



The FIAF Cataloguing Rules revision project: status report

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History and development of the FIAF Rules

- ❖ The first work on this topic published by the FIAF Cataloguing Commission (constituted in 1968) was the manual *Film Cataloguing* (New York, 1979).
- ❖ The project of the FIAF Cataloging Rules lasted from the late 70s to 1991.
- ❖ It used the **ISBD(NBM)** (1977, rev. 1987) as the framework within which to develop the guidelines for the cataloguing of the *moving image materials* (the cataloguing information is divided into areas of description).



The FIAF Rules for **Film** Archives (1991)

- ❖ *The FIAF Cataloguing Rules for Film Archives*, Fédération Internationale des Archives du Film (FIAF), compiled and edited by Harriet W. Harrison for the FIAF Cataloguing Commission, Munich-London-New York-Paris, Saur, 1991
- ❖ French translation: *Règles de catalogage des archives de films / FIAF*, [Fédération internationale des archives du film] ; trad. de l'anglais par Eric Loné, Paris-La Defense, AFNOR 1994.
- ❖ Italian translation: A. Giannarelli, O. Martini, E. Segna (a cura di), *Il documento audiovisivo: tecniche e metodi per la catalogazione. Con le regole di catalogazione della Federazione Internazionale degli Archivi di Film*, Archivio audiovisivo del Movimento Operaio e Democratico Regione 3Lazio – CARL , Roma 1995.
- ❖ Download from www.fiafnet.org



The areas of the FIAF Rules in comparison with ISBD

ISBD

- 1) Title and statement of responsibility
- 2) Edition
- 3) Publication / distribution
- 4) Physical Description
- 5) Series
- 6) Notes
- 7) Standard numbers and terms of availability

FIAF

- 1) Title and statement of responsibility
- 2) Production and distribution
- 3) (Edition) Version / Variation
- 4) Copyright
- 5) Physical Description
- 6) Series
- 7) Notes



Major differences between FIAF and most of the others

Titles : The original release title must always be recorded as the main entry, even when this version is not stored by the cataloguing archive.

Chief source of information: no differences between the information from the item in hand and the information from other sources.

Versions: the changes **in extent and in content are equally important**, the FIAF rules introduced two different definitions:

Variations with minor changes: little changes in content (i.e. short censorship cuts, little changes in titles, in the sound, such as a dubbed film).

Versions with major changes : significant differences in content, cast, extension (i.e.: short version, TV version, etc...). The item must be described in a **new separate record**, explaining the relationship with the original.

Physical Description: all the elements pertaining to the same title are expressed in multiple lines of physical description, each arranged in a standard manner.



An example of FIAF record

The BATTLE OF THE SOMME / producer, William F. Jury ; editor, Charles A. Urban [and Geoffrey H. Malins?] ; cameramen, Geoffrey A. Malins and J.B. McDowell.-- GB : British Topical Committee for War Films [production company], 1916 ; GB : War Office [sponsor], 1916 -- [Reissue?]. -- (c): GB : Crown Copyright.

Archival positive: 5 reels of 5 (4765 ft.) ; 35 mm. : S., b&w, si. / GBI IWM 191:F 1:A:35.

Duplicate negative: 5 reels of 5 (ca. 4765 ft.) ; 35 mm. : S., b&w, si. / GBI IWM 191:D 1:A:35.

Duplicate negative: 5 reels of 5 on 2 (1980 ft.) ; 16 mm. : S., b&w, si. / GBI IWM 191:D 1:A:16.

Viewing print: 5 reels of 5 (4760 ft.) ; 35 mm. : S., b&w, si. / GBI IWM 191:P 1:A:35.

Video viewing print (VHS): 5 reels of 5 on 1 cassette (ca. 80 min.) : 1/2 in. : b&w, si. / GBI IWM 191:V 3:P:13.

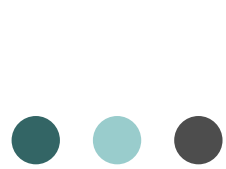
Sources for credits: Credits from various contemporary sources, as summarized in Badsey (see below).

History of version: Film was first screened on 10 August 1916. The version held is ca. 150 ft. shorter than the original length given in War Office Cinematograph Committee ledgers, has some discontinuities in caption numbering sequence, and ends with a map showing events up to 8 April 1917, almost eight months after first screening; it is therefore assumed to be a re-issue.

Physical description: Listing is representative not comprehensive, as the Museum holds more than one duplicate negative and several viewing, loan and theatre prints in various film and video formats -- IWM technical files have full details.

