

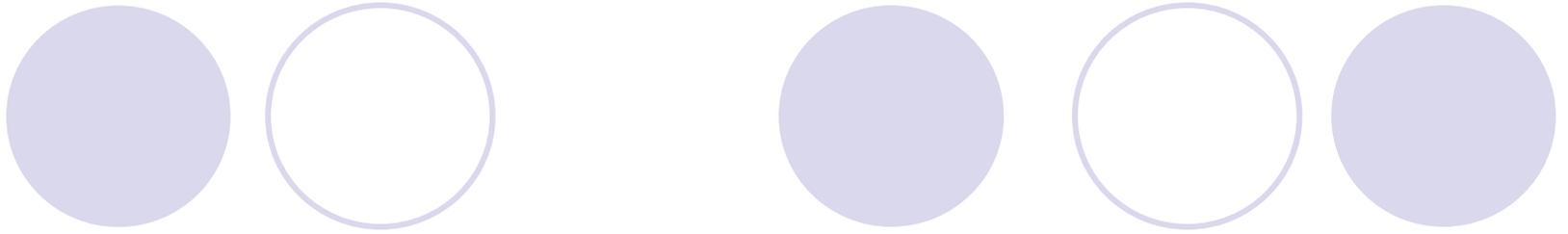
The FIAF **RULES** revision project:

the state of the art

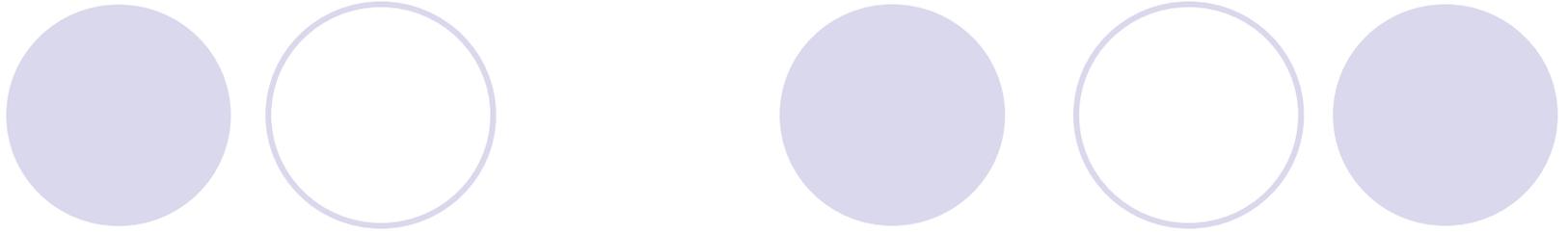
Paris, FIAF Congress, April 18 2008



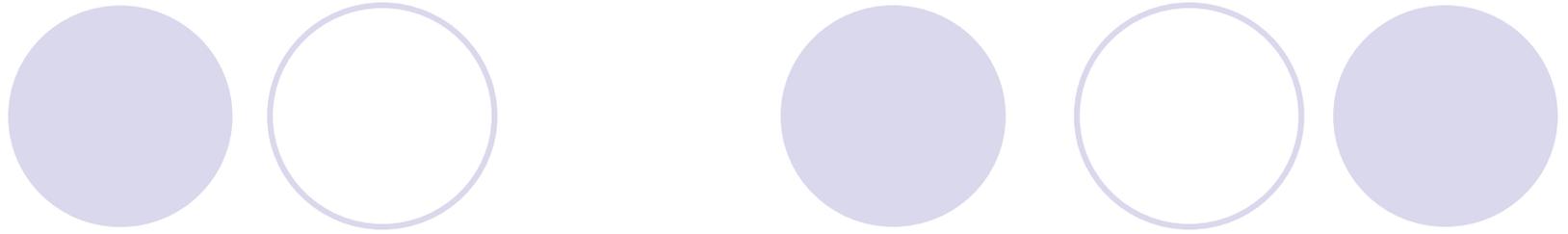
**Cataloguing the moving image
documents:
an overview on the standard rules**



- **ISBD** (nbm) (*International Standard for Bibliographical Description- non book materials*, 1a ed. 1977, 1987): it includes the description of the moving image documents in the wide and generic category named “non book materials”.
- **AACR2** (*Anglo American Cataloguing Rules*, 2a ed. 1980): it embodies a specific chapter devoted to “*Motion Pictures and Videorecordings*”.



