of classification, such as genre or UDC, is beyond the scope of this paper. However, historians of classification might be interested to note that when the British National Film Catalogue was first published by the British Film Institute in the 1960s, its main entries were in UDC order (Horner 1973, 172).

3.0 Library of Congress Classification

The Library of Congress Classification is, to state the obvious, the classification scheme of the Library of Congress. LCC and the Library of Congress Subject Headings (LCSH) are both based on literary warrant. That is, existing literature justifies the creation and use of the classification and vocabulary. The Library of Congress' own collections are the basis of this literary warrant. But the Library of Congress does not actively collect film. Those films it does collect are not classified, but arranged by accession number, in a running sequence (e.g., DVD.1, 2, etc.), as items are purchased or deposited. As noted above, this is a poor model to follow for most libraries. Kinney (2009, 10) notes that "the best that can be said for shelving by accession numbers is that it may make for cheaper and faster cataloging." As a result, the classification devotes no space to instruct the cataloguer about how to classify film. Lacking this instruction, and dedicated classmarks, a community of practice has developed among the librarians who use LCC, within which several methods of classifying film are widespread. This diversity is not restricted to LCC users. Reflecting on their research on the variation in the practice of organizing film throughout different kinds of libraries, Bergman, Schomberg, and Kurtz (2016, 156) found that "libraries are using a wider variety of video classification and organization practices than we anticipated."

When classifying non-fiction films, most LCC libraries classify their media as though non-fiction films and non-fiction books were coterminous. For example, most libraries would classify the documentary film *March of the Penguins* (2005) under QL696.S473, the classmark for books about penguins. *Inside Job* (2010), a documentary about the corruption that helped to precipitate the global financial crisis of 2007–08, is usually classified under HB3722, the classmark for general works about financial crises.

Whether these films should be shelved next to books on the same subject, as advocated by Weihs et al. (1979, 6), is at the discretion of the cataloguer. It may be useful to a library user seeking information about penguins to be able to find this film next to books on the subject. For the library user wishing to browse award-winning films, or films made in Antarctica, perhaps less so.

Whether to apply the same classmark for books and films, and whether to interfile them, is a question perhaps even more relevant to fictional films, particularly those based upon literary works. Many libraries classify adaptations of pre-existing literary works next to the novel, story, or play upon which these films were based. All editions of Macbeth, in these libraries, would be classified under PR2823, whether they were the rival printed editions published by Oxford University Press and Cambridge University Press, or the film adaptions of Orson Welles (1948), Roman Polanski (1971), Justin Kurzel (2015), and Joel Coen (2021). Perhaps an additional number might be added to the film's cutter to distinguish it from the original text, with the date indicating the film's release date. However, while all four of these interpretations are more or less faithful to