References: Badsey, Stephen, "Battle of the Somme : British War Propaganda," in Historical Journal of Film, Radio and Television, Volume 3 Number 2, 1983 ; Viewing Guide: the Battle of the Somme (Imperial War Museum, 1987) ; Smither, Roger, " 'A wonderful idea of the fighting' : the question of fakes in the Battle of the Somme," in Imperial War Museum Review, No. 3 (Imperial War Museum, 1988).

Summary: British forces, chiefly 7th and 29th Divisions, in the opening of the Somme offensive, 1st July 1916. The 'big battle' structure of the film opens with the preparatory bombardment for the days before the attack, and the Infantry marching to their final positions, then shows the attack itself, the casualties and prisoners,



The FIAF Rules Revision project

Decided in 2004 by the Cataloging and Documentation Commission, following the need to revise and update a standard conceived for a non-computerized and “analogic” world.

First step: **Survey Of Moving Image Cataloguing Practice In Film Archives** (2005-2006):

- ❖ Only 20% of the FIAF affiliates responded (but among them 2/3 from European archives);
- ❖ FIAF Rules are no longer used strictly by film archives, but are rather considered as a theoretical reference; in addition, some archives combine the reference to FIAF Rules with other standard rules, such as ISBD(nbm), AACR2, FRBR, ISAD or national standards.
- ❖ Archives have often modified and adapted the FIAF rules to their specific needs, mostly because of the different philosophy that underlies the computer databases.



Survey Of Moving Image Cataloguing Practice In Film Archives (2005- 2006) Requested changes (I)

Besides the need for a general revision, the Survey expressed the following specific issues:

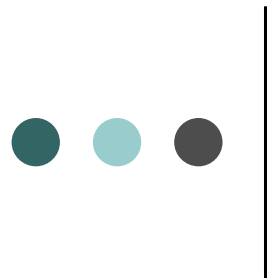
- ❖ Expand and improve the **physical description**, including complete information about the physical conditions and the restoration procedures. It is also necessary to implement the description of the **digital objects**.
- ❖ Improve the **Copyright** area.
- Streamline and re-structure the **Notes Area**, which now is too extensive and contains too many heterogeneous pieces of information.
- Adopt or suggest consistent criteria for the **content description**, specially for non-fiction films.
- ❖ Introduce a **Standard Number Area** (i.e. to include the ISAN -International Standard Audiovisual Number - or national standards).
- ❖ Introduce a **Terms of Availability / Access Area**.



Survey Of Moving Image Cataloguing Practice In Film Archives (2005- 2006) Requested changes (II)

Since film archives deal with **archival** moving image materials, the approach should consider as well:

- ❖ the **history of the document** in hand before and after the acquisition in the archive;
- ❖ the **description of the collection to which it belongs**, according to the specific archival standard rules (i.e. ISAD).
- ❖ the links with the **non-film documents** associated with moving image items: papers, censorship visas, booklets, laboratory reports, archive notes, etc...



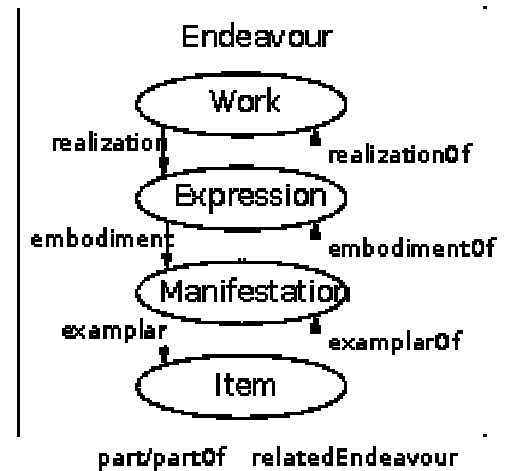
Project goals and direction (Paris meeting, 2008)

- ❖ **Affirm the position of the FIAF on film cataloguing practice.**
- ❖ Represent a corpus of contextualized suggestions, rather than a set of authoritative directions, so that they will easily integrate with institutions' existing procedures.
- ❖ Be accessible on the Internet
- ❖ Reflect a consistent terminology outlined in a glossary.
- ❖ Be compatible with existing metadata and data communication structures such as Dublin Core, MARC, and the **CEN (European Committee for Standardization) Metadata Specifications for Cinematographic Works**.
- ❖ Use a **FRBR-based conceptual model** (*Functional Requirements for Bibliographic Records: Final Report*. IFLA Study Group on the Functional Requirements for Bibliographic Records. München: K.G. Saur, 1998, p.82 and), as do other newly revised cataloguing standards as the successor to *Anglo-American Cataloging Rules*, *Resource Description and Access* (RDA : <http://www.rda-jsc.org/rda.html>) and the **CEN Metadata Specifications for Cinematographic Works**.