- **AMIM2**, 1th ed. 1984, 2000: *Archival Moving Image Materials*: based on AACR2, issued by the Library of Congress, it is adopted mainly in the U.S.A and in the American countries.
- **FIAF** *Cataloguing Rules for Film Archives*, 1991: it represents the only ***international*** cataloguing standard specifically conceived for the moving image documents stored in the film archives.



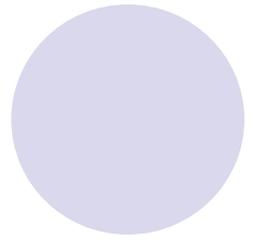
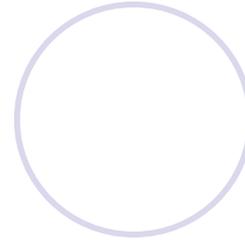
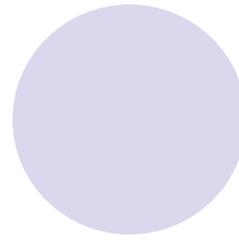
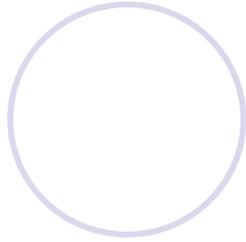
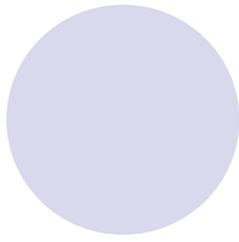
IASA (International Association of Sound and Audiovisual Archives, 1999)

Conceived for the cataloguing of the sound documents.

Includes the audiovisual materials only when they represent an extension of a sound document (i.e.: music videos, live event performances, video interviews, tv-radio shows, etc...).

Based on ISBD(nbm) and FIAF.

Download from www.iasa.web.org/icat/.