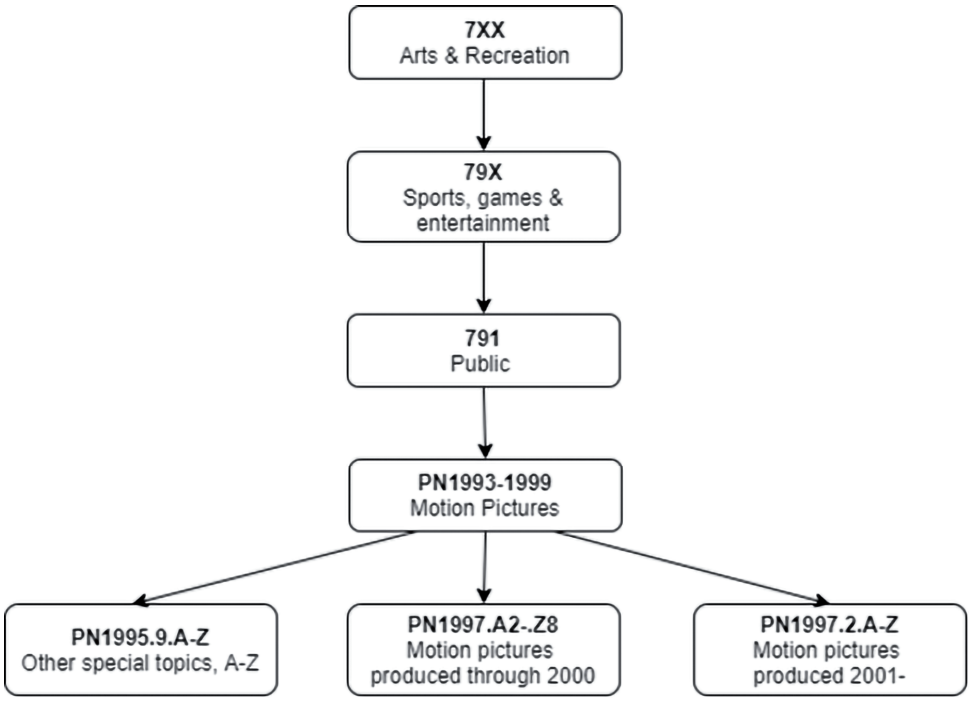

Figure 1. Film in the Library of Congress Classification scheme.

Shakespeare's text, visually, and in their mood, they are radically different productions. Akira Kurosawa's masterpiece, *Throne of Blood* (1957), which transposes Macbeth into feudal Japan, is radically different in a different sense. Further still from the Bard is Kurosawa's *The Bad Sleep Well* (1960), which takes inspiration from *Hamlet*, but is, more obviously, a critique of the postwar Japanese corporate world. These are not isolated examples; the history of cinema contains many examples of films that take inspiration from a literary text but rework it into something new. The cataloguer ought to consider these modifications when classifying adapted films, while always keeping in mind the needs of the user. Some libraries will want to give *West Side Story* (1961) the same classmark as *Romeo and Juliet*, or classify *Apocalypse Now* (1979) alongside Joseph Conrad's *Heart of Darkness*. Some libraries will want to give the book and film a different classmark. A small, but not insignificant, number of libraries classify all films as though they were novels, whether or not they were adapted from a pre-existing literary text.

The options for classifying fictional feature films in LCC are, unlike those for DDC, not many. Most catalogers chose to classify films at the classmark provided for screenplays. PN1997 and PN1997.2 are set aside for screenplays of films produced through 2000, and from 2001, respectively. Though this date division is arbitrary, applying this classmark has the benefit of simplicity.

Screenplays are usually Cuttered by title, by author, or by director, assuming that directors of films are analogous to the authors of books, a problematic assumption, as noted above. All options will require Cutters that are longer than those used for books if distinct call numbers are to be maintained.

Another option available to the cataloguer is to classify films at PN1995.9.A-Z. This LCC number is devoted to "Other special topics" in film, Cuttering from a defined list of subjects or genres, followed by a second Cutter number, representing the title. The literary warrant of the Library of Congress again interposes on the cataloguer in a manner which may appear unhelpful to anyone classifying in a different institution. Seventeen pages of topics are offered, ranging from Abjection to Zorro films (taking in topics as diverse as "dinners and dining", "postage stamps", and "castration anxiety"), and they are more than a little peculiar.

Seeking to differentiate various classes of films, catalogers have sometimes used the LCC schedules inventively, seeking classmarks for books which they might transpose to analogous films. Silent films have been classified under PN1995.75, the LCC number for books on the topic. Several libraries classify English-language films at PN1997, with "foreign films" shelved together at PN1995.9.F67.

4.0 Dewey Decimal Classification

As shown above, LCC cataloguers have worked creatively to devise several methods of classification by expanding LCC instructions on how to classify books about film. DDC cataloguers face a different problem. While LCC provides too little instruction, DDC provides too much.

The two schemes are different in the way they situate *books* on film within their structures of knowledge. In DDC, film is located in the "Arts & Recreation" class (700), the "Sports, games & entertainment" division (790), and the "Public performances" section (791). In LCC, film is found in the "Language and Literature" class (P), in the "Literature (General)" subclass (PN), within "Drama" (PN1600–3307). That is, DDC considers film as entertainment ("Motion pictures, radio, television, podcasting" (791.4) (recently renamed from "Film, radio, and television") is located between "Circus acts" (791.3) and "Puppet shows" (791.5)) while LCC considers it as a literary art form. Neither scheme considers film ("*Motion* pictures," emphasis mine, in both schedules) as an extension of photography.