Why FRBR?

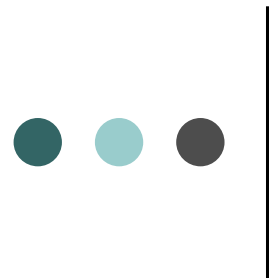
The Survey outlined that most archives, in practice, catalogue their collections by a **general description of a film work** related to **the units of film material**.

This typical “archival” model, rather than a mere “bibliographical”, meets the need to describe contextually, and in a consistent way, both the “**content**” and the “**container(s)**”, together with their relationships.



FRBR represents the ideal solution, because its conceptual model, defined as “entity-relationship”, allows to describe at once:

- ❖ the relationships among the **entities** that underlie a moving image material, that are defined as: **work** (“**intellectual or artistic creation**”), **expression** (**its realisation**), **manifestation** (**its embodiment**), **item** (**any single exemplar**).
- ❖ the attributes of the above mentioned entities and their relationships with **persons/corporate bodies** and/or “subjects-objects” (defined as **concept, objects, events, and places**).
- ❖ the relationship **whole/part** and **part to part** (for the multi-level cataloguing or aggregations of works).
- ❖ the role of the user (**user tasks**).



Operating decisions (Paris meeting, 2008)

- ❖ Constitution of a **Working Group**, including Commission members and experts from film archives (about 30 members).
- Study the compatibility with relevant metadata structures (for the data output): i.e. MARC, Dublin Core, CEN Metadata Specifications for Cinematographic Works.
- Write drafts, read and comment on; advise on systems currently in use.
- ❖ Creation of a Wiki to share drafts papers, presentations, reference bibliography, etc....:

http://www.filmstandards.org/fiaf/wiki/doku.php?id=the_workgroup



Working group meetings (Rome, 2009)

Comparison of the current FIAF Cataloguing Rules (1992) with the most recent FRBR-based cataloguing studies / standards related to the moving images, in order to evaluate and take into account aspects of them:

- ❖ the **RDA (Resource Description and Access)**;
- ❖ the work done in the USA by the **Online Audiovisual Catalogers (OLAC)** Cataloging Policy Committee (CAPC) Moving Image Work-Level Records Task Force (<http://www.olacinc.org/drupal/?q=node/27>);
- ❖ the work done by **Martha Yee** (Cataloging Supervisor at the UCLA Film & Television Archive): *Cataloging Rules* (2008); (<http://myee.bol.ucla.edu/catrul.pdf>), and *Moving image cataloging : how to create and how to use a moving image catalog* / Martha M. Yee. - Westport, CT : Libraries Unlimited, 2007.



Working group meetings (Oslo, 2010)

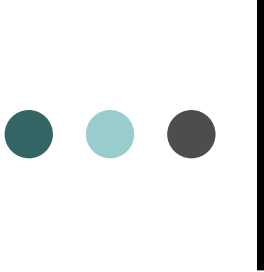
Presentation and discussion of the **draft outline of the new Rules** (which was completed since November 2009 by M. A. Pimpinelli). Its content consists of eight sections:

1. **Introduction**
2. **Work**
3. **Expression (then Variant)**
4. **Manifestation**
5. **Item**
6. **Attributes for persons, families and corporate bodies;**
7. **Data encoding, indexing and display**

Appendix 1: **Examples**

Appendix 2: **Glossary**

- ❖ Discussion on the concept of a **Moving Image Work**, resulting in a rough definition that will be refined and presented by Thelma Ross, who is currently drafting portions of the Introduction and of Chapter 1.
- ❖ Discussion of issues of **Copyright**, with the agreement that “rights information” would be addressed in each chapter of the manual.



2010 Washington meeting. Work in progress

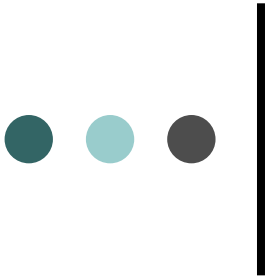
- ❖ Draft of the general **Introduction** ((in progress, by Thelma Ross, Academy Film Archive, Los Angeles).
- ❖ Draft of the **Moving Image Work** chapter (in progress, by Thelma Ross, Academy Film Archive, Los Angeles).
- ❖ Draft of the **Moving Image Manifestation** chapter (in progress, by M. A. Pimpinelli): five sections in discussion (Chapter schema, Terms and definitions, Guidelines for data transcription, Title, Release).

