

FIAF Cataloguing and Documentation Commission

FIAF Rules Revision Project

Comments on RDA Drafts (July 2008)

Part I - Chapters 1-2 / 4-6 - Resource

2.3.2.1.

Take parallel title from any source within the resource.

2.3.4. Variant title

Take variant title from any source within and outside the resource

FIAF rules allow also to take information from secondary sources

2.3.3.4.

Supplying other title information

b. Moving Image Resources

If a resource is a trailer containing extracts from a larger moving image resource, and the title proper does not indicate this, add trailer as other title information.

Why this is valid only for trailers ? And cuts, dailies, rushes, tests, and so on?

What is the relationship of these resources with the “larger moving image resource” = work ?

2.3.5. Earlier/Later title

This specific definition doesn't exist in FIAF rules.

It can be useful in the case of “provisional” titles given during the making of the film (“working title” or in the case of re-edition (with no significant changes).

Examples

2.3.6.1. Key title

A key title is the unique name assigned to a continuing resource by centres of the ISSN network.

For films it is the ISAN (it includes both original and versions)

2.3.7.4 Additional instructions on devising titles for specific types of resources

c) Moving image resources

The first example concern only a short advertising film. Maybe more examples and cases are needed.

Good the distinction for unedited moving edited material, stock shots and new film (is it only the case of the lacking of relationship with a determined work/expression ?)

2.3.0.3

Recording statements of responsibility

Maybe we need to specify that “performers of music” must be considered also the performers of music included in moving images resources.

EDITION

2.5.0.1 Definition of edition information (

Good the distinction for resources in an unpublished form including videorecordings that have not been commercially released or broadcast)

It should include also: domestic / home movies

2.5.0.4 Facsimiles and reproductions

In the case of moving image resources, what has to be considered a facsimile or a reproduction?

The item related to a manifestation?

Maybe a telecine ? A copy of a published DVD ? A downloaded moving image file?

Otherwise, also a 35mm viewing copy is a reproduction?

2.5.1.4. Terms indicating edition

In the case of moving image resources:

Version and release are the most used. Issue for newsreels. Other terms?

Good the list of statements.

2.5.2.3 Recording statement of responsibility relating to edition

Good thing, this concept is not included in FIAF RULES.

It can involve, for instance, the author of the translated subtitles of a foreign version or the archive responsible for a restored version of a film.

2.5..3 Recording statement of responsibility relating to a named revision of an edition

For film could it be a “director’s cut” edition ?

2.6 NUMBERING

2.6.0.4 Facsimiles and reproductions

In the case of moving image resources, what has to be considered a facsimile or a reproduction?

The item related to a manifestation?

2.7

PUBLISHING

A publisher, distributor, etc.. is a person, family, or corporate body responsible for issuing, publishing, releasing, distributing, manufacturing, fabricating or constructing a resource.

Need to “map” these roles with the specific roles in moving images industry of making of.

Examples and problems: the Producer and/or the production company is related both to the manifestation and to work/expression. On the contrary the distributor is always related to a manifestation.

The laboratory is related with the manifestation and with the item. (“manufacturer”? cfr. 2.7.3.1). T

In the case of a home movie a person or a family are responsible for “making” the resource.

2.7.1.3 No publisher identified

Good distinction between published form and unpublished form.

2.8. PLACE OF PUBLICATION, DISTRIBUTION, ETC...

A place of publication, distribution, etc.. is a place associated with the issuing, publication, release, distribution, manufacture or production of a resource.

For moving image resources need to map these definition.

For instance: In FIAF rules 1.1. Title proper

For archival moving image material the title proper is the title on original release in the country of origin. The country of origin is defined as that of the principal offices of the production company by whom the film was made.

For films it is important th concept of “nation of production” (in Italy, for instance, “nazionalità” is a specific characteristic of the film linked with grants from the government).

2.8.2.1.

Place of distribution

What is the difference between release and distribution?

2.8.4.1. Place of production

Be careful with the specific concept of “production” in cinema (also in general concerning the performing arts).

It means the financing and the organisation of a making of a film and it is more related to the work-expression than the manifestation-item

2.9 DATE OF PUBLICATION, DISTRIBUTION

2.9.3

Copyright date

Very important for films, but need to distinguish between the USA copyright system and the “French” author-producer rights system, which includes more than a date for the same film.