Documentary films are classified in DDC libraries as they are in LCC libraries, with the same issues arising. A note to 791.437 instructs the cataloguer to "Class subject-oriented films themselves with the subject, e.g., films on flower gardening 635.9."

Fictional feature films are classified in a variety of ways. Some cataloguers use 791.43 (motion pictures). Its note instructs the cataloguer to "Class here direct-to-video and direct-to-DVD releases of motion pictures; dramatic films, entertainment films; films developed originally for Internet transmission; made-for-television movies; video recordings of motion pictures; comprehensive works on dramatic, entertainment, documentary, educational, news films." This apparently simple instruction, to classify films here, is undone by its attempt to be both exclusive and comprehensive. Are we to understand "dramatic films, entertainment films," to be different things, or different ways of thinking about the same thing? The terms "motion pictures", "movies", "video recordings", and "films" are all used in the note, without ever defining what any of them mean. No mention is made of Blu-ray Discs, though more libraries collect these than "direct-to-video... motion pictures," if "direct-to-video" means that the films were first released on VHS videocassette, a format no longer manufactured, which the contrast with "direct-to-DVD" leads one to believe. If this is where the compilers of DDC intended to make space for films on DVD or Blu-ray Disc, the note could benefit from greater concision. If this is not where films are meant to go, it is unclear what the purpose of the note is.

Perhaps the note's confusion explains why this classmark is less used than its expansions. Also little-used is the expan-