Scheduled just after the first complete revision of the previous:

- ❖ Draft of the **Moving Image Variant** chapter
- ❖ Draft of the **Moving Image Item** chapter



FIAF Cataloguing Rules and the related Glossaries



The Glossary - Appendix B of the FIAF Cataloguing Rules (1991)

- This glossary, associated to the 1991 FIAF Rules, includes less than 200 terms and encompasses both general cataloguing issues and specific moving image definitions, even if it is not particularly focused on credit and technical terms.
- During the FIAF Cataloguing Rules revision project, it will be revised and updated, also thanks to a comparison with the other FIAF glossary, the *FIAF Glossary of Filmographic Terms*, and with other relevant glossaries in the field of moving image cataloguing, in order to create a consistent appendix to the new “revised” FIAF Rules.

Downloadable at: http://www.fiafnet.org/pdf/uk/FIAF_Cat_Rules_-_3.pdf



The FIAF *Glossary of Filmographic Terms*.

First edition (1985)

Second edition(1989; 2002 reprint)

- Prepared by the FIAF Cataloguing Commission (editor Jon Gartenberg) as a tool intended to assist film cataloguers in identifying credit terms appearing both on screen and in documentation sources:

219 terms, with definitions in **five languages** (English, French, German, Spanish, and Russian).

- The entries (selection based on *Film Cataloging* (NY, 1979) are classified into two categories:

- **on-screen credits** (Directed by, Written by, Cast, etc.)
- **terms for the construction of a moving image cataloguing record** (e.g., Literal Translation Title, Date and Place of First Public Showing, etc.).

- **1989: second edition**: no changes in the contents, but translation of the corresponding terms in **seven new languages**: Bulgarian, Czech, Dutch, Hungarian, Italian, Portuguese, and Swedish.

- In 2002, the second edition was reprinted by the Korean Film Archive on the occasion of the FIAF Congress in Seoul.



The revision of the FIAF *Glossary of Filmographic Terms*.
First phase completed in 2008 under the responsibility of Zoran Sinobad (Library of Congress, Washington D.C.) - available at www.fiafnet.org. Second phase: in progress

The need for revision was strong, since in the last 20 years many relevant changes, technological, economic, and structural, occurred in the motion picture industry and affected significantly both the on-screen credits and several definitions related to the moving image materials.

First phase (completed in 2008): revision of the existing terms and implementation with more than 50 “new” terms, based, as for the first edition, on the Anglo-American film industry procedures, with the same arrangement of entries by function (Direction, Cinematography, Editing, etc.) and listing in hierarchical order of responsibility (e.g., “Director” preceding “Assistant Director”).

Working method: the update proceeded by transcribing the on-screen credits from more than 30 recent (1990–2004) U.S. theatrical releases (from small, independent films to big-budget Hollywood productions), by comparing them and by determining which ones are consistently used across the board and which are project specific.

As a result, **almost all of the existing term definitions have been revised** (many completely rewritten), and **more than fifty new terms** have been added.

Second phase: translation of terms and definitions into other languages guided by variants in the structures of individual national film industries.

French, Italian and Portuguese translations have been completed; work on Spanish and German translations is in progress.



FIAF *Glossary of Filmographic Terms (2008)*

Table of contents (I)

A Basic Identifiers

A.1 Title

A.2 Date

A.3 Country

B Credits and Cast

B.1 Location of Credits

B.2 Producing

B.3 Directing

B.4 Writing

B.5 Cinematography

B.6 Production Design

B.7 Cast

B.8 Special Effects

B.9 Sound

B.10 Editing

B.11 Music

B.12 Laboratory

B.13 Animation

B.14 Puppet Films

C Distribution and Exhibition

C.1 Censorship and Rating

C.2 Copyright and Distribution

C.3 Exhibition and Prizes



FIAF *Glossary of Filmographic Terms (2008)*

Table of contents (II)

D Form and Content

Form

Feature

Short

Series

Serial

Compilation

Featurette

Trailer

Amateur film

Home movie

Outtake

Stock footage

Excerpt

Unedited footage

Screen test

D.2 Content

Genre

Synopsis, Summary plot

Subjects

E. Technical Properties

Sound film

Silent Film

Language, Original Language

Subtitles, Captions, ...

Length, Running Time, Number of reels.

Gauge..

Projection Speed,

Aspect Ratio.

Color Film.

Black & White Film



Questions?
Suggestions?
Criticisms?

Thank you for your
attention!