Règles de catalogage des vidéogrammes, **AFNOR, 1998 (I), FZ44-065**

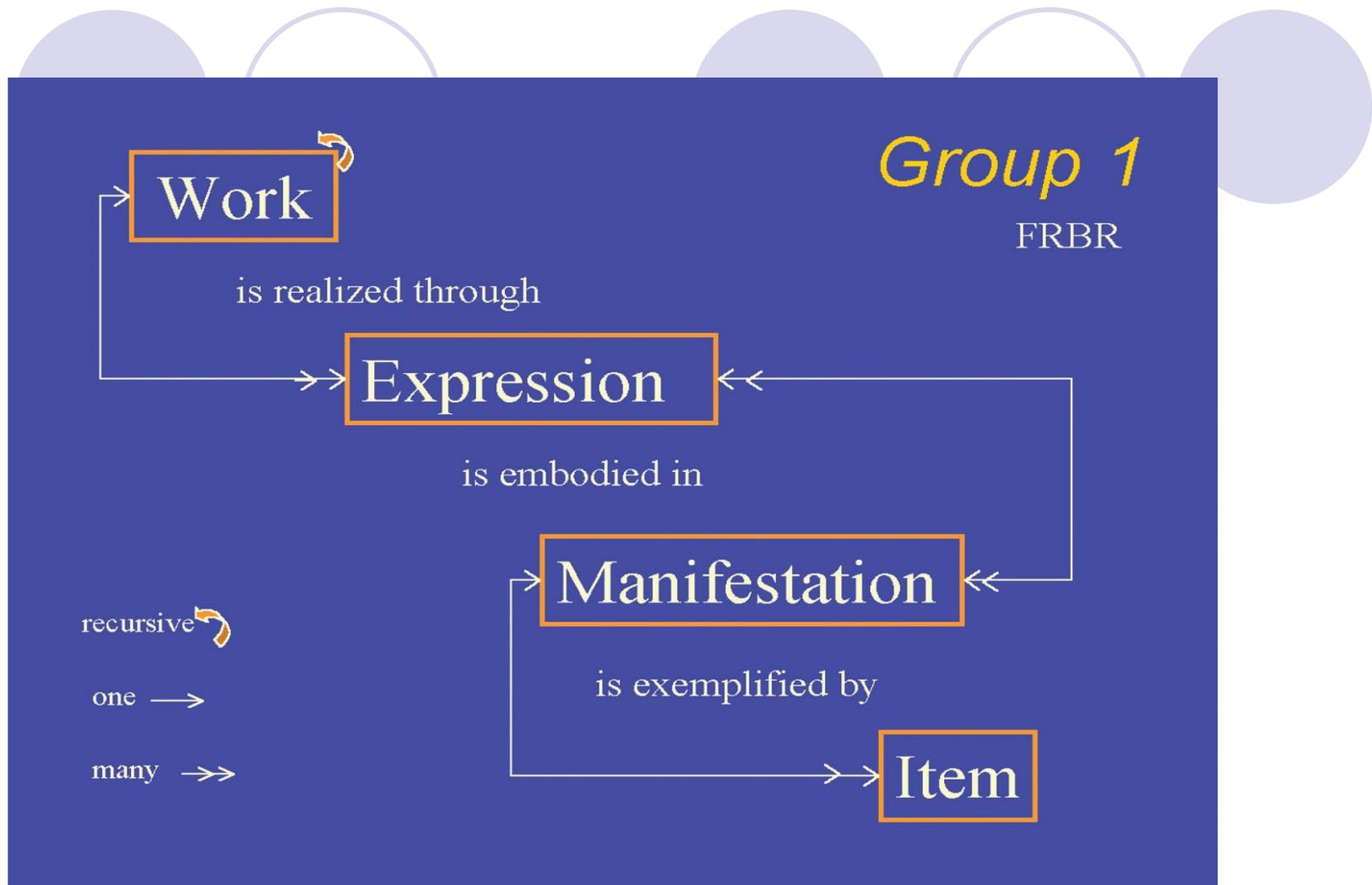
- Based on ISBD (nbm).
- Focused on the definition of “***vidéogramme***”, it is related to all the moving images documents, independently from their carriers and their methods of diffusion.
- Issued by a national commission formed by experts from different institutions (BNF, CNC-Archives du Film, INA, regional and city libraries, museums, and so on...).
- Settled to be used at a national level.
- Issued by the AFNOR (Association Francaise de NORmalisation):
www.boutique.afnor.org.

RDA (*Resource Description and Access*)

in progress since 2004 (the first edition is scheduled for 2009)

- Conceived as the successor of the AACR2, it is developed by a Joint Steering Committee formed by the main anglo-american cataloguing communities: <http://www.collectionscanada.ca/jsc/rda.html>
- Designed for the digital world, it is intended to cover ***all types of content and media*** and to consider the users needs to *access* a resource.
- Based on the **bibliographical standard FRBR** (*Functional Requirements for Bibliographical Records*) developed by the IFLA (International Federation of Library Associations) from 1992 to 1995:

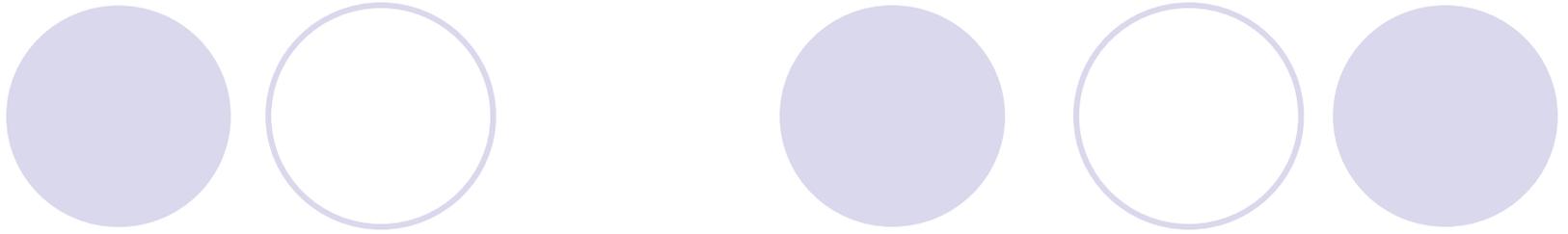
it embodies the conceptual model defined “***entity-relationship***”, because it expresses the relationships among the entities that underlie a resource (for instance, a book), defined as: work, expression, manifestation, item



Barbara Tillett, *What is FRBR?*, Library of Congress, 2004
<http://www.loc.gov/cds/FRBR.html>

The FIAF rules for **Film Archives** (1991): the editions

- *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 Lazio – CARL , Roma 1995.
- Download from www.fiafnet.org



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).

Members of the Cataloguing Commission responsible for the FIAF Rules 1991 edition

- 1) Harriet Harrison - **Library of Congress**, Washington, Chair (*companies and dates*)
- 2) Jon Gartenberg - **Museum of Modern Art**, New York
- 3) Dorothea Gebauer - **Deutsches Institut für Filmkunde**, Wiesbaden
- 4) Rolf Lindfors - **Cinemateket, Svenska Filminstitutet**, Stockholm (*cast and credits*)
- 5) Vladimir Opela - **Ceskoslovensky Filmovy Ustav, Filmovy Archiv**, Praha
- 6) Günter Schulz - **Staatliches Filmarchiv der DDR**, Berlin (*edition, variants and versions*)
- 7) Roger Smither - **Imperial War Museum**, London (*preliminary notes, titles and series*)
- 8) Ani Velchevska - **Bulgarska Nacionalna Filmoteka**, Sofia (*languages and nationalities*)
- Marta Luttor, Magyar Filmtudományi Intézet és Filmarchivum, Budapest (*physical description*);
- Roger Holman, National Film Archive, London (*summaries and notes*)



Major differences between FIAF and most of the others

- Titles
- Versions
- Chief source of information
- Physical Description

The areas of the current FIAF Rules

- Title and statement of responsibility
- Production and distribution
- (Edition) Version / Variation
- Copyright
- Physical Description
- Series
- Notes

A sample of FIAF record (I)

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,

A sample of FIAF record (II)

O Beijo da mulher aranha = Kiss of the spider woman / director, Hector Babenco ; producer, David Weisman ; screenplay, Leonard Schrader. -- BR : HB Filmes [producer], 1995 ; US : Sugarloaf Films [producer], 1985 ; US : Island Alive [distributor], 1985. -- Copyright: US : Island Alive. DCR 1985; PUB 26Jul86; REG 4Mar85; PA 293-687.

Viewing print: 14 reels of 14 on 7 (10876 ft.) ; 35 mm. : S., col., sd. / USW CGA 2157-2163.

Based on the novel, *El beso de la mujer araña* by Manuel Puig.

Credits: Executive producer, Francisco Ramalho, Jr. ; director of photography, Radolfo Sanchez ; editor, Mauro Alice ; music, John Neschling in association with Nando Carneiro ; production design, Clovis Bueno; art director, Felipe Crescente ; costume design, Patricio Bisso ; assistant director, Amilcar Moneira ; second unit camera, Lucio Kodato.