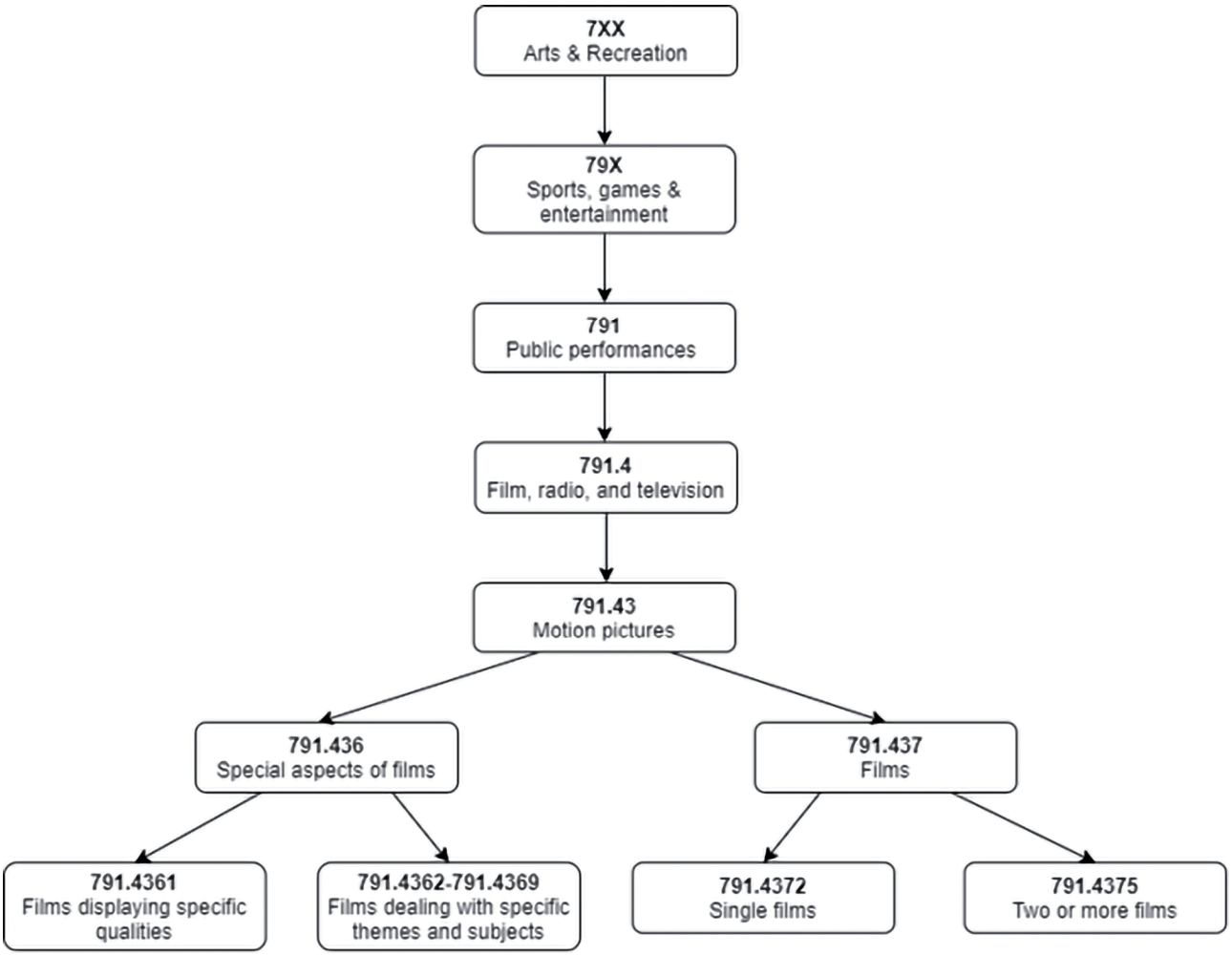

Figure 2. Film in the Dewey Decimal Classification scheme.

sion, 791.437 (films). It is unclear, to this author, what the difference between "motion pictures" and "films" is. The note instructs the cataloguer to classify screenplays here, but the further expansion to 791.4372 and 791.4375 invite the cataloguer to go further, which is what most do.

791.4372 is used to classify "single films" (that is, screenplays of single films), with 791.4375 for "two or more films" (and, as per the note, "collections of film reviews", though it is unclear why screenplays and reviews should share a classmark). The first classmark has been used to classify stand-alone films, the second for films that are connected to other films, like the ever-expanding *Star Wars* film universe, the *Fast & Furious* series, or the James Bond films. Perhaps it does make sense to shelve individual screenplays apart from volumes that collect several screenplays together. Applied to films, this ordering principle makes less sense. Why should we, as cataloguers, treat films which are prequels, sequels, reboots, and series differently than those which stand alone? How explicit or clear does the connection need to be? Paul Newman reprised his role as *The Hustler's* (1961) Fast Eddie Felton in *The Color of Money* (1986), but is the latter a sequel to the former? Should the various incarnations of Dracula, some connected, most not, be classed at 791.4372 or 791.4375? Did the release of the straight-to-DVD *Bambi II* (2006) mean that libraries should have reclassified their DVDs of *Bambi* (1942)?

These four classmarks do not exhaust our options. The note to 791.433 (Motion pictures – Types of presentation) advises the cataloger to "Class a specific genre or type of film with a specific type of presentation in 791.436," and also to "Class specific films in 791.437." Since all films fall into one or more genres, have a specific type of presentation, and are "specific," some cataloguers have used these numbers. They have also classified films in the expansions to 791.436, in the genre-like "qualities" under 791.4361, and genre-like "themes and subjects" between 791.4362 and 791.4369. For example, the number for symbolism in motion pictures (791.43615) is commonly applied to science-fiction films. The cataloguer trying to make sense of this might like to imagine themselves in the shoes of Clint Eastwood, as Richard Burton outlines

his plans to assault a Nazi mountaintop fortress: "Major, right now you got me about as confused as I ever hope to be" (*Where Eagles Dare*, 1968).

5.0 Conclusion

In the second edition of their *Nonbook Materials*, Weihs et al. (1979, 7) noted that "the media specialist should choose a classification scheme which is comprehensive, continuously revised, and proven in day-to-day use." Among the non-specialist schemes, only the Library of Congress Classification scheme and the Dewey Decimal Classification meet these specifications. This does not mean they are suited to the classification of film. Because of the relative lack of attention paid to film in DDC and LCC, the ways in which these schemes have been interpreted to devise classmarks for films, using books about films as an analogue for films themselves, is likely to remain unsatisfactory. This paper has shown the limitations of these schemes, and their confused application. It has also shown how cataloguers have been both inventive and thoughtful about how their users might expect to see physical collections of films arranged. But the truth remains, when it comes to film, our classification schemes are more imperfect than many of us would like them to be.