2.9.4 Date of manufacture

Is it related to only to the manifestation item ?

For films it concerns also the item level (for instance a re-printed copy)

2.9.5.3

Recording date of production for an archival resource or collection

Very good, it was not included in FIAF rules.

2.10 SERIES

2.10.0.4 Facsimiles and reproductions (see n.)

2.10.5 ISSN for series

And for moving image series ? ISAN (for instance cartoon series) ?

2.12 Resource identifier

2.12.0.1 standard number: for films ISAN

2.12.0.1 other standard numbers for films: national standard numbers (i.e. in Italy: Pubblico Registro Cinematografico; in France: Registre Public de la Cinématographie; in USA: Copyright number, and so on).

2.13.0.1. PUBLISHED DESCRIPTION

A published description is a description of a resource published in a catalogue, bibliography, thematic index, etc.

In the case of movies, it corresponds to a filmographic record published, for instance, in IMDB or other filmographic source.

This is a mean very used by film cataloguers.

2.14.3 DATE OF VIEWING OF A REMOTE ACCESS RESOURCE

Could it be valid also for moving images in the web ?

4. CONTENT

4.3.0.1 NATURE AND SCOPE OF THE CONTENT – Definition

Maybe other examples are needed, also specific for type of resources like movies

4.10.1.1. PRECEDING, SUCCEEDING AND SIMULTANEOUSLY ISSUED RESOURCES

Continuation, sequel, prequel, etc..

Is it also related to movies ? i.e. Star Wars or The Lord of the Rings (but shouldn't be at the "work" / expression level ?)

4.10.1.6 SIMULTANEOUS EDITION

In cinema this should be the case of the different versions / releases of a movie.

Need examples.

4.10.2 ORIGINAL OF A FACSIMILE OR REPRODUCTION

See up

5. INFORMATION ON TERMS OF AVAILABILITY – ok

In the cases of movies it could be related to the distribution company and/or to the archive that lends the prints or, simply the information about the archive that "holds" the resource (5.3.0.4:).

Add examples ?

6. ITEM SPECIFIC INFORMATION – ok

6.3.0 Basic instructions on recording provenance

6.3.1 Immediate source of acquisition or transfer of archival resources – for archival resources

It corresponds to the "history" of the item (unless the information is confidential)

Part A – Chapter 6

PERSONS, FAMILIES AND CORPORATE BODIES ASSOCIATED WITH A RESOURCE

General observation:

The terminology used is related to a general “bibliographic” context, whereas in the field of moving images the definition of several roles has a different and specific sense.

It is the case of:

ACCESS POINTS FOR PERSONS, FAMILIES AND CORPORATE BODIES ASSOCIATED WITH A WORK

6.3.1.0 Creator

In movies, who is / are creators: the director, the screenplay author/s, the author of the soundtrack ?

It is needed to establish which are the major “creative” roles.

6.3.1.1.

Examples of access point for “creators” of moving image works are needed. The same for persons or families responsible for home movies.

EXPRESSION

6.4 ACCESS POINTS FOR PERSONS, FAMILIES AND CORPORATE BODIES ASSOCIATED WITH AN EXPRESSION

6.4.1. Contributor = contributing to the realization of a work through an expression

6.4.2 include editors, translators, arrangers of music, performers, directors, cinematographers, etc..

Note:

Meaning of editor: in moving images the specific sense of this word doesn’t correspond to the bibliographic sense -

Performers includes also actors. (there is only the example of Pirates of the Caribbean...)

The example of a director – Ang Lee for Brokeback Mountain- is included here under “other contributors at the expression level, but in this case, Brokeback Mountain is not an expression, but a new work, so Ang Lee Should be one of the creators.

MANIFESTATION

6.5 ACCESS POINTS FOR PERSONS, FAMILIES AND CORPORATE BODIES ASSOCIATED WITH A MANIFESTATION

6.5.1. Producer = responsible for creating, inscribing, fabricating, constructing or manufacturing (printing, duplicating, casting, etc..) a manifestation

Note:

Meaning of producer: in moving images the specific sense of this word doesn’t correspond to the bibliographic sense -