Cast: William Hurt (Luis Molina), Raul Julia (Valentin Arregui), Sonia Braga (Leni Lamaison/Marta/spider woman), José Lewgoy (warden), Nuno Leal Maia (Gabriel), Miriam Pires (mother), Antonio Petrim (clubfoot), Denise Dumont (Michelle), Milton Gonçalves (Pedro), Fernando Torres (Americo), Patricio Bisso (Gréta), Herson Capri (Werner), Nildo Parente (butler/resistance leader).

Reviews: *Variety*, 1985-05-15. *New York Times*, 1985-07-26.

Summary: Molina, a homosexual window-trimmer convicted on a morals charge, shares a dreary prison cell with Valentin, a clandestinely-held politically active journalist who has been endlessly tortured by prison authorities in a vain attempt to extract information about his activities. .(cont.)

Source of acquisition: Received on 1987-04-20 as a copyright deposit.

Access points:

Subjects: 1. Prisoners -- Drama. 2. Interpersonal relations -- Drama. 3.

Homosexuality, Male -- Drama. 4. Political prisoners -- Drama. 5. Torture --

Genres: 1. Drama. 2. Features.

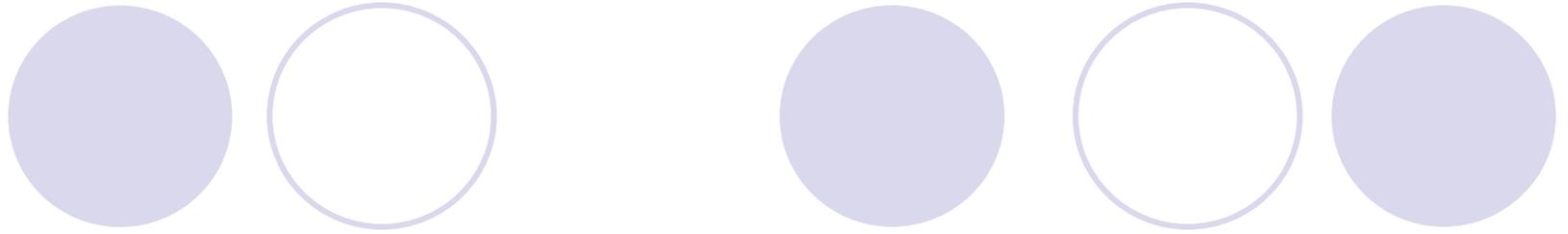
Comparison among the six standards dealing with moving image documents

ISBD (nbm)	AACR2	AMIM2	FIAF	IASA	ISO FZ44-065
Title and statement of responsibility					
Edition	Edition	Version, edition	Production and distribution	Edition	Edition or version
		Country of production			
Publication, distribution, ..	Publication, distribution, ..	Distribution, broadcast	(Edition) Version / Variation	Publication, distribution, ..	Publication, distribution, ..
			Copyright	Copyright	
Physical description	Physical description and access				
Series	Series	Series	Series	Series	Collection, “ensemble bibliographique”
Notes	Notes	Notes	Notes	Notes	Notes
Standard numbers and availability	Standard numbers and availability			Standard numbers and availability	Reference numbers and acquisition



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.



The FIAF Rules Revision project

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

- know the entity of the diffusion of the FIAF Rules;
- be informed about eventual modifications made by the archives;
- gather needs and suggestions for the revision project.

Results of the Survey Of Moving Image Cataloguing Practice In Film Archives (2005- 2006)

- **About 20% of the FIAF affiliates responded.** Among them 2/3 are from European archives (66%): this confirms the wider diffusion of the FIAF rules in Europe, where FIAF archives represent 59% of the whole membership.
- Basic result: **FIAF Rules are no longer used strictly by film archives.** They are rather considered as a theoretical reference in film cataloguing.
- Archives have modified and adapted the FIAF rules to their specific needs, mostly because of the different philosophy that underlies the computer database.
- Some archives combine the reference to FIAF Rules with other standard rules, such as ISBD(nbm), AACR2, FRBR, ISAD or national standards.