References

Bergman, Barbara, Jessica Schomberg and Dorie Kurtz. 2016. "Survey of Classification and Organization of Videorecordings." *Library Resources & Technical Services* 60: 156–68.

Bradley, John G. 1945. "Cataloguing and Indexing Motion Picture Film." *The American Archivist* 8: 169–84.

Coyle, Karen. 2016. *FRBR, Before and After: A Look at our Bibliographic Models*. Chicago: ALA Editions.

Dewey, Melvil. 1906. "Library Pictures." *Public Libraries* 11: 10–11.

Fallon, Kevin. 2010. "Can 'Toy Story 3' Win the Best Picture Oscar?" *The Atlantic*, November 18, 2010. https://www.theatlantic.com/entertainment/archive/2010/11/can-toy-story-3-win-the-best-picture-oscar/66755/

Geisler, Gary, Geoff Willard and Eryn Whitworth. 2010. "Crowdsourcing the Indexing of Film and Television Media." *Proceedings of the American Society for Information Science and Technology* 47: 1–10. doi.org/10.1002/meet.14504701244

Grant, Barry Keith (Ed.). 2012. *Film Genre Reader IV*. Austin: University of Texas Press.

Grieveson, Lee and Peter Krämer, 2004. "Storytelling and the Nickelodeons: Introduction." In, *The Silent Cinema Reader*, edited by Lee Grieveson and Peter Krämer. New York: Routledge, 77-86.

Harold, James. 2018. "The Value of Fidelity in Adaptation." *The British Journal of Aesthetics* 58: 89–100.

Higgins, Colin. 2015. *Cataloging and Managing Film and Video Collections: A Guide to Using RDA and MARC 21*. Chicago: ALA Editions.

Horner, John. 1973. *Special Cataloguing: With Particular Reference to Music, Films, Maps, Serials and the Multi-Media Computerised Catalogue*. London: Clive Bingley.

International Publishers Association. 2019. IPA Annual Report 17/18: Promoting and Protecting Publishing Worldwide. Geneva: International Publishers Association. https://www.internationalpublishers.org/images/aa-content/ipa-reports/ipa-annual-report-2018/IPA_Annual_Report_2018.html

Intner, Sheila S., David P. Miller, Andrea Leigh and Bobby Ferguson (Eds.). 2011. *Subject Access to Films & Videos*. 2nd ed. Santa Barbara, CA: Libraries Unlimited.

Kinney, Daniel W. 2009. "The Classification of Music Moving Image Material: Historical Perspectives, Problems, and Practical Solutions." *Cataloging & Classification Quarterly* 47: 2–22. doi:10.1080/01639370802451975

Mendelson, Scott. 2011. "Why Toy Story 3 Still Deserves to Win Best Picture on Sunday." *The Huffington Post*, February 26, 2011. https://www.huffingtonpost.com/scott-mendelson/why-toy-story-3-still-des_b_828574.html

Monaco, James. 2000. *How to Read a Film: Movies, Media, Multimedia*. 3rd ed. New York: Oxford University Press.

Motion Picture Association of America. 2019. 2018 THEME Report: A Comprehensive Analysis and Survey of the Theatrical and Home Entertainment Market Environment (THEME) for 2018. Washington, DC: Motion Picture Association of America. https://www.mpaa.org/wp-content/uploads/2019/03/MPAA-THEME-Report-2018.pdf

Olson, Nancy, Robert L. Bothmann and Jessica J. Schomberg. *Cataloging of Audiovisual Materials and Other Special Materials: A Manual Based on AACR2 and MARC 21*. 5th ed. Westport, Connecticut: Libraries Unlimited.

Walsh, Steven, David Hales and Judith Diamondstone. 1987 "Indexing Archival Films: Alaska Archival Motion Picture Program." *Provenance, Journal of the Society of Georgia Archivists* 5: 39–54. https://digitalcommons.kennesaw.edu/provenance/vol5/iss1/6

Weihs, Jean, Shirley Lewis and Janet Macdonald. 1979. *Nonbook Materials: The Organization of Integrated Collections*. 2nd ed. Ottawa: Canadian Library Association.

Yee, Martha M. 2007. *Moving Image Cataloging: How to Create and How to Use a Moving Image Catalog*. Westport, Connecticut: Libraries Unlimited.