Results of the Survey Of Moving Image Cataloguing Practice In Film Archives (2005- 2006)

Requested changes (I)

Besides the need for a general revision, the Survey on Cataloguing Practice 2005-2006 expressed the following specific issues:

- Improve the **Copyright** area.
- Expand and improve the **physical description** area, including complete information about the physical conditions and the restoration procedures. It is also necessary to implement the description of the digital objects.
- Implement and update all the examples.

Results of the Survey Of Moving Image Cataloguing Practice In Film Archives (2005- 2006)

Requested changes (II)

- 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 film archives.

Results of the Survey Of Moving Image Cataloguing Practice In Film Archives (2005-2006)

Requested changes (III)

- 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**.

Results of the Survey Of Moving Image Cataloguing Practice In Film Archives (2005- 2006)

Requested changes (IV)

Since film archives are dealing with **archival** moving image materials, it is suggested to develop an approach to consider:

- 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

(This aspect is particularly important for. amateur and home movies, but could be relevant also for all the other kinds of audiovisual documents, in order to delineate the establishment of a film archive collection)



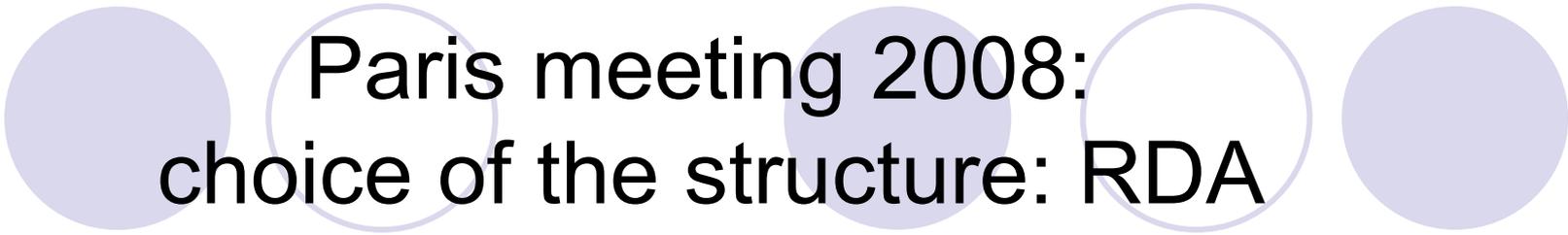
Progress in 2007

- Article about the results of the Survey on Cataloguing FIAF rules (will be published in the next Journal of Film Preservation).
- First draft Table of Contents
- Trial revision draft of Area 1 – Title and statement of responsibility.
- Discussion about general issues, such as structure, terminology, relationship with other standard rules and metadata sets, etc..



Paris meeting in 2008

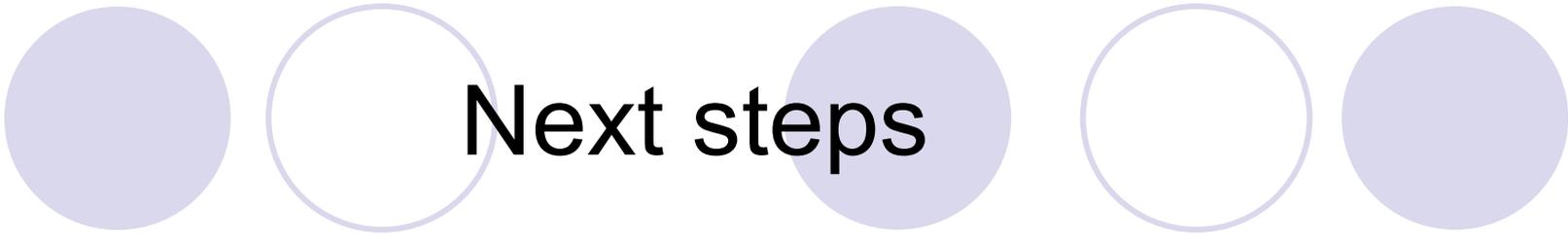
- Constitution of a working group including Commission members and colleagues from archives who expressed their availability when they answered the Survey Of Moving Image Cataloguing Practice In Film Archives (2005- 2006)
- Decision to adopt a structure similar to RDA



Paris meeting 2008: choice of the structure: RDA

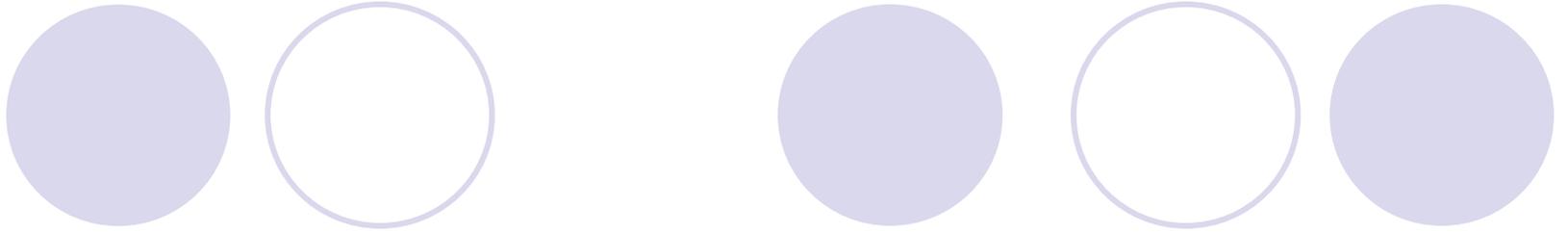
In the case of film works and moving image documents, the RDA (=Resource Description and Access) model, in principle:

- describes the relationships among work, versions-variations and items;
- describes the attributes of these entities;
- describes the relationships among entities, persons/corporate bodies and “subjects-objects” of the works (i.e.: cast, credits, production/distribution companies = authority control)
- aligns the terminology;
- facilitates users access

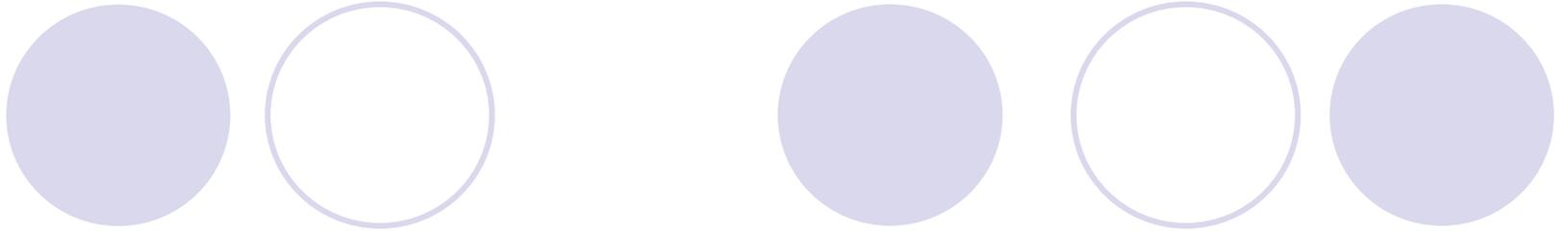


Next steps

- Working group members will read and highlight areas in RDA that are most applicable to film cataloguing and /or that need more detail.
- Compile and send comments to RDA Joint Steering Committee.
- Study compatibility with relevant metadata structures (for the data output): i.e. MARC, Dublin Core, CEN/TF 179 “Cinematographic Works”.
- Re-draft table of contents and title area in a structure similar to RDA as a trial.
- Create a wiki and use to share drafts papers, presentations, reference bibliography, etc.



Questions?
Suggestions?
Criticisms ?
Join the working group?



Thanks for your attention.